VARIETY

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D.C.'s SWEEPING TV REFORMS

Station's Lament: Only 70% Of Comedy Albums Suitable for B'cast

Blue material — down to the milder cuss words — is killing some comedy albums for radio play, says Paul Brenner, program director of WJRZ, Newark (AM air shots, at least in the New York area, have contributed heavily to the booming sales success of such comedy LPs as "The First Family" and "My Son the Folk Singer").

Brenner has written a recommendation to the A & R men producing comedy albums, suggesting they alert comics to "think of broadcast exposure" in prepping material for recording.

The program director, whose station has featured "Comedy Corner" segs for almost three years (dating back to former ownership), says that only 70% of available comedy albums are suitable for broadcast. "The other 30%," he says, "are unusable due to profanity and blue material."

Specifically, Brenner cites the following: "The 'Allen & Rossi in Person' album (ABC Records) has

(Continued on page 62)

Abbott's Trio

George Abbott seemingly pulled another comedy click out of the hat with "Never Too Late" which opened last week to 100% notices. This gives him three concurrent hits on Broadway, "Funny Thing Happened on Way to the Forum" and "Take Her, She's Mine" being the other two.

As the Sardi Set says, "Not bad for a kid of 75."

'Charlie' Axed; U.S. Army's Beef: 'Made Us Idiots'

One of the major reasons for the abrupt and total cancellation of NBC-TV's Friday night GI comedy, "Don't Call Me Charlie," was "strong adverse comment from U.S. military authorities." Show goes off Jan. 31, but sponsors were out as of last Friday.

A sponsor representative says the bankrollers figured the show as a negative sell when said authorities raised a howl about "making the army look like a bunch of idiots."

Along with the feeling that the show was "badly produced to begin with," the military hubbub brought the axe down. "Charlie" sponsors were Scott and Brown & Williamson. Sponsors will scatter the remaining budget with minute buys in other NBC shows.

Axing will permit NBC to shift "Price Is Right" out of Monday 9:30 into Friday 9:30.

FCC REPORT ASKS MAJOR OVERHAUL

By LES CARPENTER

Washington Dec. 4.

The Federal Communications Commission has before it the preliminary report by Ashbrook P. Bryant after his lengthy special network study.

The guts of it provides:

—Networks should be driven out of the syndication business within the U.S. completely as an instance of an excessive web financial lock on programming.

—Webs should be prevented from acquiring ownership or first run rights in more than one half of shows programmed between 7 p.m. and 11 p.m. as a device to reopen network doors to independent packagers and to create a situation where some prime time will be turned back to affiliates.

—A new concept of a trade association for the broadcasters involving a Government industry partnership, should be instituted. It would be patterned after the National Assn. of Security Dealers which works hand in glove with the Securities and Exchange Commission.

Such a broadcasting association, always subject to a FCC veto, would

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Chi Spotlight on Floating Dice Game Situated Near the Villa Venice

By MORRY ROTH

Chicago, Dec. 4.

The mystery of why a long-dormant and remotely-located suburban night club reopened with top name headliners for only a month began to unravel last week when it was revealed that a big-money floating crap game had set up shop in a plushly-outfitted quonset hut less than a quarter-mile away. State's Attorney Daniel Ward told VARIETY that he is planning further inquiry into the relationship between the Villa Venice near Northbrook (Ill.) and the nearby gambling operation.

Ward said that he had set a raid on the gambling hut for last Friday (30), but that the game had folded following a front-page story in the Chicago Daily News that same day. He said that he had had the game under surveillance for several days, but had not had what he thought was sufficient evidence to obtain convictions until Friday. He said that his investigators had observed several nationally-prominent gang figures going in and out of the quonset hut, including several that had appeared as witnesses before the Senate subcommittee investigating alleged mob infiltration into the entertainment industry. He indicated that he did not feel that the entertainers at the Villa Venice had any knowledge of the crap game.

Tradesters had puzzled over the reactivation of the suburban club since it's reopening was announced two months ago. Some physical changes were made in the main

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Another Chapter Passes

Paris, Dec. 4.

The publicity announcement was brief and curt. "Hereafter," it said, "the theatre situated at 20 rue Chaptal will be known as 'Theatre 347'." And thus another of the world's landmarks passes into history, to be sighed over in the reminiscences and ruminations of the world's antiquarians. The new title comes from the fact that the theatre has 347 seats.

Previously, for many, many years, the house was called by the name that is a global showbiz trademark — the Grand Guignol.

Benny, Burnett, Crosby, Cox, Kaye, Adlai, Others Super-LP to Benefit UN

An all-star record production for benefit of the United Nations is being readied for release after the first of the year.

The package is a musical fable titled "Three Billion Millionaires" with music by Robert Allen and book and lyrics by Peter Farrow and Diane Lampert. Title of the fantasy is derived from the plot line in which a baby asks for a delegate's seat at the UN claiming that he represents the 3,000,000,000 babies of the world.

Among the stars already recorded are Jack Benny, Carol Burnett, Bing Crosby, Wally Cox, Danny Kaye and Terry Thomas. Adlai Stevenson, U. S. Ambassador to the UN, will also be heard on the disk. All the artists are giving their services without charge, and no royalties will be paid anyone for this album.

Arnold Michaelis produced the package, which is in the form of completely integrated show. Allen did the musical production and Ray Ellis orchestrated and conducted.

All the proceeds from the album, which will be sold through regular retail outlets, will be divvied among such UN organizations as UNICEF (United Nations International Children's Emergency Fund), UNESCO (United Nations Educational, Scientific & Cultural Organization), the Refugee Committee, etc. United Artists Records is contemplating release of the package through its distribution outlets sans fee.

WRITE LESS, READ MORE, PARIS PUB'S MANDATE

Paris, Dec. 4.

A new high in frankness (and toughness) was probably set by Table Ronde, one of the leading French book publishing houses, when it ordered its newest batch of rejection slips. Hereafter, the publisher claims, all unsolicited scripts will be immediately shipped back to the authors. The company will continue to consider and/or publish books only by authors they know, or which are sent them by recognized agencies.

New rejection slip reads, "We have received your manuscript entitled dash dash dash. We beg to request that you pick up this manuscript as quickly as possible or have it picked up for you. The fact is that we have decided not to consider any more manuscripts, not

(Continued on page 62)

Shorter Warmups Versus Ballcasts

By HAROLD ROSENTHAL

At first glance legislation passed by the major leagues at their annual conclaves in New York, Nov. 30, cutting between-innings warmup pitches from eight to five seems like fit topic for next hot-stove meeting of local Little League. Actually it looms as a Madison Ave. crisis.

Reason is that eight-pitch break between innings provides a built-in 60-seconds segment for tv commercials. Tampering with that figure must alter agency thinking from Toots Shor's to Wilshire Blvd.

Warmup pitches are as old as the game itself, and just as important because pitchers tend to cool out between innings, even in the hottest weather. In cold weather

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La Meme Chose

Paris, Dec. 4.

Johnny Halliday, current French teenage idol, is a young man who is very sure of himself and his opinions. Singer was interviewed on teevee here and asked, "What do you really prefer, Bach or bebop?"

He answered with hesitation, "Aw, it's the same thing, it's all music."

Ease in Cuban Crisis Heartens Fla., Carib Cafes

San Juan, Dec. 4.

Indications of peace in the Caribbean have sparked activity in that area as far as the entertainment scene is concerned. One of the immediate effects of the calmer news resulting from the easing of the Cuban crisis has been the sellout of cruises for the Christmas season. Another has been resumption of talent buying for San Juan, Puerto Rico. Still another has been the accelerated acquisition of names for the Miami Beach hotels.

The Caribe and Florida areas expect boom business now that the international tension has simmered down. These resorts also feel that the recent economic upbeat will also aid in nabbing tourist trade.

However, this is the poorer part

(Continued on page 62)

USIA DISTRIBUTING DINAH-SINATRA TV'ER

The U.S. Information Agency will distribute prints of Dinah Shore's Dec. 9 NBC-TV colorcast to television station abroad having a total potential audience estimated as high as 260,000,000 people.

Cost of distributing the show overseas is expected to be minimal to the USIA (and U.S. taxpayers) since Miss Shore and the producer Henry Jaffe are picking up the tab of the prints. Frank Sinatra is the special guest star on the program, with accent on modern American music. All the performers, including Gerry Mulligan, Bessie Griffin & the Gospel Pearls, have agreed to waive residual payments for the USIA non-profit showings.

13 European Countries To See Rattigan Play Over 4-Day TV Spread

London, Dec. 4.

Although 13 European countries will be seeing "Heart to Heart" the Terence Rattigan play commissioned by BBC-TV as the first of the EBU "largest theatre in the world" projects, they will not after all be seeing it simultaneously as originally conceived. The transmissions will be spread over four days beginning on Thursday (6).

There will be 10 separate productions, joint efforts having been planned for countries with common language—e.g. the French version serving the Belgian and Swiss French and Luxemburg as well as France. Spain intends to produce the same play possibly in the spring.

Alvin Rakoff, who produces the BBC version, has been working on the script with author Rattigan for eight months providing changes and alternative scenes for those countries with modest equipment, facilities and finances.

Ballet (Don't Have to Hear) a Hit At Washington's Cultural 'Disaster'; Sandek Agonizes, Jackie Weeps

By LES CARPENTER

Washington, Dec 4.

The National Cultural Center $100-per-plate benefit dinner in Washington failed embarrassingly before the eyes of President and Mrs. John F. Kennedy and 3,000 others of lofty rank. Here at least it was the show biz disaster of the decade.

It wasn't that the performances by an impressive array of talent lacked quality, substance or lustre. The problem was that for all the advance preparations, all the hopes and all the expense, hardly anyone in the Washington audience could hear what was being said, sung or played. Acoustically, the closed circuit telecast was mockery of culture at its foremost point of origin.

The guests reacted in different ways. Most of them went home, bored and vexed, during the first hour of the two-hour-and-41-minute "entertainment" (United Press In-

(Continued on page 16)

Markevitch to Moscow For New Conductors School; Start 'Em in Teen Years

Igor Markevitch, at present guest conducting with the Israel Philharmonic in Tel Aviv, Haifa and Jerusalem, is going to his motherland, Russia, to spend four months there setting up a school for conductors in Moscow at the Conservatoire. There will be a special class for teenagers to train them in the craft of conducting from an early age.

Markevitch will also conduct a number of public performances all over the Soviet Union. He is the third Russian-born artist to recently return to his homeland. Stravinsky and Balanchine preceded.

Schoenberg's 'Moses' Due for Covent Garden

London, Dec 4.

Conductor and artistic director of Covent Garden, George Solti, will premiere for the first time in England, Arnold Schoenberg's opera, "Moses and Aaron." Until now it's been staged only by the Berlin Opera, though transported to Paris, Vienna, Milan and other German cities in that production.

For London opera will be staged by Peter Brook.

Nab 'Saucy Aussie' Gal And Nude Pic Producer; Art Vs. Indecency Clash

San Francisco, Dec 4.

A chill wind off the Pacific didn't keep 18-year-old Sheree Steiner off the Miramontes Point beach near Half Moon Bay south of here. It didn't keep her clothes on her, either.

In fact, nothing kept her clothes on her until the cops arrived. She was starring in a nudie pic called "The Saucy Aussie," she told them, and it was all for art.

Unimpressed, they booked her for indecent exposure ("all she had on was false eyelashes," Officer Walter Costa reported) and her producer, Richard W. Bennett, 38, owner, director and producer of Mohawk Films, for counseling and procuring a person for exposure to the public view and aiding and abetting in an indecent act.

His two cameramen—Allan Noel Mehmann, 31, and George W. Holsinger, 31—were booked on the procuring etc. charge.

All live here.

JIMMY McHUGH

Eminent Composer, says: "It's remarkable that a performer as young as PAUL ANKA (even with such tremendous and varied talents) can become an INTERNATIONAL INSTITUTION. When I was his age I never traveled more than six blocks from the Boston Opera House."

Mexicans Block Cuban Entry For Acapulco Fest

Mexico City, Dec. 4.

Fidel Castro's diplomatic pressure to have Cuba officially included in the World Review of Film Festivals programming laid an egg.

For weeks the Cuban Embassy had been arguing that "The Young Rebel," which won an award at Karlovy Vary, should be an official entry in the Mexican event. The Film Bureau gave the green light to exhibition of the picture,

(Continued on page 68)

IRISH TV REFUSES TO BAN COMMERCIALS

Dublin, Dec 4.

The Irish government has rejected a proposal, made at its party convention, that cigaret, alcohol and patent medicine advertisements should be barred from Irish TV.

The Minister for Posts and Telegraphs told the convention that if Telefis Eireann (Irish Television) was restricted in accepting advertising it would be almost impossible to maintain the service. The organization had to become self-supporting as soon as possible.

Return of Bette Davis

Bette Davis returns to WB for another stellar role in "Dead Pigeon," which William H. Wright will produce.

Aldrich-Seven Arts click, "What Ever Happened to Baby Jane?" which WB is releasing, prompted interest. Studio has inked writer Al Reich to develop an original story as a Davis vehicle.

Actress costarred with Joan Crawford in "Jane."

UA'S REGULAR 40c

United Artists has declared a regular quarterly dividend of 40c a common share.

It's payable Dec. 28 to holders of record Dec. 14.

Pasternak Raps 'Million-$ Actor Pacts' And 'Lovers Ready for Wheelchairs'

"We should pay for their drawing power—not their performance," says Joe Pasternak of the stars. He adds: "I think it's criminal if an actor gets $1,000,000 and does not earn it."

Producer Pasternak was interviewed in New York the past week and made it clear he's not a man to mince words, or drop names. The vet filmmaker has just completed his 79th production, this being "Courtship of Eddie's Father." His 77th is "Billy Rose's Jumbo," which is the holiday film for New York's Radio City Music Hall.

Pasternak says he believes a performer's participation in the gross of a picture is unfair to the stockholders. They should take a participation in the net earnings. They should, he states, "gamble with you" so that they earn money as a picture earns money. And sometimes share in the losses.

Pasternak opines that "many stars should have retired already; they're making love on crutches." But would Pasternak like to name names? "No," he replied. "I might like to hire them."

Pasternak argues that star demands are antagonistic of the American capitalistic system because these players just want to win. He contends their main obligation should be to the company stockholders, for whom the bankers are the trustees.

He goes on to say that many actors and actresses, along with their "criminal demands," just don't know what is best for themselves in terms of casting assignments.

(Continued on page 68)

3 Vidpixers in That Eastern Plane Crash

A partner in a commercial film company was credited with saving several lives in that crash landing last week of an Eastern Air Lines DC-7B at Idlewild Airport, N.Y., which took more than a score of lives.

Frank Kolarek, partner in Loeff Productions, told reporters he sensed something had gone wrong so he had rehearsed the operation of an emergency exit.

Also among 28 survivors of the crash were Lou Loeff and Leon Smith of the film company.

Producer Adler Has 'Act Bases Loaded' for Dems' $100 Per Seat D.C. Show

Washington, Dec. 4.

Danny Kaye and comedienne Carol Burnett have raised the curtain with a bundle of laughs on the Democrat's $100 per seat show to be held here Jan. 18. Miss Burnett, Judy Garland and Kaye will headline the spectacular to have as its theme, "The Inaugural Anniversary Salute to President Kennedy and Vice President Johnson."

"I'm bringing a symphony orchestra," Kaye replied when asked if he would have a chorus to add sparkle to the show. "I'll appear in a skit," announced Miss Burnett explaining she would not appear as Mrs. Kennedy but instead as "Macaroni," a First Family pony.

Miss Garland, who missed a White House luncheon Wednesday (28) at which the President and Vice President entertained Miss Burnett and Kaye, is expected to head the music department of the fundraising event.

As part of the overall new look of the stage production, producer

(Continued on page 68)

U-MCA'S LONGRANGE 'NEW FACES' PROGRAM

Universal Pictures - MCA is launching a new, long-range talent development program which looks even more ambitious than the similar U program in the 1950s which produced Tony Curtis, Rock Hudson and Sandra Dee, among others. Company has pacted 67 young actors and actresses, including 45 players assigned to regular tv series produced by Revue, and 22 "new faces" who will be used in both tv and feature films.

Monique James in Hollywood and Elinor Kilgallen in New York are to handle the signing of additional talent for the program.

'Der Spiegel' Twist An Overnight Sensation In Western Germany

Frankfurt, Dec. 4.

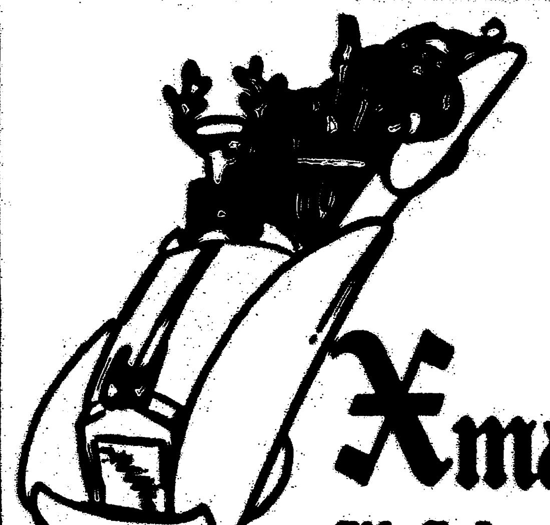
Probably the funniest outgrowth of the dramatic situation revolving around Der Spiegel (The Mirror) newspaper crisis here is a new hit tune called "Der Spiegel Twist."

When Der Spiegel publisher and several editors were arrested by a West German court on charges of betraying national secrets, the case became a national sensation, and resulting near breakup of the Adenauer government has made material for just about all the country's political cabarets, cartoonists, and comedians.

First to hop on the musical bandwagon was the Peter van Eyk Quintet (which gained added fame by playing at the recent Federal Press Ball in Bonn—where it had the good taste, however, not to play the "Spiegel" music in front of the sensitive government officials).

The quintet, though, started playing its "Spiegel Twist" at a little cafe in Bonn, got an okay from the magazine to use the title—and

(Continued on page 68)



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ABEL GREEN, Editor

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U.S. EMBASSIES 'GOING BRITISH'

20th Frets Lest MGM Liz-Dickie 'V.I.P.'s' Rob 'Cleo' of Want-to-See Excitement

Of some concern to execs at 20th-Fox last week were the reports from London that Elizabeth Taylor and Richard Burton were to star in an upcoming Metro pic, "The V.I.P.s," skedded for production in the near future in Britain.

Although the deal was reportedly still hanging fire early this week, 20th execs' thoughts nevertheless turned to the possible effects such a pic might have on the boxoffice of the still unfinished $35,000,000 20th epic, the Taylor-Burton "Cleopatra," which is now pencilled in for a June preem in the States. Should "The V.I.P.s" get into production this month, or even as late as the first of next, it might possibly be ready for release before, or simultaneously with, "Cleopatra," which won't start its foreign dates until October, 1963. They argue that a contemporary-located, fully-scripted "V.I.P.s," shot on easily processed 35m stock, could be ready for release by early summer with not too much pain or strain.

While 20th execs acknowledge that "Cleo" must be an exceptional film in all departments to recoup, and thus cannot be sold only as "an Elizabeth Taylor picture," they feel that a competing Taylor-Burton starrer would inevitably take away some of the want-to-see excitement surrounding the costume spectacle. It was also pointed out by one exec that the drawing power of Liz as a

(Continued on page 14)

Publisher

Bennett A. Cerf

Shows the yen for Broadway "tough ticket" extends to publishing in

A Plea for The Unknown Writer

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another Informative Editorial Feature in the upcoming

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European Rentals For Universal Run 40% Ahead of '61

Paris, Dec. 4.

Universal's business volume in Europe increased approximately 40% in the first nine months of this year, compared with the like period in 1961, prexy Milton R. Rackmil told U reps here this week at the last of the three continental sales meetings which he has been conducting with Americo Aboaf, Universal International veep and foreign general manager.

According to Rackmil, U is now securing a greater share of the total European market than at any time in the past. Aboaf reported that country-by-country increases in the period ranged up to as high as 85% in some countries. In a number of countries, he said, the gains topped the largest business increase scored by any American film company in that particular territory.

Following the meeting here, Rackmil, Aboaf, and Ben M. Cohn, assistant foreign manager, left for London en route back to New York.

RUSK TELLS 'EM TO HELP BUSINESS

In doing business in foreign countries, the Yankee trader has invariably envied his British counterparts who were able to ask and expect real aid and intelligent sympathy from the British embassies. Though the United States has the global "image" of being a highly commercial nation its embassies were notoriously ivorytower, aloof to commerce in all forms. In the case of the U. S. film industry the "too refined" or "too bored" attitude in American embassies and consulates was aggravated by the fact that our diplomats were prone to sound off intermittently against Hollywood films as presenting an unfortunate or caricatured impression of life in the States. Never willing to help, the embassy crowd was willing enough to hurt.

This may be changing.

"A profound change in what has been the traditional hands-off policy" between U. S. embassies and U. S. business communities abroad is expected in the near future as a result of a little publicized directive recently sent around to all ambassadors and ministers by Secretary of State Dean Rusk.

The letter, dated Oct. 19, acknowledges that "what was traditional and helpful yesterday may be outmoded and inadequate today," and thus the time has come for heads of U. S. missions abroad to step in and take an active role in U. S. trade promotion.

According to a Motion Picture Export Assn. exec, the directive represents a "profound change" in State Department thinking, which heretofore has stuck pretty much to matters of government-to-gov-

(Continued on page 7)

If Owning 5% Of Foreign Company, You Gotta File

Washington, Dec. 4.

Americans owning at least 5% of a foreign corporation, including some in show business, must file an information tax return on such holdings before March 31, 1963, the U.S. Treasury Department has warned.

The new requirement amounts to a census of American holdings in foreign countries. It must be filed only once, unless major changes are made.

Americans who are directors of overseas corporations must report all other U.S. citizens who hold at least 5% of the stock.

Minority stockholders will be asked for only such information as is generally available to them. Failing to receive the information after exercising "business care and prudence," the stockholder will not be subject to penalties for not completing the report, Treasury said.

Canary Islands' 1st Fest Awards; Clergy Somewhat Fears Films; Ustinov's 'Budd' Ruled Ineligible

By HANK WERBA

Las Palmas, Canary Is. Dec. 4.

Agnes Varda's "Cleo from 5 to 7" was named "best film" and awarded the Can de Oro (Golden Dog) at the First International Congress of New Film Talent. Eriprando Visconti's "Una storia milanese" took the runner-up Silver Dog. France also won the documentary contest with "La riviere du hibou" (Owl Creek) which Roberto Enrico directed from a story based on an incident in the U.S. Civil War. The Czechs took second place in the documentary race with "A City at Night."

Spain's Julio Diamante received third prize for his short film on Velasquez, in addition to getting a special citation of honorable mention for his first long feature, "When Peace Broke Out," which was one of the 14 official entries.

Enigma at Las Palmas was lack of public support at both the fest salle and a complementary hardtop showing of the films at alternate hours. Situation is partially explained by hostility of island's ecclesiastical fathers who feared that Las Palmas public was not yet prepared for influx of new-wave themes and images. Also, organizers did little spade work to rally box-office support.

At a fest roundtable to discuss the future, it was decided to limit film entries even further to what is known at Venice as "opera prima" (first work). Though Las Palmas is in no way competitive with the special first work prize Venice extends annually, it was felt that this Canary Island port capital could become a rallying

(Continued on page 11)

Humorist

H. Allen Smith

projects into the era when America raised a hue and cry because of

The Big TV Blackout

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another bright Feature in the upcoming

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United Artists Net, For Nine Months, Ahead by $89,000

United Artists' net earnings for the first nine months of this year, after provision for income taxes of $2,821,000, were $3,103,000, compared with $3,014,000 for the comparable period in 1961.

The company's gross worldwide income for the first nine months hit a new alltime record for the period, $91,000,000, against $85,310,000 for the first nine months of last year.

This year's nine-month net reps earnings of $1.78 a share on the 1,741,473 shares outstanding on Sept. 29, 1962. This compares with net earnings of $1.73 a share for the like 1961 period, after adjusting the shares then outstanding to the number outstanding Sept. 29, 1962.

JAMES WOOLF DEALS FOR UNNAMED MAJOR

Hollywood, Dec. 4.

British producer James Woolf revealed new three-picture deal in the works with "a major American company," under which one of the pix will include pre-production deal on a new, untitled play in which Laurence Harvey will star next Fall on Broadway.

Woolf would not name company with which he is negotiating, although he listed "United Artists and Columbia as two most desirable American firms for foreign producers."

Play is a comedy, though no production details were revealed. Film version "will probably be directed

(Continued on page 16)

Youngstein to Produce (With Frankenheimer) For New Entertainment Corp.

Max E. Youngstein, as president of the newly-formed Entertainment Corp. of America, is now set to become immediately engaged in film production. He's to share producer credit with John Frankenheimer in a property titled "Flowers of Hiroshima," based on a novel by Edita Morris, for ECA.

Plans are for Youngstein and Frankenheimer to produce the picture in 1964.

This will mark the first time for Youngstein to function in any kind of producer capacity, although in past he was active in the putting-together of films when, previously, he was v.p. of United Artists.

Frankenheimer's current credit is "Manchurian Candidate."

Paramount Shows Red As Two Weakies at Paybox Drag Down Third Quarter

Paramount operated at a loss during the third quarter of 1962. It was the first time since theatre divorcement of Jan. 1, 1950, that the film company showed red ink.

Officially blamed for the slip was the mounting cost of production, and specifically cited in this respect were "Hell Is for Heroes" and "Escape from Zahrain." The boxoffice response simply was not enough to warrant the budget outlay for such pictures as these.

Company had a consolidated loss of $1,107,000 for the third quarter. This reduces the nine-month earnings to $584,000, or 36c per common share, compared with 1961 nine-month profit of $5,310,000, or $3.15 per share. The third quarter of last year brought a profit of $800,000, on operations, equal to 33c per share.

Par since it began 1950 operations independent of domestic theatres has been paying a dividend of $2 annually. This is not in any state of jeopardy; despite the third quarter 1962 loss the corporation is still in strong financial position via cash on hand and absence of indebtedness.

SELZNICK EYES JAPAN FOR JENNIFER JONES

Tokyo, Dec. 4.

David O. Selznick is seeking to film a coproduction in Japan that would star his wife, Jennifer Jones. Here repping the Selznick Company, Harvey Pergament said he was hoping to land director Akira Kurosawa in a deal with Toho for a picture based on an original script called "The Golden Apples of the Sun."

The film, in color, would cost about $1,000,000, according to Pergament.

Miss Jones would play a married American writer-photographer who falls in love with a Japanese during the Occupation. Their romance, doomed from the start because of the adverse social climate, ends tragically when the woman takes her life.

Pergament said that if the story is unacceptable, Selznick would consider any story Kurosawa cares to submit.

One reason Selznick feels the timing is right for Miss Jones here, Pergament noted, is the recent success in Japan of two re-issues in which she co-stars, "Terminal Station" and "Duel in the Sun."

Top-level Toho sources indicated, however, that such a joint production is most unlikely. One spokesman said that Toho had written Selznick a polite rejection to the proposal when it had come through the mail.

HAYES SCRIPTING 2D ROBBINS, PER EMBASSY

Embassy Pictures now has John Michael Hayes assigned to two screenplays, with word that he's also to do "Where Love Has Gone," from the new Harold Robbins novel. Hayes is currently scripting another Robbins tome, "Carpetbaggers," to be shot by Paramount, which holds global distribution on it (in exchange for financing the negative). But Embassy is prepared to go alone on "Love"—unless, of course, a major studio can talk itself in on the project.

Typical of much of Robbins output, "Love" is rumored to have its characterization roots in Hollywood. Yarn concerns a mother-daughter rivalry for the same man. The book, via Simon & Schuster, came out in October and is currently on most of the bestseller lists. Film version is to be done in Hollywood, with production anticipated to start late next summer.

Si Fabian Advises His Nephew

By JAMES L. CONNERS

Albany, Dec. 4.

S. H. Fabian, president of Stanley Warner, [illegible] (20) tongue-in-cheek advice to his nephew, E. David Rosen, retiring chief barker of Albany Variety Club and a mid-December transferee from Stanley Warner-owned WAST-TV to Fabian Enterprises, on how he should act, eat and dress "in your first New York job," with a punchline credited to a Wall St. banker.

Fabian said that "I had lunch with this executive and he told me, We stress the formal in clothes; tell newcomers, dress British but think Yiddish!" The crack drew a hearty guffaw from attendees at a testimonial dinner honoring Rosen.

Fabian began by saying: "When you come to New York, David, quickly learn to pass the buck. Take credit for all that goes right; blame others for the things that fail. Lunch for two hours at the '21' Club, where you drink three or four martinis. We are more informal in the motion picture business than in Wall Street, but we are getting more informal. Most Stanley Warner employees call me 'Si,' but the other day one fellow addressed me as 'Mr. Si.'"

Again kiddingly, Fabian remarked, "Don't pay attention to anything I or your father say. You'll do it your own way, regardless."

Rosen will work under Si's son, Eddie, operating chief and a dais-guest at the dinner.

'HOW WEST WAS WON' LOOKS BIG FOR PARIS

Paris, Dec. 4.

Metro-Cinerama "How the West Was Won," opened in its French dubbed version Tues. (27) at the Theatre Empire-Abel Gance. This was its first showing on the Continent. Dubbed version got solid reviews and looks in for biz and a long run.

Most reviewers found it rich in eye appeal and impressive in grandeur and epic qualities. Consensus was that purists might not go all out for its simple-minded psychology and some slow spots, but all this was madeup for by its sweeping might and sheer spectacle, plus its star names.

French do not go in much for advance seats but box-office biz is brisk and holiday seats already sold out.

Trans-Lux Quarterly 15c

Trans-Lux Corp. has declared a regular quarterly dividend of 15c a share on the common.

Divvy is payable Dec. 28 to holders of record Dec. 14.

Negotiated 'Withdrawal' by Stages Marks Einfeld Shift to Consultancy; Will Serve, Pro Tem, With Zanuck

The impending "withdrawal" of ad-pub veep S. Charles Einfeld from 20th-Fox was officially confirmed in New York Friday (30) in a statement issued by prexy Darryl F. Zanuck. The switch in the veep's status had been expected as a result of the revamp currently going on in the ad-pub department under the direction of global sales chief Seymour Poe.

Actual announcement, the wording of which was apparently dictated by legal considerations, states that Einfeld "has requested that arrangements be initiated for his withdrawal from the film corporation. It is anticipated that the first phase of Einfeld's withdrawal will be completed by the end of 1962, and the balance of the arrangements will take place during 1963."

The "first phase of Einfeld's withdrawal," to be set before the end of the year, is expected to be the exec's giving up of his veep stripes, which he has had since joining the company in 1946. Subsequently, it's understood he will act as a special aide to the prexy, with whom he has had a close association not only during Zanuck's years as studio chief, but when both were at Warner Bros., prior to formation of 20th-Fox. Before 1963 is out, Einfeld will probably go on to an "advisory status."

According to Einfeld's former employment contract, the "advisory" clauses of which still pertain, when he goes on to advisory status he will receive $1,000 a week for the first three years, then $500 a week for the next three years.

Twentieth's new ad-pub department is to be headed by a "troika" of global publicity, advertising and exploitation directors, the first of which, global pub director Harold Rand, was named last week. These three execs are to answer directly to global sales chief Poe and prexy Zanuck and will be in charge of all phases of ad-pub affairs both for the parent company and its subsidiaries at home and abroad.

Einfeld, who was born in 1901, joined the film industry in 1920 with the old Vitagraph Corp., switching to First National Pictures four years later. When Warners acquired First National, he was placed in charge of ad-pub for the combined companies, later being named a WB veep. He resigned in 1946 to form and become prexy of Enterprise Productions, one of the first major indie production companies. Two years later he joined 20th, where, with former prexy Spyros P. Skouras, he was closely associated with the introduction of CinemaScope, as well as with the implementation of various other top level 20th policies.

L.A. to N.Y.

S. L. (Stretch) Adler
Gene Autry
Patricia Blair
David Bloom
Norman Bogus
Hernando Courtright
Harry Forwood
Alan Hewitt
Ellis Kadison
Eugene V. Klein
Perry Leff
Jerry Lewis
Homer Mobley
Helen O'Connell
Tess Pollick
Lloyd Sigmon
Frank P. Stearn
Frank Thomas
Ned Washington
David Warne
Roland Winters

U.S. to Europe

Franz Allers
Ernest Gold
Jolly Joyce
Dr. Guilio Monteleoni
Andrew Siff
Andrew Stone
Lew Wasserman

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May Fair Hotel
BERKELEY SQUARE, LONDON, W.1
Sec. Cable [illegible]—Mayfairtel, London or Your Travel Agent

Dotes on Many Image

Joe Pasternak, Metro producer, undertook to review a film reviewer in the course of a New York interview last week.

Said Pasternak: "Bosley (Crowther of the N. Y. Times) likes pictures out of focus. The techniques should be 20 years old and they should be foreign."

Crowther thus again stands accused of favoring the imports. Crowther himself in past has stated he considers only the cinematic merits of any given production and country of origin doesn't matter.

Demise of Legal Fiction; French Cinema Center Never Really Existed

French Cinema Center Inc., incorporated in New York State in 1954 when the French film industry was contemplating the setting up of an org to handle the release of French pix in the U. S., has finally been dissolved.

The company actually never existed except as a corporate name. Instead, in 1955, the French government and the French industry Allied Artists is dissolving its jointly sponsored the establishment of the French Film Office in New York. Later, under the direction of Joseph Maternati, functions in an institutional vein, promoting French pix and facilitating biz contacts between French producers and U. S. distribs.

ACAPULCO FEST INVITES 'A KIND OF LOVING'

London, Dec. 4.

Anglo Amalgamated's "A Kind of Loving" has been invited to be the official British entry at the Acapulco review festival, which opened last Saturday (1).

The film won the Grand Prix at the Berlin festival in July.

BRAZIL'S OSCAR FILM

'Keeper of Promises' Already Won in Cannes & Frisco

Hollywood, Dec. 4.

Official Brazilian entry for upcoming Academy Awards sweepstakes in foreign film category will be "Keeper of Promises," which took top prize at Cannes and San Francisco Film Festivals.

Pic will have its first public showing locally in late April with preem set as a benefit of the Los Angeles-Salvador (Brazil) Sister City Commission. Film was shot in Salvador—sister city to L.A.—and directed by Anselmo Duarte.

Europe to U.S.

Diana Adams
Jean-Pierre Aumont
George Balanchine
Lionel Bart
Nicolas Bataille
Nuno Fiorelo
Evelyn Griffiths
Melissa Hayden
Robert Irving
Allegra Kent
Conrad Ludlow
Nicholas Magallanes
Patricia McBride
Arthur Mitchell
Don Petrie
Seymour Poe
Henry Rogers
The Swingle[illegible]
John Taras
Violette Verdy
Edward Villela
Jonathan Watts
Patricia Wilde
Lou Wilson

N.Y. to L.A.

Alfred W. Crown
Nat Lefkowitz
Harry Z. Gould
Dean Jones
Mike Lewis
Lori March

Humorist
Arthur L. Lippmann
soliloquizes on the day when
Death Comes to A Boxoffice Crank
• • •
another Bright Feature in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

More 'Cleo' Scenes Add $2-Mil. Cost

Darryl F. Zanuck has decided that one big battle scene in "Cleopatra" and four more episodes, both interiors and exterior, will have to be shot, following powwows with his chief cutter, Elmo Williams who is also head of 20th-Fox production in Europe.

Latter returned to London over the weekend. Added footage will comprise "essentially bridges and episodes," and not actual scenes, according to Zanuck, and will add another $2,000,000 to the "Cleo" production cost, or "round it out to $35,000,000."

Richard Burton, Rex Harrison and some other male principals will be needed from Feb. 1. Morocco has been decided upon as "best approximating the barren stretches needed in the sequences having to do with the conquest of Africa," says the 20th-Fox prexy. Morocco was also decided upon because of the "sweet weather in February." There will also be some interiors shot in Rome.

On the economics, Zanuck figures that the battle sequence alone will cost $800,000. Andrew (Bundy) Marton will direct that unit, and a second unit man will handle the extra footage in Rome.

Zanuck reiterates that the picture was caught arbitrarily with some of its "key footage" down when the board peremptorily edicted that all shooting cease. He observes however, that if certain vital battle scenes and the like had been shot first the other additional footage would have been relatively cheap and, in some instances, "might even have been stuffed off." But when the shooting flitted from a 12th scene to a 37th scene, and thence back to the 21st, etc., for example, too often the "bridge" was lacking.

Incidentally, after this extra footage is shot and Zanuck does his final editing, the 20th-Fox prexy does not rule out that Joe Mankiewicz, the original director who had been taken off the film would be called in. However, he stresses that he doesn't say it will happen, but also he doesn't say it may not happen.

Copeland Consultancy In Wake of Info Film Scratch

Hollywood, Dec. 4.

Allied Artists is dissolving its Information Films Division, AA prexy Steve Broidy disclosed here. IFD has been virtually inactive since its inception. Although it was originally formed to produce tv specials, documentaries and industrial films, the video arm never really got off the ground.

As a result, Jack L. Copeland, who was exec producer of the division since 1960, has exited AA and formed Communications Management Consultants, to offer advisory service to industry institutions and governments in best usage and management of pix and tv in promo, training and educational campaigns.

Partnered with Copeland in the new venture are writer Malvin Wald, film editor Walter Hannemann, and George F. Meier, scientist and marketing expert. Advisors to the advisory service are Gilbert Seldes, Arthur Knight, Prof. Charles Lee, camera designer-engineer Eric Berndt and writer-pressagent Art Arthur.

Marilyn Monroe's 'Last Nudes'

'Eros', $10 Sex Quarterly, Features Vogue Lensman's Own Poses of Star — Made Six Weeks Before Death

By ROBERT J. LANDRY

Marilyn Monroe was hot magazine copy when alive, and still is. Some of the commentary, before and since death, has been sticky with sensationalism - modded - hypocrisy, but all for sweet circulation's sake. Now comes "Eros," the hardcover sex quarterly retailing $10 per copy, with its lead feature a portfolio of MM's "last nudes," as the publication's advance ballyhoo put it.

The description is technically correct. There are prints of Marilyn showing breasts through chiffon. But mostly the prints are head shots, or low-key arty-crafty silhouettes. The styles run from nondescript black dress to beads-in-teeth to crumpled nightie held before torso. Some of the poses are girlishly beguiling, all are infinitely sad, in the hindsight of her tragedy. There is something terrifying in her return to the kind of posing which supposedly embarrassed her early career. What she did for eating money as a starlet she later did for boredom, perversity or you-name-what as an unemployable big star unable to function in the mornings and finally, of course, unable to open her eyes.

Vogue magazine had succeeded that Marilyn pose as a fashion model and she says the "Eros" commentary was "fascinated by the idea." Bert Stern was sent west, set up a makeshift studio in the Bel-Air Hotel, and there on June 21, six weeks before her death, MM made her final poses.

"Despite the fact that Marilyn was wearing strange clothes by a strange designer, and although the photographer was new to her, she became a fantastic model right before Stern's eyes. She wouldn't work until two and three in the morning, playing her favorite Frank Sinatra records to help her relax before the camera."

This is the language of fashion chi-chi. There was nothing fantastic about the modelling, to this reviewer, except the fact that it was Marilyn Monroe, the self-despising goddess who was forever getting mixed up with lensmen. The actual Vogue fashion poses are presumably in that periodical's files. These are extras photographed in a wiltout mood compounded of champagne, tranquilizers, Sinatra lullabys and the mood of a star with no other cameras to pose for.

The photographs have been well reproduced and this is a topical scoop for "Eros," which has 175,000 circulation already. Significantly, the quarterly's previous (second) issue devoted its lead to another photographic melange, to demonstrate the sex appeal of the President of the United States. The commentary in that instance was provided by Faye Emerson, a girl in long white gloves who is fascinated by occupants of the White House.

Scattered amidst the MM stills
(Continued on page 7)

Hazards of Versatility

Joe Pasternak, outspoken film producer, states he has no sympathy for individuals who function in various filmmaking capacities. He believes the actor should serve only as an actor, the director as a director, and so on. When they take on multiple roles they're overextending themselves.

"Show business is a collective undertaking; be a one-man show and you're a dead duck," Pasternack insists. He mentioned Jerry Lewis "one of the great comedians of all time"), Marlon Brando and Burt Lancaster as among those who have tried to function as the aforementioned one-man show and lost ground.

Pasternak's reference mainly was to actors who also want to become their own producers and directors and sometimes writers.

The producer concludes: "Ego has killed more pictures . . ."

Calls Title Too Close; 'Escape From E. Berlin' Vs. 'Escape to Berlin'

Los Angeles, Dec. 4.

Metro's "Escape from East Berlin," produced by Walter Wood and Don Murray, is too similar in title to its own "Escape to Berlin," it's charged in a $100,000 damage suit filed in Superior Court by Nortz-Lion International Corp. and Bon Ami Distributing Corp.

Suit, brought against Metro, Wood, Murray and Murray-Wood Productions, asks for a preliminary injunction halting release and advertising of the Metro release, on a charge of unfair competition and authorized use of title.

Plaintiffs claimed that defendants saw "Escape to Berlin" produced in Germany by Will Tremper & Ifam Film Corp., and which plaintiffs own worldwide distribution rights, and after viewing it on Jan. 16, 1962 they "purportedly" changed tag of their own film, "Tunnel 28," to "Escape from East Berlin." Murray-Wood production was made in July 1961, according to complaint, under title of "Tunnel 28."

PLAZA, SCARSDALE, IN ANTITRUST COMPLAINT

B & B Theatres, operating the Plaza in Scarsdale, N. Y., has filed an antitrust action in New York Federal Court seeking $600,000 in treble damages from the major film companies and several theatre circuits.

Charging discriminatory clearance practices, the suit names Metro, Paramount, Columbia, 20th-Fox, Warners, Universal, United Artists, Allied Artists, Buena Vista, and the Loew's and RKO circuits. Cited as co-conspirators are the Randforce, Skouras and Century theatre chains in the N. Y. metro area.

Preliminary and permanent injunctions were sought.

GARY COOPER ESTATE

Taxes & Expenses Shrunk It To $3,300,000

Hollywood, Dec. 4.

Gary Cooper left a gross estate of excess of $3,300,000 but taxes, administration expenses, his obligations and payment of $7,300 monthly family allowance to his widow have reduced amount on hand to $1,300,000, it was disclosed when Superior Court approved first account submitted by executors.

Late actor, who died May 13, 1961, left one-half of his $3,300,-792 outright to his widow, Mrs. Veronica B. Cooper, and other half in trust, income to be used by their daughter, Maria, and his mother, Mrs. Alice L. Cooper.

ASCARELLI PUBLICITY COORDINATOR FOR U

Rome, Dec. 4.

Giulio Ascarelli has been appointed European publicity coordinator for Universal. He'll headquarter here.

Ascarelli, who is an American citizen, was most recently international publicity coordinator on 20th-Fox's "Cleopatra," prior to which he was United Artists European pub chief. Before going to UA, he had served as 20th's European ad-pub chief in Europe, working out of Paris.

In his new post, he replaces Jack Nelson-Sullivan.

U Declares Regular 25c

Universal has declared a regular quarterly dividend of 25c a common share, plus an extra dividend of 25c on the common.

Both divvies are payable Dec. 27 to holders of record Dec. 14.

SIX ACES UP ZANUCK'S SLEEVE

Hired Guard's Bullets Spatter Extras; Revue-U Studio Hears 'Lynch' Cry

Hollywood, Dec. 4.

Six film extras were shot—one with a bullet through his chest, five others (including three femmes) superficially wounded in the legs from bullets ricochetting off concrete pavement—last week at Revue-Universal studios. Special police guard responsible for the shooting was threatened with lynching as a crowd of 200, according to witnesses, started after him with cries of "Let's string him up."

Shot, but now in good condition, was Allan Sain, a waiver-extra in the crowd of 2,000 extras called by Stanley Kramer for "It's a Mad, Mad, Mad, Mad World." He was rushed, first, for emergency treatment to studio hospital, then transferred for surgery to remove the bullet to St. Joseph's Hospital in nearby Burbank. Wounded when two bullets from guard's gun ripped up pieces of concrete and sent them flying were Wayne Anderson, also a trainer for the L.A. Dodgers; Danny Hadnig, Cheryl McNeill, Mary Ann Schmidt and Darlene Young. All were treated at studio hospital and sent home. All but Miss McNeill returned following day for jobs in picture, Miss McNeill reporting she was confined to her bed.

Officer was Vance Boyd, a special William J. Burns guard who had been called in for special assignment in handling unusually large crowd of 2,000 extras. He was taken for questioning to Sheriff's office in West Hollywood, and charged with assault with intent to commit murder. Preliminary hearing is set for Jan. 23 in Beverly Hills Municipal Court.

Incident started at close of day's filming on "Mad" when crowd of extras were lining up to board the 12-15 buses on studio backlot to transport them to the front gate.

(Continued on page 6)

The Studio

The 20th-Fox prexy, Darryl F. Zanuck, doesn't believe in merged studio facilities and adds that "a studio without a back lot just isn't a real studio," especially with tv production so vital.

On the other hand, the present 100 acres in the Westwood section of Los Angeles, under 99-year leaseback from Webb & Knapp (Zeckendorf), could be developed by 20th-Fox on its own. Zanuck adds Webb & Knapp and other realty interests have offered fantastic bonuses to sell or reverse lease back some of the choice acreage in a fast developing realty sector.

Sexploiteers Curb Their Lobby Copy Under License Gun

N.Y. City Commissioner of Licenses Bernard J. O'Connell last Wednesday (28) called a press conference to announce suspension of the operating license for Manhattan's Tivoli Theatre for a two-week period and, furthermore, to serve notice on all other exhibitors in town that they'll either clean up their "lurid" street displays or face revocation of their permits to stay in business.

O'Connell said he was very antagonistic toward certain film showmen who go overboard in street sign advertising and posters featuring nude femmes and come-on phrases on the marquees and elsewhere around the theatre fronts.

By the past weekend it was clear that the exhibitors had gotten the message. A check of midtown Manhattan houses which had

(Continued on page 11)

TO UNVEIL PROD. PLANS IN JAN.

By ABEL GREEN

Darryl F. Zanuck is aware of the desirability, at this time, of projecting a "going forward" production program, but he "doesn't want to compound the phoney press pronunciamentos of my predecessors, and until I have a specific program I won't say a word."

However in 10 days or two weeks he feels that a tentative program of five or six properties will shape up for announcement in mid-January, and he hopes that by mid-February he will have a "specific" program of four or more pictures to supplement the five or six already pretty well set.

Production will embrace both Hollywood and overseas. Latter is linked to a $500,000 guarantee to Ingrid Bergman for "The Visit," the Frederick Duerrenmatt play, adapted by James Yaffee. Anthony Quinn is the male lead. This is one of the firm pay-or-shoot commitments Zanuck says he has inherited, and it is unique in the tough terms set down by the femme star, such as shooting only in Western Europe (even England is eliminated, contractually, and of course ditto Hollywood). Shooting must start by April 21. Zanuck says there is no leeway any longer. He figures on a 13-week schedule. Director is not yet set.

Peter Sellers, Alec Guinness and Sean Connery (who had a bit in "The Longest Day," but who has since come to the fore in Britain) are kindred firm European commitments.

Zanuck feels satisfied that he can (1) be president of 20th-Fox from his New York headquarters; (2) that he has a good studio topper in son Dick Zanuck, aided by studio manager Stanley Hough; (3) ditto on Elmo Williams, in charge of European production, based in London.

Dick Zanuck alternates three weeks at the studio and a week east powwowing with homeoffice executives; and when production rolls in February Zanuck, pere,

(Continued on page 17)

Nigeria Slowly Improving Film Spots; MPEA Output at Lagos as Factor

Tax Says: Good Summer

Washington, Dec. 4.

Summer business was upbeat for theatres, concerts and cabarets, statistics just compiled by the Internal Revenue Service here disclose.

Excise taxes on admissions to theatres, concerts and the like amounted to $10,500,000 for the July 1-Sept. 30 quarter, compared to $10,138,000 for the same period of 1961.

Federal taxes collected from cabarets and roof gardens totaled $9,000,000 in the third quarter of calendar 1962, against $8,700,000 in the like year before.

No further breakdown of the tax collections was made by IRS.

Once Strictest Of Censorships, Spain Now 'Easy' on Pix

Madrid, Dec. 4.

Film censors are still showing liberalization, sanctioning foreign pix that, until recently, would never be shown in Spain. In the latest group of approvals are three Rank films—"Waltz of the Toreadors," "Never Let Go," and "Kind Hearts and Coronets."

"Waltz" raised eyebrows at the last San Sebastian festival where it was shown intact with all its sexy situations and wife-hating dialogue. In "Never Let Go," the hero gets into a four-poster with a 16-year-old girl, but the censors didn't seem to mind. "Kind Hearts," an Alec Guinness starrer dating back to 1950, was banned under the old censor regime.

"Splendor in the Grass" (WB) and Ingmar Bergman's "Through a

(Continued on page 11)

The Motion Picture Export Assn.'s West African distributing subsidiary, established early this year with headquarters at Lagos (Nigeria), is making "definite" progress towards opening up that heretofore minimal market to U.S. product, according to the report of veep George Vietheer, who has just returned to New York from a swing through Nigeria and adjacent territories.

Vietheer reported that whereas early this year there was only one fully enclosed theatre in all of Nigeria, there are now four, two new theatres have been opened, 13 theatres "extensively remodeled and eight modern theatres, including several which will have air-conditioning, are now under construction. Vietheer attributes these advances directly to the influence of Jack Lebow, manager of the MPEA's American Motion Picture Export C (Africa), whose first job it was to get the locals to furnish proper facilities for showing films. (As of the first of this year, Nigeria had something like 70 theatres, all open-air "walk-ins," serving the 40,000,000 population.)

Vietheer also reports that Lebow is succeeding in convincing Nigerians of the advantage in playing pix for several days in succession, rather than playing a picture once on a Tuesday and then say, a week later, on a Friday. Exhibs also are being "educated" to the value of advertising, in newspapers, on billboards, etc., as well as in front of the theatre, and are slowly accepting deals calling for a guarantee against a percentage of the gross. Flat deals were the thing previously.

While the MPEA has abandoned any idea of getting into exhibition itself in the African territories, Vietheer reports that American capital for this purpose would be welcomed and in his estimation, it's a fertile field for investment.

Want Adventuresome Guy, Preferably Bachelor, For MPEA Office in Nigeria

The need for some kind of program to develop qualified industry manpower is pointed up again by the difficulty now being experienced by the Motion Picture Export Assn. in finding a man to take over the number two spot in its West African distributing subsidiary, officially titled American Motion Picture Export Co. (Africa). The man, who needs exchange experience and who preferably should be unmarried and/or married but without kids, would succeed Joe Lorde, who exited the Lagos (Nigeria) office in September to join Metro's Cairo office.

According to MPEA veep George Vietheer, who is just back from a visit to Lagos and neighboring lands, it isn't that nobody wants the job; rather, there are really very few qualified people available, especially in the "youngish" (adventurous?) age bracket. Language is no problem. Nigeria, and other territories covered by the MPEA distribbery, are newly emerged English-speaking countries.

Jack Lebow is manager of the office with a staff of nine which ships, inspects and generally handles all the functions common to any film exchange.

Transfer Nestor Rivera To Dominican Republic

Nestor J. Rivera, with Columbia the past nine years, the last three of them as assistant to Ed Levine, manager of sales control for the international company, has been named manager in Santo Domingo, Dominican Republic.

This adheres to company policy of promotion from within the ranks, states Col Int'l exec v.p. Mo Rothman. Rivera replaces J. Fernandez Pardo, who exited the company.

Exhib Claims French Head for Film Crisis Via Cinema Closings

Paris, Dec. 4.

Jean-Charles Edeline, head of the Federation of French Film Exhibitors, maintains that France is heading for a major film crisis due, paradoxically enough, to its growing individual affluence. Edeline states that if a summit meeting of all branches of filmmaking with government film administrators is not called soon to tackle the problems of skittering hardtops for more remunerative conversion, a picture depression will be on.

Edeline points out that 30 houses disappeared in '61 to make the total 5,755 for '62. Most of these were fringe theatres, but what set Edeline off were the closing of top houses in Nevers and Amiens, that were moneymakers, because the owners found that turning them into garages or housing sites was more enticing.

He is all for public betterment, but sees no reason to sacrifice needed, and especially paying houses, when they will probably be important after the public reaches its maximum in new possessions and turns more to entertainment again. The recent closures have reduced possible yearly attendance to the 300,000,000 range while it has to be over 300,000,000 to get by, says Edeline.

Since the government has an administrative hand in the film industry, via aid handouts, production visas, quotas etc., he opines that cinemas have to be saved even if a law against their being turned into something else has to be passed. Legit theatres come under a ruling like this as part of the public patrimony. Why not film houses? he asks.

Edeline is now busy contacting film people and governmental offices on this problem. Another point in his favor is the disappointing overseas income which makes the local gross more important than ever.

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ROME 3
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Billy Rose's Jumbo
(MUSICAL COMEDY—PANAVISION—METROCOLOR)

Musical circus spec looks like potential goldmine.

Hollywood, Nov. 28.

Metro release of [illegible] production by Joe Pasternak [illegible] Martin Melcher. Associate producer, Roger Edens. Stars Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye; features Dean Jagger. Directed by Charles Walters. Screenplay, Sidney Sheldon, based on [illegible] musical play by Ben Hecht and Charles MacArthur, produced by [illegible] Rose; music and lyrics by Richard Rodgers and Lorenz Hart; camera, William H. Daniels; editor, Richard W. Farrell; art direction, George W. Davis, Preston Ames; set decorators, Henry Grace, Hugh Hunt; sound, Franklin Milton; 2nd unit director, Busby Berkeley; asst. director, William Shanks. Circus acts coordinated by Al Dobritch. Reviewed at Hollywood Paramount, Nov. 28, '62. Running time, 122 MINS.

Kitty Wonder	Doris Day
Sam Rawlins	Stephen Boyd
Pop Wonder	Jimmy Durante
Lulu	Martha Raye
John Noble	Dean Jagger
Harry	Joseph Waring
Tina	Lynn Wood
Dina	Charles Watts
Parsons	James Chandler
Madison	Robert Burton
Hank	Wilson Wood
Eddie	Norman Leavitt

One of the final productions ever seen in the old N.Y. Hippodrome, "Jumbo" was a dull hack musical of the 1935 season, with a curious mid-depression tie-in with Texaco Gas Now, some 27 years later, the showmanship of Metro has turned the jumbo musical and circus into a great film entertainment with every prospect of big boxoffice.

Here is Doris Day back as a songstress, and Jimmy Durante encoring from the original Hipp love version. The music of Richard Rodgers and the lyrics of the late great Lorenz Hart are assets and the film contains a wonderful elephant, Sydney, a mountain of effective ham.

Joe Pasternak and Martin Melcher have taken the work out of the dusty files of the past and stuck it right up there among the all-time great screen musicals. "Jumbo," obviously slanted for the Christmas-New Year trade, will probably be around for the Fourth of July traffic also and will be remembered long after it has paid off initial production costs.

It's a toss-up whether the musical comedy or sawdust-and-tinsel of "Jumbo" makes the greatest impression. Much of the Rodgers and Hart score for the 1935 legit version has been retained, some of it necessarily being used only as background. The big hits, however—"Little Girl Blue," "My Romance," and "Most Beautiful Girl in the World"—are given full-scale production.

The latter, reprised beautifully by Durante in a touching sequence, first serves Miss Day and Boyd as a merry-go-roundelay. "This Can't Be Love," from Rodgers and Hart's 1938 "Boys From Syracuse" and "Why Can't I?" from their 1929 "Spring Is Here," have been added to the score, the latter as a delightful duet by the two femme leads.

The overall excellent, professional handling of director Charles Walters, is greatly responsible, though never obvious, for the 122 minutes going by in a hurry. He adds to his past prowess as a musical and comedy director the talent of a great ringmaster.

Doris Day may never have sung better than she does in "Jumbo." While the story is no challenge to her thespic talents, her return to the thing she does so well, could (and should) persuade her to make more musicals, even if she is given some of the male lead's numbers to perform.

In the legit version Durante was Claudius B. Bowers, a circus press agent. He is now the circus-owner, with Doris Day as his daughter, and Martha Raye as his 14-year-awaiting fiancee. Durante plays the role as Durante. Who'd have it otherwise?

Stephen Boyd, handsome, virile, excellent within the limits of his role, has star billing but his part is strictly in support of his leading lady. It's doubtful that singing is his own, but he handles his musical sequences well, especially the "What Is a Circus" number where he can do his own lines as a dancer, rather than trying to sing.

Martha Raye, too long absent from the screen, only has room to swing a couple of tunes but she makes them hit—especially a wonderful lion-costume bit in the parade and her duet with Miss Day—as well as all of her encounters with Durante in their endless wedding-date-decision routine.

Some of the greatest acting in the film is contributed by Sydney, who plays the title role. A flamboyant performer in the best Victor Buono style, Sydney's "Jumbo" flirts, emotes, dances, almost sings, and breaks your heart in his farewell scene with Doris Day. Then, "ham" to the end, he reappears in the finale, all in white and bigger than Sinatra in "Till the Clouds Roll By."

Joseph Waring, Lynn Wood, Charles Watts, James Chandler, Robert Burton, Wilson Wood, Norman Leavitt and Grady Sutton make brief but telling appearances.

Dean Jagger, despite co-star billing, has only a few scenes as Boyd's father and the owner of the rival circus. Though brief, they're important to the plot as he's the heavy. Jagger makes him a colorful villain, ironically named John Noble, and rotten to the core.

Sidney Sheldon's screenplay (he receives full credit although report has it that several scripters have had a go at it) retains only the basic circus-boy-meets-circus-girl format of Ben Hecht and Charles MacArthur's original book, with the ending the most important switch. Instead of the originally-conceived merger of the two circuses then the wedding of the boy and girl, Jagger's villainy drives Boyd into leaving and, with Jumbo rejoining Day, Durante and Raye. The old version would have made Jagger's deeds more understandable, if not completely forgivable.

William H. Daniels' color photography (Metrocolor) recaptures the gaudy, tinselly colors of the circus, blending them skillfully with the less-theatrical but more restive hues of every-day life. The many circus and/or musical sequences give Morton Haack's costumes, as well as the combined artistry of art directors George W. Davis and Preston Ames and set decorators Henry Grace and Hugh Hunt major exposure. Sets and costumes are beautifully coordinated and are as festive as pink lemonade and cotton candy.

Richard W. Farrell's excellent editing stands out particularly in the circus act presentations and creates a real nerve-tingler in one sequence where spectators are torn between attention to a beautifully filmed Butterfly Girl act and tension caused by a quickly-brewing storm.

A major contribution is Busby Berkeley's directing of the circus-act sequences, coordinated by Al Dobritch. The two have somehow managed to present most of a circus within the time space of the film, without interfering with the story's advance or the presentation of non-circus musical numbers.

The list of circus artists include current versions of at least two acts—The Hannefords and The Barbettes—that, like Durante, played in the 1935 Hippodrome production. Seen as themselves (and, in some cases, doubling, almost imperceptibly, for the stars) are Ron Henon, The Pedrolas, The Wazzans, Billy Barton, Corky Cristiani, Victor Julian, Richard Berg, Joe Monahan, Miss Lani, Adolph Dubsky, Pat Anthony, and Janos Prohaska. *Robe.*

Extras 'Lynch' Mood

Continued from page 3

According to Captain Roy L. Galyean, Boyd was holding the crowd back until he received orders to let them board the buses. Salm, according to Galyean, tried to board the first bus and when told by Boyd to wait hit the guard in the face. Warned again to wait, Salm again struck the officer, this time in the chest. After a third warning, the two started to scuffle, and Boyd pulled his gun, firing first two shots into the ground and then a third shot at Salm when latter charged him, the captain reported.

Galyean also reported there had been a slight incident the night before, when Boyd tried to keep Salm off a crowded bus taking extras from backlot to the front gate.

Police captain reported also that the victim's sister, one of the extras, had tried to comfort her brother, rubbed her hand on his bleeding chest and crying, "Look, he's dying!" as she held up her bloody hands.

Charna McNeill, one of the wounded extras, said she started to bleed profusely when struck by the concrete. She accused the guard of being profane and rough, and said Salm had told him he shouldn't speak that way, his sister and other women were present. She said Salm was trying to board the first bus when the scuffle with Boyd occurred.

Sodom and Gomorrah
(ITALIAN—COLOR—ENGLISH DIALOG)

Another long Biblical epic with good sound performances and some striking special effects. Title and leads should insure brisk business.

London, Nov. 28.

Rank release of Goffredo Lombardo & Joseph E. Levine presentation of Titanus (Lombardo) production. Stars Stewart Granger, Stanley Baker, Pier Angeli; features Rossana Podesta, Anouk Aimee; features Rik Battaglia, Giacomo Rossi Stuart, Claudia Mori, Feodor Chaliapin. Directed by Robert Aldrich. Screenplay, Hugo Butler and Giorgio Prosperi; camera, Silvano Ippoliti, Mario Montuori, Cyril Knowles; editor, Peter Tanner; music, Miklos Rozsa. At Odeon, Marble Arch, London. Running time, 153 MINS.

Lot	Stewart Granger
Ildith	Pier Angeli
Astaroth	Stanley Baker
Bera	Anouk Aimee
Shuah	Rossana Podesta
Maleb	Claudia Mori
Melchior	Rik Battaglia
Ishmael	Giacomo Rossi Stuart
Alabias	Feodor Chaliapin
Eber	[illegible]
Tamar	Scilla Gabel
Maleb	Giovanni Galletti
Nacor	Aldo Pini
The Captain	Antonio De Teffe

Director Robert Aldrich has said, "Every director ought to get one Biblical film out of his system, but there's not very much that you can do about this sort of picture." Too true, and Aldrich has done everything possible to insure brisk wicket biz. The title is provocative, the stellar names attractive, and Aldrich has flung in plenty of incident and some stirring special effects. Net "Sodom and Gomorrah" has many of the faults of the Biblical epic, but many good qualities. It is too long, inevitably. It starts slowly and has many static passages in between the highspot events. And some of the dubbed voices clash uneasily with the accents of Stewart Granger, Stanley Baker, Pier Angeli and the other stars. Yet its 153 minutes do not hang too heavily because the [illegible] background and [illegible] of characters always make for dramatic interest.

Storyline concerns Lot's pilgrimage to the Valley of Jordan with the Hebrews. They set up camp in the Valley but are almost immediately involved in a bitter clash between the Helamites, who covet the wealth of Sodom and Gomorrah, two cesspools of depravity, ruled over by the cold, beautiful, unscrupulous Queen Bera who, incidentally, is being doublecrossed for power by her scheming brother. Bera decides to use the Hebrews as a buffer between her and her enemies and makes a deal with Lot that the Hebrews should work the Valley and defend it. The seal is put on the pact when Bera presents Lot with her favorite slave girl, Ildith, who becomes Lot's wife.

From then on there is endless complicated incident. Lot and Astaroth, Prince of Sodom, fight to the death. Lot's daughter Shuah falls in love with Astaroth who rapes both her and her sister and the Helamites are stopped in battle by the combined forces of the Sodomites and Hebrews. Big production value comes from this scrap which involves rivers of flaming fire and the drowning of the marauders by the breaking of a great dam. The Hebrews are forced to live in Sodom and gradually Lot finds that he and his people are being corrupted by the Sodomites. There is rape, doublecrossing, duels, torture, before Lot gets another vision, and leads his people away from Sodom just before the two cities are destroyed by the wrath of God. The crumbling cities make another mighty piece of special effects, and is impressive screen fare. And, of course, Lot's wife does look back and is turned into a pillar of salt in an accurate lift from the Bible which, nevertheless, looks to be a phoney climax.

Stewart Granger makes a distinguished, solemn and sincere figure of Lot and Stanley Baker, as the treacherous Prince of Sodom, sufficiently sneaky though he has only a couple of highspots in his role. Aimee Anouk is an impressively sinister Queen. Pier Angeli has some moments of genuine emotion as Lot's wife and Rossana Podesta and Claudia Mori play the shadowy roles of Lot's daughters adequately. Rik Battaglia, Feodor Chaliapin, Scilla Gabel and Giacomo Rossi Stuart are others who stand out in a longish cast. The artwork, special effects and location work (giving evidence of a second unit at work) give Aldrich's sure direction valuable assistance, though Miklos Rozsa's musical score, with its heavy leaning on celestial music, tends to be obtrusive and makes some of the dialog hard to follow.

There will be a number of occasions, particularly early, when patience will be strained but there are also many rewarding situations, some genuine thrills and, at least, the screenplay is not overloaded with the kind of anachronistic dialog that too often creeps into these religious sagas. "Sodom" is a likely big money spinner. *Rich.*

We Joined The Navy
(BRITISH—COLOR)

Kenneth More's breezy personality keeps a tenuous spoof skimming, though sometimes precariously, through some lighthearted fun. Joan O'Brien, Lloyd Nolan, Mischa Auer add Yank support.

London, Nov. 27.

Warner-Pathe release of an Associated British (Daniel M. Angel) production. Stars Kenneth More, Lloyd Nolan, Joan O'Brien, Mischa Auer; features Jeremy Lloyd, Dinsdale Landen, Derek Fowlds, Denise Warren. Directed by Wendy Toye. Screenplay by Arthur Dales, based on John Winton's novel; camera (Eastmancolor), Otto Heller; editor, Richard Best; music, Ron Grainer. Previewed at Carlton Theatre, London. Running time, 105 MINS.

Badger	Kenneth More
Bowen	Lloyd Nolan
Carol	Joan O'Brien
Colonel & President	Mischa Auer
Dewberry	Jeremy Lloyd
Bowles	Dinsdale Landen
Carson	Derek Fowlds
Collette	Denise Warren
Dewberry Sr.	John Le Mesurier
Mrs. Dewberry	Lally Bowers
Admiral Blake	Laurence Naismith
Admiral Filmer	Andrew Cruickshank
Admiral Thomas	Walter Fitzgerald
Rear Admiral	[illegible]
Commander R.N.	Brian Leigh Bond
C.P.O. Pound	Arthur Lovegrove
P.O. Collyer	Brian Wilde
Commander Spelling U.S.N.	Paul Maxwell
Commander Hurley U.S.N.	[illegible]
	Sandra Stuart
Consul	John Barnard
Consul's Wife	Esma Cannon
Orator	Kenneth Griffith
Albert	Russ

An inconsequential as its title, this lighthearted frolic provides an engaging vehicle for the charm and comedy knowhow of Kenneth More. His popularity alone should insure ready patrons for a piece of pleasantly mounted travel which makes the minimum assault on the brain. Casting of dependable Lloyd Nolan, Joan O'Brien and vet Mischa Auer (in a dual role) plus three new young male faces adds useful support to More's smooth endeavors.

Wendy Toye, one of Britain's few women directors, has helmed the pic with brisk gusto but Arthur Dales' screenplay never adds up to a really cohesive yarn. It's mainly a string of gag situations and it is a matter of hit-and-miss which one of these will make ticket buyers yock. None of them is particularly new, but the ebullient cast usually gives them a fresh look.

Lieutenant Commander Badger R.N. (Kenneth More) is a likable guy whose habit of tactlessly saying the right thing at the wrong time gets in the hair of the Admiralty top brass. He's sent to Dartmouth to train naval cadets, but even there he runs into trouble.

So he's posted to liaison duties with the American Sixth Fleet in the Mediterranean, where everyone hopes he'll be harmless. Unfortunately, with him go three irrepressible midshipmen. They run afoul of the Yank Vice-Admiral in charge. From then on, it's a series of irrelevant mishaps and clashes leading up to More and his midshipmen clearing up a revolution in a local republic practically singlehanded, through a string of blunders. It's when the revolution scenes start that the film becomes overly slapstick, though a number of laughs keep the comedy afloat to its climax.

More sails through his role with disarming ease while Nolan, as the testy Top Tar, brings needed weight to his role. Pretty Miss O'Brien provides the scanty, but pleasant, light romantic relief with More. Auer mugs cheerfully through a couple of brother roles, playing both the prexy of Moronia and the rebel-leading colonel.

Three newish young actors, Jeremy Lloyd, Dinsdale Landen and Derek Fowlds, play the scatty midshipmen, usually Lloyd is a particularly droll character of the silly ass type. A Windmill soubrette Denise Warren, also scores with an appearance as a risque cabaret singer-dancer as does an educated pooch, "Albert."

Production credits are mainly high, with some easy on the eye color camerawork by Otto Heller, authentic sets, and a tuneful score by Ron Grainer which leans heavily on the nautical motif. Richard Best's editing is occasionally jerky. *Rich.*

A Girl Named Tamiko
(PANAVISION—COLOR)

Laurence Harvey, France Nuyen in Tokyo for flamboyant affairs of love, colorfully backgrounded and engagingly performed. Major bookings are in order.

Paramount release of Hal Wallis production. Stars Laurence Harvey, France Nuyen, Martha Hyer; features Gary Merrill, Michael Wilding, Miyoshi Umeki. Directed by John Sturges. Screenplay, Edward Anhalt, based on novel by Ronald Kirkbride; camera (Technicolor), Charles Lang Jr.; editor, Warren Low; music, Elmer Bernstein; assistant director, D. Michael Moore. Reviewed in N.Y., Dec. 3, '62. Running time, 110 MINS.

Ivan Kalin	Laurence Harvey
Tamiko	France Nuyen
Fay Wilson	Martha Hyer
Max Wilson	Gary Merrill
Nigel Costairs	Michael Wilding
Eiko	Miyoshi Umeki
James Hatten	Steve Brodie
Mary Hatten	Lee Patrick
Minya	John Mamo
Kimitaka	Bob Okazaki
Sneed	Richard Loo
Akiko	Philip Ahn

This newest from producer Hal Wallis has its share of shortcomings; there's now and again a bit of fuzziness in character development and plot detail. But these may well be overlooked for the story of emotional conflicts in modern-day Japan is a fairly arresting work. It is colorful, provocative and measures up nicely in "A"-class saleability. Very good are the scenic values; as a matter of fact, some of the Technicolor-Panavision photography of the Oriental customs and rituals and the exotic backgrounds is strikingly effective.

Laurence Harvey's character is not one immediately easy to accept and this is one of the flaws. As Ivan Kalin, he's a Chinese-Russian photographer and looks, speaks and romances like a British matinee idol. Thus there's a certain lack of conviction but this is not too severe a drawback as the story unwinds and the interest mounts.

The girl of the title is France Nuyen, thoroughly enchanting as the librarian whose family adheres to the Japanese traditions while she breaks away to engage in the romance with Harvey. Martha Hyer, as an American girl, very much on the loose in flitting from man to man, handles the part listlessly. There are some bold dramatics as Miss Hyer is either lusting or posing as she takes a fling at being a photographer's model.

Gary Merrill fits in as a brooding business man who cares and yearns for Miss Hyer only to have her walk out on him. Michael Wilding is a British art dealer with a distaste for the devious measures taken by Harvey in order to get his much-wanted visa to go to the United States. Miyoshi Umeki is a slant-eyed cutie who does the cohabitat bit with Wilding. These two make for a colorful pair and their East-West mating game is rendered plausibly.

Steve Brodie, Lee Patrick, John Mamo and Bob Okazaki, in lesser roles, contribute uniformly good performances.

John Sturges has directed the Edward Anhalt screenplay with an old pro's sense of how to get strong material on the screen without being offensive. One particularly provocative scene, done in good taste, has Miss Nuyen and Harvey sharing their bath with a Japanese family. It's an old custom.

The music is appealing all the way, probably could do well on its own as an LP. As aforementioned, Charles Lang's photography is first-rate. And a major nod to Edith Head for her Oriental and Occidental clothes designing. Editing might have been a little tighter. Technical credits all fine. *Gene.*

Volga, Volga
(RUSSIAN—COLOR—KINOPANORAMA)

Paris, Dec. 4.

Jacques Moatti release of Gorki Studio production. With N. Sergeev, V. Tsiganov, G. Ipdastov, N. Glazunov. Directed by Roman Karmen. Screenplay, V. [illegible]; camera, [illegible]; editor, X. [illegible]. At Kinopanorama, Paris. Running time, 80 MINS.

Stepan	N. Sergeev
Alexei	V. Tsiganov
Natasha	G. Ipdastov
Nastia	N. Glazunova

The first Russian film in its Cinerama-type process, Kinopanorama, is a simple tale of an aging and retiring captain's last trip down the Volga. He is on his old tug boat, as old as he is, and is about to scrap it. No untoward bits of bravura here, but it is a fresh film which proves that an unassuming tale can be told in this triple screen process without drowning it.

The lines are (an agreeable

(Continued on page 11)

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National Boxoffice Survey

Xmas Shopping Bops Biz; 'Bounty' New Champ, 'Day' 2d, 'Jane' 3d, 'Grimm' 4th, 'Candidate' 5th

Favored by mild weather, Christmas shopping went into high gear in current stanza, making store owners happy and exhibitors sad. In fact, firstrun trade generally is in a sharp nosedive this round, with small hope of improvement until nearly Dec. 26. Only the biggest pix are holding up currently.

"Mutiny on Bounty" (MGM) is new champion at the wickets although in only eight key cities covered by VARIETY. It is closely followed by "Longest Day" (20th), which was second last week.

"Baby Jane" (7 Arts-WB), which was fifth last round, is climbing to third place. "Brothers Grimm" (MGM), which had soared to top position a week ago via vacationing youngsters, is winding up fourth.

"Manchurian Candidate" (UA) is pushing from seventh place, of a week ago, to fifth spot. "Period of Adjustment" (MGM), fourth last round, is finishing sixth.

"West Side Story" (UA), long on top, is taking seventh place. "If Man Answers" (U) is capturing eight money. "Girls, Girls, Girls" (Par) is dipping to ninth position.

"Phaedra" (Lope) is taking 10th spot. "Divorce, Italian Style" (Embassy) will be 11th while "Boccaccio '70," also from Embassy, rounds out the Top 12. "Gigot" (20th), 12th last week, "Billy Budd" (AA) and "Legend of Lobo" (BV) are the runnerup films.

"It's Only Money" (Par) looms as one of the more promising newcomers. It is great in Chi and lusty in N.Y. "Barabbas" (Col), which has been in three key cities for some time, looks best in Boston.

Another newcomer, "Sundays and Cybele" (Davis) is smash at N.Y. Fine Arts. "Two For Seesaw" (UA), also new, is holding well on its first two important N.Y. playdates.

"Escape From East Berlin" (MGM) looks hot in Pitt. "Trial and Error," also from Metro, looks fast in Boston and good in N.Y.

"Girl With Golden Eyes" (Union) looms fancy in Chi. "Waltz of Toreadors" (Cont) shapes sturdy in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9-10.)

U. S. Embassies 'Going British'

Continued from page 1

ernment concern—is the frustration of a large part of U. S. exporters, including the motion picture people. A major beef of MPEA reps, from prexy Eric Johnston on down, is that most U. S. embassies, with the recent, "notable exception" of those in Madrid, Cairo and Morocco, have generally withheld vital aid from film troubleshooters seeking solutions to trade problems in the increasingly vital foreign market.

It's Now 'Policy'

The Rusk letter cites the President's current export drive, saying that this is "not a bureaucratic device to export more work to our posts, but a fundamental effort to increase our exports and thereby to improve our balance of payments . . . In today's competitive markets we can do no less than our competitors, short of participating in actual sales or giving unfair competitive advantage to one American company over another."

According to the MPEA exec, there has existed in the past "a vast room for improvement" in the relations between State reps and U.S. biz people, particularly MPEA reps. With more and more ultra-nationalistic governments coming into being, especially in Africa and Asia, the private MPEA man has been at an extreme disadvantage in negotiating deals.

Re Common Market

Where this new State attitude is expected to be most helpful, says the MPEA exec, is in the U. S. film industry's relations in the blossoming European Common Market, the countries of which currently rep 30% of foreign biz, and which, if Britain joins, will jump to approximately 47% of U. S. foreign earnings.

"How can representatives of private business negotiate with such a supra-national organization as that?" the MPEA exec asks. And he leaves no doubt that unless the MPEA has a prominent voice in the CM evolution in matters that concern pix, the U. S. film industry is likely to find itself out in the cold, shut off from one of its largest single sources of revenues.

The exec was hesitant to pinpoint areas where MPEA reps have been coldshouldered by our striped-pants boys, but he did say that cooperation in certain Latin American countries had not exactly been top-drawer. However, he added, right at the moment "we are getting great help from State Dept. people in Vietnam," where the the government recently imposed import duties "so high that it really doesn't pay to do business there."

Exec doesn't expect any "overnight" miracles as a result of the Rusk letter. However, "perhaps some of our ambassadors and ministers who haven't wanted to 'dirty their hands' with business matters may be a little more cooperative." As a postscript he noted that, ironically, some of our businessmen-turned-ambassadors were among those most loathe to participate in affairs concerning U. S. export interests.

MM's 'Last Nudes'

Continued from page 4

are quotes about this infinitely-unfortunate young woman. She herself said, "If I'm going to be a symbol of something, I'd rather have it sex than some of the other things they have symbols for," one of her typical, if obscure, aphorisms. Said Richard Watts Jr.: "Marilyn Monroe's tragedy was that she never knew how much people loved her." Carl Sandburg testified, "There was no pretense about Marilyn Monroe." Then, in another mood, director Jean Negulesco declared, "She's the girl you'd like to double-cross your wife with." Reminiscent of Dorothy Parker's remark at the bier of Scott Fitzgerald is the quote from MM's ex-husband, Arthur Miller: "She could have made it with a little luck."

Following the Monroe photographs the sex quarterly includes these contents: Discourse on aphrodisiacs, piece on Sam Roth, the much-jailed mailorder pornogogue, speculation on the unicorn as a phallic symbol, excerpts from Robert Burns' erotic poems, a woman's visit to a sex drugstore in Tokyo, treatises on the sex life of (a) Napoleon and (b) porcupines, an art historian report on brothels in oil, litho and etching, an essay on keeping physically fit by "an adviser to the president," bearing the title "Sexercise." Finally, next to closing, a bevy of pre-1910 French nudes and a carefully-culled reproduction of the alltime bestseller, originally published circa 1750, "Fanny Hill."

Sex makes strange bedfellows, as somebody must have said.

TAKE POKEY AT ROBT. MOCHRIE

By JACK PITMAN

Cleveland, Dec. 4.

National Allied States Assn. is taking Metro sales manager Robert Mochrie to woodshed again. This time for being aloof to adjustment pleas anent Sam Bronston's "King of Kings," which aloofness burned many a showman. Mochrie was their prominent villian last year for "Ben-Hur" policies, many asserting they were stuck for extended runs at steep percentage after film's value had dissipated.

Charge is that Mochrie gave written promise to Allied president Marshall Fine of relief to exhibs hurt by "Kings" terms, but has failed on the follow-through except for scattered cases. Conclave appears uncertain how to resolve issue, except to continue pressing Metro for settlements.

Prominent among orators has been Minnesota's Bennie Berger, back in action with extended recital of distribution evils, and calling for release of films to marginal theatres on an ability-to-pay basis as their only salvation.

Distribution end of U.S. industry is also rapped for sharp cutbacks in field offices and salesmen. Resultantly, it's claimed, many theatres no longer being sold in "orderly" fashion, but have to scramble for product best they can. Objection also is heard here that field sales staff cuts have made for arbitrary mail selling, which being likened to buying from a Sears Roebuck catalog.

Convention is also critical of bidding. Practice is said to be spotty for present, but exhibs being alerted to expected spread of same.

With respect to product, Allied is echoing Theatre Owners of America and COMPO by putting the Eady Plan under scrutiny. British scheme for producer subsidy now has broad industry attention with a view to possible application in States.

Allied leadership, meanwhile, is stressing its mood to conciliate, but without suppression of that old independent spirit. This is reflected in tone of conclave, which has been both reasonable and vigorous. Pointedly, current stable leadership appears to have induced solid confidence based on the turnout, Allied's largest in recent memory.

Cleveland, Dec. 4.

Allied States resolution here asks exhibs to buy stock in film distribution companies and then turn proxies over to Allied as part of its wish to be heard at annual company meeting and to "educate" shareholders among public.

'Materials Never Lacking': Youngstein

Entertainment Corp. Chief Debunks Cry of Many Producers—Details Other Aspects—Stress on Distrib

Hollywood, Dec. 4.

If any film company wanted to become that active, "there are enough good properties and talent available to make 40 pictures a year," Max E. Youngstein, president of newly-formed Entertainment Corp. of America, declared upon his arrival from the east.

"I only wish we had the money at this stage of our operations (ECA is only four weeks old) to splurge on such a big scale," he added.

Youngstein blew down the tired lament over lack of picture-making materials voiced by other producers. "Anyone," he said flatly, "who complains about a shortage of talent and properties is out of his mind." He made this unequivocal statement shortly after firming a deal with John Frankenheimer for joint production on "The Flowers of Hiroshima."

Asked if there had been any discussion with Frankenheimer about a possible multiple-pix production-distribution arrangement, Youngstein replied.

"No. Not yet. But I'd like it, and I can be hopeful. He's a helluva picturemaker."

Youngstein confirmed that his company has a money commitment from a major exhibitor source he declined to name. He indicated an "announcement" would be made this week and added, "there's another similar deal in the works. Don't rush us, but I promise you will see a lot of action soon."

Charles Simonelli reported yesterday (Mon.) as general veepee of the company, having wound up his duties as assistant to Universal prexy Milton Rackmil.

On trip to Canada last week it's understood that Jerry Pickman, exec veepee and Youngstein, came to terms with influential northern neighbor exhibs, Nat Taylor and David Griesdorf, on distribution and future tieup with ECA.

Company is seeking to get its distribution arm going even before its own pix are ready and is in the market to look at completed films which have no distribution commitments. With Charles Smadja newly associated to head up ECA production ventures and distribution in Europe, and a deal near consummation with a similar caliber exec to run operations in the Far East, company would like to get active in distribution early next year.

The Frankenheimer deal followed within a week of ECA's four-picture pact with Robert Mitchum's Talbot Productions. Mitchum will star in two of them himself.

"The Flowers of Hiroshima" won't go before the cameras, as things now stand, until 1964. Frankenheimer will direct and produce, with Youngstein functioning as executive producer. Screenplay, adapted from the 1959 novel by Edita Morris, is being written by Nedrick Young and Harold J. Smith, who scripted "The Defiant Ones."

Frankenheimer revealed that negotiations have been started with Japanese star, Toshiro Mifune, for a principal role. "Hiroshima" concerns an American and a Japanese girl and beyond the Yank role the other principal characters will be played by predominantly Japanese actors. Portion of the dialogue will be in Japanese language, with translation via English subtitles.

Rights to property have been held for some time by Frankenheimer. He put it on shelf when he undertook to direct "Manchurian Candidate" and said the reactivation was a result of Youngstein's new company.

HARVEY JACOBSON'S SOLO

Gen'l Sales Mgr. as Well As Exec V.P. of Group

Hollywood, Dec. 4.

Harvey Jacobson, exec veepee of Roger Corman's The Filmgroup, has been named general sales manager and is taking on added duty of personally supervising all release plans for Filmgroup product. He will expand Filmgroup distrib organization to accommodate new releases which include "Battle Beyond the Sun," Jan. 9; "Dementia" and "Night-Tide," March 6; "The Terror," April 17.

Filmgroup pix are distributed in association with American International Pictures.

TOA-Allied Merger Talk Is Just Talk

Cleveland, Dec. 4.

As for the flow of speculation re a Theatre Owners of America-National Allied merger, word at the current Allied States pow says nothing doing at this time. Emphasis is on "for the present."

At least one key Allied official thinks marriage would be unwise. This gent is "dedicated to believing in the value of competition," and makes the point that Allied functions better than TOA at a local level required by the average exhibitor.

On the middle ground, chairman Ben Marcus—a potent voice in the organization—thinks there are still "many areas of incompatibility" between the two exhib bodies for "present" merger deliberation. Marshall Fine, stepping out as prez after two terms, concurs but reiterates his expression for a single national exhib body as the ultimate desirable goal.

It was Fine's ad-libbed "single body" remark at the recent TOA conclave in Miami Beach that sparked conjecture on offstage maneuvers for fusion. Sectors in both organizations are indubitably agin merger, but there's enough potent "pro" sentiment on both sides to keep speculation stoked.

Relevant footnote is that Allied and TOA intend to make their relations with respect to mutual problems even easier henceforth. Fine and TOA prexy John Stembler initiated liaison about a year ago, and both have professed the rapport has worked well.

Steinberg's New Aide

Hollywood, Dec. 4.

Mac St. Johns has been appointed assistant studio publicity director for Paramount, operating under Herb Steinberg.

He moves up from unit publicist post, last working on "Come Blow Your Horn."

Allied States' Showmen Clinic Stress: Comfort, Courtesy, Sharp Image

Cleveland, Dec. 4.

As promised, the "how to" of customer wooing is prominent before the National Allied convention here. The stress is on self-help.

Being hammered are these basics of exhibitor showmanship—from comfort and courtesy, to sharp projection on the screen. No less than four speakers have dwelt on, or touched, the point.

Prominent in getting the message over have been Allied's exec director, Milton London, and two outsiders, Eastman Kodak v.p. Don Hyndman and David F. Miller, marketing analyst for Chrysler Motors. The ground was also covered, albeit in less detail, by convention keynoter Irving (Dolly) Dollinger, of the New Jersey unit.

Expectably, Miller's dissertation also around customer motivation—the "why" of attendance. This expert thinks showmen ought to tune in on this, to go after biz with more science.

London, as a theatreman, echoed the motion, his point being that demand for entertainment is on the upcurve and film houses can grab more of the market if they know the psychology.

A point made by Hyndman, with respect to concession stands, is the avoidance of what he called "amusement park atmosphere." Emphasis should be on comfort and convenience—and, of course, they should be attractive.

Jerry Brikin to Gems

Hollywood, Dec. 4.

Jerry Briskin, son of Sam Briskin, who retired as Columbia Pictures Studio Production chief early this year, has rejoined Screen Gems, Col's tv subsid, as assistant to Harry Ackerman, veepee and exec producer.

Jerry Briskin was with SG last year as a producer.

L.A. Biz Turns Down Albeit 'Trash' Powerful $23,000; 'Grimm' Great 16G For 17th; 'Bounty' Boff 30G in 3d

Los Angeles, Dec. 4.

Firstrun biz here this stanza is spotty but colored with several stout launchings. "Swordsman of Siena," only new pic, shapes dim $4,500 at Orpheum. But reissue of "Poor White Trash" (released by United Artists in 1957 as "Bayou") is punching for a wow $23,000 at the Los Angeles. Film, which drew generally panning reviews, is expected to wind first week in 28 area locations with a mighty $[illegible],000 after wow ad campaign.

Of the regular holdovers, "Music Man" is rated rosy $17,000 on third lap in four houses. "Girls, Girls, Girls" shapes slow $12,000 in four houses while exclusive-billed "Brothers Grimm" should hit fast $16,000 for 17th Warner Hollywood session.

All hardtickets are doing well. "Mutiny on Bounty" looms smash $30,000 in third week at Egyptian while "West Side Story" is fine $17,000 in 51st round at the Chinese. "Longest Day" is rated stout $16,000 in Carthay eighth round.

Estimates for This Week

Orpheum (Metropolitan) (2,213; $1-$1.25)—"Swordsman of Siena" (MGM) and "Damon and Pythias" (MGM). Dim $4,500. Last week, with pix, "Manchurian Candidate" (UA), "War Hunt" (UA) (3d wk), $14,700.

[illegible]

Key City Grosses

Estimated Total Gross

This Week $2,274,300
(Based on 22 cities and 250 theatres).

Last Year $2,140,300
(Based on 22 cities and 254 theatres, chiefly first runs, including N.Y.)

'Bounty' Big 19G, Philly; 'Day' 13G

Philadelphia, Dec. 4.

Army-Navy football game influx made a socko Saturday night trade but city not helped by any strong newcomers. "Boccaccio '70" was booked into the midtown Randolph because of product dearth and is doing okay in first session. "Longest Day" is rated fast at Goldman in eighth while "Mutiny on Bounty" shapes big in third at Stanley.

Estimates for This Week

[illegible]

'Jane' Sockeroo $13,000, Toronto; 'Period' 9G

Toronto, Dec. 4.

With fog blacking out the city since midweek, biz is spotty currently. However, "What Ever Happened to Baby Jane" still is socko in third stanza at Imperial. "Manchurian Candidate" is rated wow in fourth at Loew's. "Period of Adjustment" also is nice in second at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.75)—"Barabbas" (Col) (9th wk). Slipping to mild $5,500. Last week, $6,000.

[illegible]

(Continued on page 30)

'Jane' Potent $9,000 in Buff; 'Period' Good 11G

Buffalo, Dec. 4.

This is an offish week here at firstruns with the usual post-holiday letdown quite severe. Best showings are being made by holdovers, with "Period of Adjustment" good in second at the Buffalo. Best bet is "What Ever Happened to Baby Jane," still torrid in fourth stanza at Center. Reissue combo is getting no place at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Period of Adjustment" (MGM) (2d wk). Good $11,000 for 9 days. Last week, $14,000.

Center (AB-PT) (2,500; 90-$1.25)—"Baby Jane" (7 Arts-WB) (4th wk). [illegible]

[illegible]

'Period' Fine 11G, Hub; 'Bounty' 20G

Boston, Dec. 4.

Traditional Xmas slump has hit the hoxoffices here, with opening of department stores nightly from now until Dec. 24. Only one new entry this frame, "Boccaccio '70" at the Capri, heading for house record. "Period of Adjustment" is hotsy in second round at Orpheum.

"Manchurian Candidate" looms lofty in fifth at Music Hall. "Mutiny on Bounty" looks great in third at Saxon. "If Man Answers" is holding smoothly in second at Memorial. "Baby Jane" is sockeroo on fleet at the Mayflower on subsequent-run.

Estimates for This Week

[illegible]

(Continued on page 30)

'Bounty' Giant $20,000, Det.; 'Grimm' Wow 18G, 18th; 'Jane' Boff 16G, 4th; 'Day' Big 15G; 'Candidate' 14G, 3d

Broadway Grosses

Estimated Total Gross

This Week ..... $[illegible]
(Based on 20 theatres)

Last Year ..... $[illegible]
(Based on 22 theatres)

Detroit, Dec. 4.

The two newcomers here are not doing well but the holdovers are hotsy; hence, overall firstrun biz remains solid this week. The newcomers are "No Morals" at Trans-Lux Krim and reissue of "Fancy Pants" at Grand Circus.

"Mutiny on Bounty" remains bountiful in second sailing at the United Artists. "Brothers Grimm" stays strong in 18th session at the Music Hall. "Longest Day" is socko in sixth at the Mercury.

"Manchurian Candidate" is big in third round at Michigan. "Baby Jane" looks socko in fourth at Palms.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"Constantine and Cross" (Indie) and "Bashful Elephant" (AA) (2d wk). Slow $8,000. Last week, $12,500.

Michigan (United Detroit) (4,[illegible]; $1.25-$1.49)—"Manchurian Candidate" (UA) (3d wk). Big $14,000. Last week, $[illegible].

Palms (UD) (2,995; $1.25-$1.49)—"Baby Jane" (7 Arts-WB) and "Count Monte Cristo" (WB) (4th wk). Smash $16,000. Last week, $[illegible].

[illegible]

Mercury (United Motion Theatre Co.) (1,460; $1.50-$[illegible])—"Longest Day" (20th) (6th wk). Smash $15,000 or near. Last week, $17,200.

Trans-Lux Krim (Trans-Lux) ([illegible]; $1.00-$[illegible])—"No Morals" (Indie). Slow $4,500. Last week, "Gigot" (20th) (4th wk), $4,000.

'Day' Sock $10,000, K.C.; 'Gigot' 5G, 2d

Kansas City, Dec. 4.

Nearer normal trade prevails following the holiday week and with the start of Christmas shopping season. Holdovers all over town, albeit some decent money is emerging. "Longest Day" at Roxy looms big in a continuing role (fourth week). "Girls, Girls, Girls" at the Uptown is holding well for second.

"Manchurian Candidate" at the Capri looks good for several weeks. It's now in fifth. "Period of Adjustment" at [illegible] looms only light in third session.

Estimates for This Week

[illegible]

Uptown (FMW-NGC) (2,043; $1-$1.25)—"Girls, Girls, Girls" (Par) (2d wk). Nice $7,000; may hold. Last week, $11,000.

'Bounty' Smash $22,000, Frisco; 'Jane' 10G, 5th

San Francisco, Dec. 4.

Firstrun trade here is offish after big holiday week's take. "Billy Budd" is paving the grade with a big take at Golden Gate for opener. "Mutiny on Bounty" is heading the hardtickets with a smash total in second at Coronet. "Divorce, Italian Style" shapes socko in third at the Metro. "Brothers Grimm" looks great in 17th stanza at Orpheum while "Baby Jane" is big in fifth at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Billy Budd" (AA) and "Frightened City" (AA). Big $11,000. Last week, "If Man Answers" (U) and "Stagecoach to Dancers Rock" (U) (2d wk), $[illegible].

[illegible]

(Continued on page 30)

'Escape' Fast $11,000, Pitt.; 'Candidate' Sock 10½G, 3d; 'Answers' 9G

Pittsburgh, Dec. 4.

"Escape from East Berlin" at the Penn is strongest of two newcomers this round but "Boccaccio '70" in English dialogue version, is showing surprising strength in first at Stanley. "Manchurian Candidate," in third at Fulton, is top grosser in town followed by "If Man Answers" in second at Gateway.

"Brothers Grimm," in final three weeks at Warner, remains firm but will come out Dec. 20 for "Cinerama." "Divorce, Italian Style" continues fancy in fifth at Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,500; $1-$1.50)—"Manchurian Candidate" (UA) (3d wk). Socko $10,500. Last week, $[illegible].

[illegible]

Chi Off; 'Slave'-'Escape' Okay $14,000, 'Bury' Nice 7G; 'Money' Socko $20,000, 'Period' Hot 26G; 'Jane' Big 19G, 5

Chicago, Dec. 4.

Dowtown biz is off from the previous sessions hefty tallies. However, a batch of brisk new arties and several stout h.o.'s are garnering nice coin. United Artists dualer of "White Slave Ship" and "Escape from East Berlin" shapes okay $15,000 while "We'll Bury You" is bowing with a big $11,000 at the Loop.

"Cleo from 5 to 7" is initialing with a lusty $5,000 at the World. First round of Monroe pair of reissues "Confessions of Opium Eater" and "Parrell" looks neat. "Yojimbo" shapes nice $3,000 on Surf preem.

"It's Only Money" is posting a towering second State-Lake frame. "Period of Adjustment" is great in Oriental second session. "Girl With Golden Eyes" is sharp in its second Town lap.

"What Ever Happened To Baby Jane" rates fat take in fifth at the Chicago. "Manchurian Candidate" is notching a hefty fifth Woods round. "Phaedra" is excellent in Esquire fifth stanza.

On hardticket, "Mutiny on Bounty" is rousing in its third Todd stanza. "Longest Day" sturdy in eighth Roosevelt canto, and "Brothers Grimm" is solid in its 10th McVickers session.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Mr. Arkadin" (Indie). Nice $3,200. Last week, "Cow and I" (Indie), $2,400.

Chicago (B&K) (3,900; $1.25-$1.80)—"Baby Jane" (7 Arts-WB) (5th wk). Nice $19,000. Last week, $21,000.

Cinema (Stern) (500; $1.50) — "Mata Hari" (Indie) and "Red Dust" (Indie) (reissues). Good $2,000. Last week, "End of Desire" (Cont), $2,300.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Phaedra" (Lope) (5th wk). Excellent $8,500. Last week, $13,300.

Loop (Telem't) (606; $1.25-$1.80) —"We'll Bury You" (Col). Big $7,000. Last week, "Gigot" (20th) (4th wk), $6,300.

McVickers (Cinerama) (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (10th wk). Solid $16,000. Last week, $25,000.

Monroe (Jovan) (1,000; 65-90)—"Confessions of Opium Eater" (Indie) and "Parrell" (Indie) (reissues). Oke $4,200. Last week, "Alakazam Great" (Indie) and "Air Borne" (Indie) (reissues), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"Period of Adjustment" (MGM) (2d wk). Torrid $26,000. Last week, $35,000.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (8th wk). Good $13,000. Last week, $20,000.

State-Lake (B&K) (2,400; 90-$1.80)—"It's Only Money" (Par)

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Gigot' Great $7,000, Prov.; 'Answers' 5G

Providence, Dec. 4.

The holdovers are still the top grossers here currently, with the State leading the pack with "Manchurian Candidate" in third session. Also big is "Gigot" in second at Elmwood. RKO Albee's "If Man Answers" looks okay in second. Strand is slow with release of "Roman Holiday."

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"If A Man Answers" (U) and "Stagecoach to Dancers' Rock" (U) (2d wk). Oke $5,000 after landing $6,500 in first week.

Elmwood (Snider) (724; 90-$1.20) —"Gigot" (20th) (2d wk). Big $7,000 or near. First was $7,200.

Majestic (SW) (2,200; 75-$1.25)—"House of Usher" (AI) and "Pit and Pendulum" (AI) (reissues). Meek $5,000. Last week, "Baby Jane" (7 Arts-WB) and "I Like Money" (Indie) (4th wk), $5,000.

State (Loew) (3,200; 75-$1.25)—"Manchurian Candidate" (UA) (3d wk). Happy $10,000. Second was $11,000.

Strand (National Realty) (2,200; 75-$1)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissues). Mild $2,200. Last week, "Girls, Girls, Girls" (Par) (3d wk), $2,000.

'Jane' Lively 9G, L'ville; 'Girls' 5G

Louisville, Dec. 4.

Firstrun takes are down generally compared to last week which had the holiday spurt. "Very Private Affair" at United Artists only fresh pic, shapes slow. Most holdovers are holding up fairly well.

"What Ever Happened to Baby Jane" in third at the Mary Anderson, will probably be top grosser again this week, with a boffo take. "Girls, Girls, Girls" looms nice in second at the Kentucky.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Girls, Girls, Girls" (Par) (2d wk). Nice $5,000 after opening week's $6,000.

Mary Anderson (People's) (1,100; $1-$1.25)—"Baby Jane" (7 Arts-WB) (3d wk). Still topping the city at boffo $9,000 after second week's $13,000.

Ohio (Settos) (900; 75-$1.25)—"West Side Story" (UA) (2d wk). Brisk $6,000 after first week's $7,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Best of Cinerama" (MGM) (2d wk). Fair $6,200 after $8,000 opening week.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Very Private Affair" (MGM). Slow $5,000. Last week, "Gigot" (20th), $5,000.

'Jane' Torrid 19G In St. Louis; 'Period' Hot 14G, 'Day' Dandy 18G

St. Louis, Dec. 4.

There's not a major newcomer here this stanza, but most holdovers are shaping up in great form. "What Happened to Baby Jane" is torrid in fifth session at the huge Fox while "Manchurian Candidate" also is hefty in fifth at Loew's Mid-City. "Girls, Girls, Girls" looks big in second at the St. Louis.

"Longest Day" continues great in fourth at Ambassador. "Period of Adjustment" is rated fine in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50)—"Longest Day" (20th) (4th wk). Great $18,000. Last week, $20,000.

Apollo Art (Grace) (700; 90-$1.25)—"Big Money" (Indie) and "Joker" (Indie). Okay $2,500. Last week, "Cleo From 5 to 7" (Indie), $2,000.

Esquire (Schuchert-Levin) (1,800; 90-$1.25)—"If Man Answers" (U) (5th wk). Neat $9,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Baby Jane" (7 Arts-WB) (5th wk). Torrid $19,000 or close. Last week, $20,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Manchurian Candidate" (UA) (5th wk). Hep $10,000. Last week, $12,000.

State (Loew) (3,000; 60-90)—"Period of Adjustment" (MGM) and "Nun and Sergeant" (UA) (2d wk). Fine $14,000. Last week, $16,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Gigot" (20th) (5th wk). Solid $4,500. Last week, $5,000.

St. Louis (Arthur) (3,800; 75-90)—"Girls, Girls, Girls" (Par) (2d wk). Big $15,000 or over. Last week, $18,000.

Shady Oak (Arthur) (700; 90-$1.25)—"Gay Purr-ee" (WB) (2d wk). Nice $5,000. Last week, $6,000.

'Budd' Lean $5,000 In Denver; 'Day' Big 9G

Denver, Dec. 4.

Trade currently is hitting the skids with few pix doing well. Lone newcomer, "Billy Budd" is rated slow at Orpheum. "West Side Story" is strong on popscale run at Paramount. "Gigot" is great in second at Centre. "Longest Day" shapes big in fifth at Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Longest Day" (20th) (5th wk). Big $9,000. Last week, $13,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Gigot" (20th) (2d wk). Great $10,000 or close. Last week, $12,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (17th wk). Good $10,000. Last week, $17,400.

Crest (Wolfberg) (750; $1.25) — "Manchurian Candidate" (UA) (m.o.) (3d wk). Oke $4,000. Last week, $6,500.

Denham (Indie) (900; $1-$1.45)—"Period of Adjustment" (MGM) (3d wk). Neat $5,500. Last week, $6,000.

Denver (Fox) (2,432; $1.25) — "Girls, Girls, Girls" (Par) and "Two and Two Make Six" (Indie) (2d wk). Fair $8,500. Last week, $16,500.

Esquire (Fox) (600; $1.25) — "Lobo" (BV) (m.o.) (3d wk). Nice $4,000 or near. Last week, $7,000.

Orpheum (RKO) (2,600; $1.25) —"Billy Budd" (AA) and "Frightened City" (AA). Slow $5,000. Last week, "If Man Answers" (U) and "Stagecoach to Dancer's Rock" (U) (2d wk), $10,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"West Side Story" (UA) Strong $12,000 on popscale run. Last week, $20,000.

Towne (Indie) (600; $1.25-$1.45) —"War Lover" (Col) (4th wk). Fair $2,500. Last week, $4,000.

Strike Wallops Cleve. But 'Day' Stout $15,000

Cleveland, Dec. 4.

First run biz is being hit by the shutdown of two local newspapers last Thursday night (29) by truckdrivers strike. However, Hippodrome's "Longest Day" displays sturdiness and is biz leader on third lap a week of holdover. "Period of Adjustment" is very good on second round at State.

"Girls, Girls, Girls" shapes slow at Stillman in second. "What Ever Happened to Baby Jane" in fourth round looks husky for Allen. Colony's "Gigot" will ring up biggest take on art house circuit.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1-$1.50)—"Baby Jane" (7 Arts-WB) (4th wk). Good $7,000. Last week, $13,000.

Colony Art (Stanley-Warner) (1,364; $1.50)—"Gigot" (20th) (3d wk). Good $8,100. Last week, $4,000.

Continental Art (Art Theatre Guild) (900; $1.50)—"Divorce, Italian Style" (Embassy) (reissue). Routine $2,100. Last week, "What a Woman" (Indie), $2,400.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Phaedra" (Lope) (5th wk). Nice $2,000. Last week, $2,300.

Hippodrome (Eastern Hipp) (1,922; $1.25-$2.75) — "Longest Day" (20th) (3d wk). Sturdy $15,000. Last week, $20,000.

Ohio (Loew) (2,700; $1.25-$1.90) —"War Lover" (Col) (3d wk). Slim $4,000. Last week, $6,000.

Palace (F & A Theatres) (2,739; 75-$2)—"Best of Cinerama" (Cinerama) (3d wk). Average $6,000. Last week, $8,300.

State (Loew) (3,700; $1-$1.50)—"Period of Adjustment" (MGM) (2d wk). Very good $10,000. Last week $14,000.

Stillman (Loew) (2,700; $1.50)—"Girls, Girls, Girls" (Par) (2d wk). Slow $7,000. Last week, $10,000.

Westwood Art (Art Theatre Guild) (925; $1-$1.50)—"Divorce, Italian Style" (Embassy) (reissue). Passable $1,800. Last week, "Phaedra" (Lope) (4th wk), $2,200.

Pre-Xmas Bops B'way Biz; 'Brethren' Fair $25,000, 'Joey'-'Duchin' OK 16G; 'Seesaw' 24½G, 'Cybele' Wow 16½G

Pre-Yule shopping rush started in earnest early last week and is putting Broadway film biz on the skids for the current session. Every theatre is feeling the strong downbeat, even the hardticket films being clipped badly. Fair, unseasonably mild weather prompted thousands of femme buyers to make for the department stores in search of Christmas gifts.

As per usual, the new bills are probably suffering the most. For instance, "Joseph and His Brethren" looks to get only so-so $25,000 in opening round at the Paramount. Oldie combo of "Pal Joey" and "Eddy Duchin Story" is doing fairly well for reissues with around $16,000 for initial session at the Criterion. Pair is in for only 12 days. Then the house preps for preem of "Lawrence of Arabia" on hardticket, opening the night of Dec. 16.

Although down sharply, along with others, "Two For Seesaw" looks best of second-weekers, with nice $24,500 daydating the Astor and Trans-Lux 85th Street. "If Man Answers" is just okay around $13,000 in first holdover stanza at the Palace. "It's Only Money" looms lusty $13,500 for second week at the Forum.

"Sundays and Cybele" shapes topper of new pix at arty theatres, with a wham $16,500 in third session at the Fine Arts.

"Gypsy" with stageshow is heading for fine $120,000 in fifth and final session at the Music Hall. The Hall moves in the Christmas stage show with "Jumbo" tomorrow (Thurs.). Advance reserved seat sale has exceeded all expectations with hardly a ticket left for the first three weeks although the show has not even opened.

Every hardticket picture is way off from the holiday week, even "Mutiny on Bounty" now in fourth round at the State, and "Longest Day," in ninth week at the Warner, taking it on the chin.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Two for Seesaw" (UA) (2d wk). Initial holdover round completed yesterday (Tues.) was sturdy $17,000 after $20,000 for opener. Daydating with Trans-Lux 85th Street.

Capitol (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (18th wk). The 17th session ended Sunday (2) was big $22,500 after $25,000 for 16th week. Stays on. The 17th week had 13 shows.

Criterion (Moss) (1,520; $1.25-$2.50)—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues). First week finished yesterday (Tues.) was okay $16,000 or near. Stays only five days more since booking was for just 12 days. After that house will close to install new screen and prep for launching of "Lawrence of Arabia" (Col) on hardticket night of Dec 16, with regular run starting Dec. 17.

DeMille (Reade) (1,462; $1.50-$2.50)—"Barabbas" (Col) (8th wk). This stanza ending today (Wed.) is heading for fair $14,000 or close after $18,000 in seventh which was helped by Thanksgiving. Goes on grind in a few weeks.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (subrun). Opens today (Wed.). In ahead, reissues for several days starting Friday (30). "Pleasure and Vices" (Mishkin) was pulled after two days of second week rather than incur any objections from License Commissioner. Did great $10,500 in first nine days, with little fall-off.

Palace (RKO) (1,642; $1.25-$2)—"If Man Answers" (U) (2d wk). Initial holdover round ended yesterday (Tues.) was okay $13,000 or near after $22,000 for initial week. Stays until

Forum (Moss) (813; $1.25-$1.80) —"It's Only Money" (Par) (3d wk). Second session finished yesterday (Tues.) was lusty $13,500 after $20,000 for initial week.

Paramount (AB-PT) (3,665; $1-$2)—"Joseph and His Brethren" (Colorama). First week ending tomorrow (Thurs.) looks like so-so $25,000. In for about three weeks. In ahead, "Period of Adjustment" (MGM) (4th wk-9 days), $20,500, for a nice extended-run here.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Gypsy" (WB) with stageshow (5th-final wk). Winding up here today (Wed.) with fine $120,000 after $100,000 for fourth. Annual Christmas stageshow and "Jumbo" (MGM) opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (59th wk). This round ending today (Wed.) looks like great $24,000 on 11 performances after $21,000 in 58th week, but for 16 shows. Continues on.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (4th wk). This stanza finishing tomorrow (Thurs.) is heading for socko $30,500 with 10 performances after $40,000 in third, but with more matinees. Stays on, natch!

Victoria (City Inv.) (1,003; $1.25-$2)—"Chapman Report" (WB) (8th wk). The seventh week ended yesterday (Tues.) was mild $8,500. Last week, $10,000.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (9th wk). This session ending tomorrow (Thurs.) is heading for big $31,000 for 10 performances after $40,000 on 12 shows. Stays on indef.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Candide" (Union) (3d wk). Initial holdover week ended Sunday (2) was good $7,000 after $9,000 on opener.

Fine Arts (Davis) (468; $1.50-$2) —"Sundays and Cybele" (Davis) (4th wk). Third round completed Sunday (2) was wham $16,500 after $21,000 for second, new high for initial holdover week at this house.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Trial and Error" (MGM) (2d wk). This week ending tomorrow (Thurs.) is heading for good $7,000 after $9,000 for second. "Electra" (Lope) opens on Dec 17.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Seneca) (9th wk). Seventh session finished Sunday (2) was solid $4,300 after $5,700 on sixth.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Billy Budd" (AA) (6th wk). Fifth round completed Monday (3) was socko $14,000 after $19,000 in fourth.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Loneliness of Long Distance Runner" (Cont) (subrun) (4th wk). Third stanza was fine $6,000 after $8,500 for second. "The Law" (Embassy) is due in around Dec 25.

Normandie (T-L) (592; $1.25-$2) —"Legend of Lobo" (BV) (4th wk). This round winding tomorrow (Thurs.) is headed for slim $6,000 after $5,000 in third.

Little Carnegie (L. Carnegie) (550; $1.25-$2)—"After Long Absence" (Hakim) (3d wk). This session ending today (Wed.) shapes to get rugged $8,000 or near after $9,500 for second, a bit below expectancy.

Kips Bay (Baker) (519; $1.50-$2) —"Man With Golden Arm" (UA) and "Moon Is Blue" (UA) (reissues). First week ending tomorrow (Thurs.) looks like okay $4,000. In ahead, "If Man Answers" (U), drab $2,300 for nine days, and then yanked.

Guild (Guild) (450; $1-$1.75)—"Reluctant Saint" (Col). Opened Monday (3). In ahead, "World of Comedy" (Cont) (subrun) (3d wk-5 days), modest $2,000 after $5,000 on opener.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "North by Northwest" (MGM) (reissue). Opens today (Wed.). In ahead, "Period of Adjustment" (MGM) (5th wk), fair $5,000 after $6,700 for fourth week. "Seven Capital Sins" (Embassy) is due in next, likely around Christmas.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (12th wk). The 11th session completed Sunday (2) was smash $13,000 or near after $18,000 for 10th.

Plaza (Lopert) (525; $1.50-$2)—"Phaedra" (Lope) (7th wk). This session ending today (Wed.) is heading for solid $8,000 or less after $10,500 in sixth week. Stays on.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Manchurian Candidate (UA) (subrun) (3d wk). Second round finished yesterday (Tues.) was smash $8,000 after $9,-

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Balto Okay Despite H.o.s; 'Candidate' Socko $13,500; 'Phaedra' $6,400, 5th

Baltimore, Dec. 4.

"Legend of Lobo," only new film on downtown scene currently, opened to fair biz at Mayfair, but many holdovers are still doing nicely. "Manchurian Candidate" is still solid in fourth week day-dating the New and Uptown. "Phaedra" looks good in fifth round at both Charles and Crest. "Girls, Girls, Girls" shapes slow in second at the Hipp.

"Period of Adjustment" is okay in third session at the Town. "If a Man Answers" is drab in second at Stanton. "Operation Snatch" is fair in third at the Little.

Estimates for This Week

Aurora (T-L) (367; 90-$1.65) — "The Bed" (Kings) and "Love Is My Profession" (Kings) (reissues) (2d wk). Oke $1,000. Last week, $2,000.

Charles (Fruchtman) (500; 50-$1.50) — "Phaedra" (Lope) (5th wk). Nice $3,000. Last week, $4,200.

Crest (Fruchtman) (1,700; 90-$1.50) — "Phaedra" (Lope) (5th wk). Oke $3,400. Last week, $3,500.

Cinema (Schwaber) (460; 90-$1.50) — "Tales of Paris" (Times) (3d wk). Dim $1,000. Last week, $1,200.

Hippodrome (T-L) (2,300; 90-$1.65) — "Girls, Girls, Girls" (Par) (2d wk). Slim $4,000. Last week, $9,000.

Five West (Schwaber) (435; 90-$1.50) — "Yojimbo" (Indie) (2d wk). Mild $1,000. Last week, $1,200.

Little (T-L) (300; 90-$1.65) — "Operation Snatch" (Cont) (3d wk). Fair $1,000. Last week, $1,200.

Mayfair (Fruchtman) (700; 50-$1.50) — "Lobo" (BV). Fairish $5,000. Last week, "Gay Purr-ee" (WB), $4,000.

New (Fruchtman) (1,600; 90-$1.50) — "Manchurian Candidate" (UA) (4th wk). Nice $6,000. Last week, $7,000.

Playhouse (Schwaber) (365; 90-$1.50) — "Kind of Loving" (Gov) (5th wk). Slow $1,100. Last week, $1,200.

Stanton (Fruchtman) (2,800; 50-$1.50) — "If Man Answers" (U) (2d wk). Dull $6,000. Last week, $7,000.

Town (T-L) (1,125; 90-$1.65) — "Period of Adjustment" (MGM) (3d wk). Down to okay $4,000. Last week, $6,500.

Uptown (Fruchtman) (1,100; 90-$1.50) — "Manchurian Candidate" (UA) (4th wk). Big $7,500. Last week, $11,000.

Rex (Freedman) (500; $1.50) — "Playgirls After Dark" (Indie) (2d wk). Nice $2,000. Last week, $3,500.

'Jane' Virile 7G In Seattle; 'Girls' $7,500

Seattle, Dec. 4.

Pacing field currently at firstruns here is "What Ever Happened to Baby Jane," which continues big in fourth round at the Blue Mouse. "Girls, Girls, Girls" still is solid in second at Coliseum. "Period of Adjustment" is rated fair in second at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (720; $1.25-$1.50) — "Baby Jane" (7 Arts-WB) (4th wk). Big $7,000. Last week, $8,700.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Girls, Girls, Girls" (Par) (2d wk). Solid $7,500 after $11,000 for first.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Gigot" (20th) (3d wk). Fair $6,000. Last week, $7,300.

Music Box (Hamrick) (720; $1.25-$1.50) — "Miracle Worker" (UA). Okay $6,000. Last week, "West Side Story" (U) (40th wk), $6,300.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Period of Adjustment" (MGM) (2d wk). Fair $7,000. Last week, $9,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Reptilicus" (FF) and "Centurion" (FF) (2d wk). Mild $4,500 after $7,000 for first.

MGM BOOSTS 'GRIMM' DATES

Metro this month is opening its Cinerama reproduction of "Wonderful World of Brothers Grimm" in 13 additional areas, bringing the total roadshow engagements to 34.

New schedule includes the Cinerama Theatre, Honolulu, Dec. 5, plus situations in Montclair, N. J., New Orleans, Birmingham, Houston, Omaha, Erie, Pa., Norfolk, Charlotte, Jacksonville, Syosset, L. I., Miami and Tampa.

BROADWAY

(Continued from page 9)

300 on opener. Now set to play until Christmas.

Sutton (Rugoff Th.) (561; $1.50-$2) — "No Exit" (Zenith). Opens today (Wed.). Last week, "Kill Or Cure" (MGM) (2d wk-9 days), fair $6,300 after $6,000 for 7-day seventh round.

Tower East (Loew) (300; $2-$3.50) — "Long Day's Journey Into Night" (Levine) (8th wk). Eighth stanza ended yesterday (Tues.) was great $10,000 after $11,000 for seventh.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Chapman Report" (WB) (8th wk). Seventh round ended yesterday (Tues.) was mild $5,000 or less after $5,300 for sixth week. "Who's Got Action" (Par) is due in Dec. 26.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Two For Seesaw" (UA) (2d wk). First holdover round ended yesterday (Tues.) was solid $7,500 after $11,500 for opener. "Taras Bulba" (UA) opens Dec. 25.

World (Perfecto) (300; 90-$1.50) — "Immoral Mr. Teas" (Mishkin) (11th wk). The 10th stanza completed last Thursday (29) was big $8,000 after $7,700 in ninth week. Continues on.

Xmas Buying Bops D.C. But 'Bounty' Boff 15G; 'Day' Great 13G, 8th

Washington, D.C., Dec. 4.

Warmish weather is boosting Xmas shopping currently, and it is cutting into firstrun trade here. Bulk of current strength is with hardtickets on extended-runs. "Mutiny on Bounty" looks smasheroo in second round at Warner while "Brothers Grimm" shapes socko in fourth at Uptown. "Longest Day," also on hardticket, looms great in eighth at the Ontario. "Phaedra" still is big in sixth at Dupont.

"Manchurian Candidate" is rated smash in fifth session at Keith's. "Girls, Girls, Girls" looks good in second stanza in two houses. "Period of Adjustment" still is lively in second at Capitol.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; $1-$1.49) — "Girls, Girls, Girls" (Par) (2d wk). Good $10,000 after $15,000 in first round.

Apex (KB) (940; $1.25-$1.49) — "Divorce, Italian Style" (Embassy) (8th wk). Nice $7,500. Last week, $9,300.

Capitol (Loew) (3,240; $1-$1.49) — "Period of Adjustment" (MGM) (2d wk). Big $11,000 after $15,000 initialer.

Dupont (Mann) (400; $1-$1.65) — "Phaedra" (Lope) (6th wk). Smash $7,000. Last week, $8,000.

Keith's (RKO) (1,850; $1-$1.49) — "Manchurian Candidate" (UA) (5th wk). Great $11,000. Last week, $12,000.

MacArthur (KB) (900; $1.25-$1.49) — "Rebel With Cause" (Cont) (3d wk). Slow $3,000 after $4,000 in first round.

Ontario (KB) (1,240; $1.49-$2.75) — "Longest Day" (20th) (8th wk). Great $13,000 or near. Last week, $16,000.

Palace (Loew) (2,300; $1-$1.49) — "If a Man Answers" (U) (2d wk). Good $8,000 after $10,000 in first frame.

Playhouse (TL) (450; $1.49-$2) — "Island" (Indie) (2d wk). Mild $6,000 after $7,000 in initialer.

Plaza (TL) (278; $1.49-$1.80) — "Too Young, Too Immoral" (Indie). Okay $4,000. Last week, "Palace of Shame" (Indie) (2d wk), $3,700.

Town (King) (800; $1-$1.49) — "Requiem for Heavyweight" (Col) (4th wk). Oke $4,200. Last week, $4,300.

Trans-Lux (T-L) (600; $1.49-$2) — "Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues). Good $7,000. Last week, "War Lover" (Col) (3d wk), $4,000.

Uptown (SW) (1,300; $1.80-$2.75) — "Brothers Grimm" (MGM) (4th wk). Great $12,000. Last week, $13,000.

Warner (SW) (1,300; $1.80-$2.75) — "Mutiny on Bounty" (MGM) (2d wk). Smash $15,000 after $19,000 in opener.

British Film Worry

London, Nov. 27.

British Government's White Paper on television legislation is expected any week now. Motion picture industry is giving more serious thought to problems which may arise if there is the anticipated okay for toll television field trials.

Theatremen are seriously concerned at the prospective development, but have been reassured by the two producing organizations that there is no intention of using the fee-vee system as an alternative to subsequent runs in the theatre.

Allied Hits Film Distribs Again

Cleveland, Dec. 4.

Film distributing companies normally figure to get their lumps when exhibs powwow, and the Allied States meeting here is no exception on that score. But included in the fury for an offbeat note is a sharp attack on the companies for fumbling the technological ball.

The dressing down was contained in yesterday's (Mon.) keynoting by Irving Dollinger. Point of his vigorous remarks is that the vision and "true leadership" in the picture industry emanates with exhibition.

Production - distribution is chided for not staggering the CinemaScope, Cinerama, stereophonic, et al. progress. Better, to quote the speaker, they should have staggered technical development same as the auto industry does, the better to bait business year to year. In similar vein, producers are raked for not following through with strong product for 3D, whereas theatres assertedly embraced that gimmick process with every resource.

On a more familiar tear, Dollinger asserts that "keeping up with the changing times to distribution means just one thing—going from 40% to 60%, with less pictures and less prints." The refrain is popular here, natch.

CHICAGO

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(2d wk). Loud $30,000 or near. Last week, $40,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Yojimbo" (Seneca). Boxy $3,000. Last week, "Tales of Paris" (Indie) (2d wk), $2,300.

Todd (Todd) (1,000; $2.20-$3.50) — "Mutiny On Bounty" (MGM) (3d wk). Stout $17,000. Last week, $25,000.

Towne (Teitel) (640; $1.25-$1.80) — "Girl With Golden Eyes" (Union) (2d wk). Frisky $4,000. Last week, $4,300.

United Artists (B&K) (1,700; 90-$1.80) — "White Slave Ship" (AI) and "Escape From East Berlin" (MGM). Okay $14,000 or near. Last week, "War Lover" (Col) (3d wk), $12,000.

Woods (Essaness) (1,200; 90-$1.80) — "Manchurian Candidate" (UA) (5th wk). Hefty $16,000 or close. Last week, $18,000.

World (Teitel) (606; 90-$1.25) — "Cleo From 5 To 9" (Zenith). Fair $2,000. Last week, "Tosca" (Indie) and "Barber of Seville" (Indie) (reissues), $4,300.

SAN FRANCISCO

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(3d wk). Solid $6,000 or over. Last week, $10,000.

United Artists (No. Coast) (1,151; $1.20-$1.75) — "Manchurian Candidate" (UA) and "Hero's Island" (UA) (5th wk). Hot $9,300. Last week, $10,000.

Warfield (Loew) (2,656; $1.25-$1.50) — "Period of Adjustment" (MGM) (2d wk). Lean $6,500. Last week, $7,200.

Vogue (S. F. Theatres) (348; $1.50) — "La Viaccia" (Embassy). Okay $2,300. Last week, "Boccaccio '70'" (Embassy), $2,000.

Metro (United Calif.) (1,000; $1.20-$1.80) — "Divorce, Italian Style" (Embassy) (2d wk). Sock $7,000. Last week, $8,000.

Coronet (United Calif.) (1,250; $1.49-$3.50) — "Mutiny on Bounty" (MGM) (2d wk). Smash $22,000. Last week, $20,000.

Esquire (No. Coast) (946; $1.25-$2.75) — "West Side Story" (UA) (3d wk). Fine $9,000. Last week, $10,000.

VARIETY CLUBS' GOAL AT $4-MIL. ANNUALLY

Albany, Dec. 4.

Rotus Harvey, Variety Clubs International chief barker, in Albany to attend the testimonial dinner (30) for Tent 9's retiring chief barker, E. David Rosen, and to swear in the new officers, estimated that the 37 units (32 in the U.S., and five in other countries) would raise $3,000,000 this year. He "hoped they would reach $4,000,000 next year."

All the money, Harvey pre-dinner-pointed-out, is channeled into charities, chiefly projects for assisting needy, sick and crippled children.

Harvey disclosed that plans are quietly being formulated for the equipping of a hospital in an African country, the money to be raised chiefly through gifts for a Variety "wishing well" at Disneyland and for a second one to be installed at a fine hotel erected in that amusement-resort development.

Holdover Pix Hit Cincy; 'Day' Big $11,000, 5th; 'Period' Okay 8G, 2d

Cincinnati, Dec. 4.

Absence of new bills at downtown houses is noticeable in current biz dip at this stage of early Xmas shopping and layover of football into the basketball season. "Longest Day" bids as top grosser, big in fifth frame at the Grand. "Period of Adjustment" rates only okay at the Albee in second. "Girls, Girls, Girls" shapes oke in second round at Palace.

"Brothers Grimm" looks fairish in 17th week of run at Capitol. "War Lover" looms fair in second round at Keith's. "Horror Hotel" and "Cover Girl Killer" bids okay on opener at Twin Drive-In.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Period of Adjustment" (MGM) (2d wk). Okay $8,000 after $12,500 preem.

Capitol (SW-Cinerama) (1,540; $1.20-$2.75) — "Brothers Grimm" (MGM) (17th wk). Fairish $5,300. Last week, $6,000.

Esquire Art (Cin-T-Co) (300; $1.25) — "Coming-Out Party" (Indie). Oke $1,400. Last week, "Damn Defiant" (Col), $1,300.

Grand (RKO) (1,400; $1.25-$2.50) — "Longest Day" (20th) (5th wk). Big $11,000 after $13,000 for fourth week.

Guild (Vance) (300; $1.25) — "Jules and Jim" (Indie). Nice $1,800. Last week, "Lolita" (MGM) (reissue), $800.

Hyde Park Art (Cin-T-Co) (300; $1.25) — "Legend of Lobo" (BV) (2d wk). No complaint at $1,300 after $2,300 opener.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "War Lover" (Col) (2d wk). Fair $4,300. Last week, $6,000.

Palace (RKO) (2,600; $1-$1.25) — "Girls, Girls, Girls" (Par) (2d wk). Okay $7,000. Last week, $9,500.

Twin Drive-In (Cin-T-Co) (800 cars; $1) — West side only: "Horror Hotel" (Indie) and "Cover Girl Killer" (Indie). Firm $4,000. Last week, "Reptilicus" (Indie) and "Stagecoach to Dancer's Rock" (Indie), $4,300.

Valley (Cin-T-Co) (1,275; $1.25-$1.50) — "If Man Answers" (U) (2d wk). Thin $3,000. Last week, $4,300.

TORONTO

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wk). Satisfactory $5,000. Last week, $6,000.

Hyland (Rank) (1,365; $1.25-$1.50) — "Best of Enemies" (Col) (2d wk). Okay $6,300. Last week, $8,500.

Imperial (FP) (3,216; $1-$1.75) — "Baby Jane" (7 Arts-WB) (2d wk). Sock $23,000. Last week, $36,000.

International (Taylor) (557; $1.50-$2.50) — "Long Day's Journey Into Night" (FFD) (4th wk). Nice $4,000. Last week, $5,000.

Loew's (Loew) (1,640; $1-$1.50) — "Manchurian Candidate" (UA) (4th wk). Holding at wham $12,000. Last week, $13,000.

Tivoli (FP) (680; $1.50-$2.50) — "West Side Story" (UA) (30th wk). Good $6,000. Last week, $6,500.

Towne (Taylor) (690; $1-$1.50) — "Boccaccio '70'" (FFD) (6th wk). Hefty $6,000. Last week, $6,000.

Uptown (Loew) (2,298; $1-$1.50) — "Period of Adjustment" (MGM) (2d wk). Swell $9,000. Last week, $11,000.

'Answers' Smash $11,000, Mpls.; 'Period' Fast 10G; 'Grimm' Loud 11G, 16th

Minneapolis, Dec. 4.

After a sensationally big Thanksgiving Week, grosses have started their usual pre-Christmas tapering off. Probably because of this seasonal factor as well as the general product situation, newcomers are very much conspicuous by their almost total absence.

While some of numerous holdovers on the basis of current takes may not justify retention, that doesn't apply to such continuing winners as "Brothers Grimm," in 16th week at Cooper or "Longest Day," which is in seventh round at the Mann. Best bets on popcorn currently are "If Man Answers," sock in second at State and "Period of Adjustment," big in third at Lyric.

Estimates for This Week

Academy (Mann) (1,000; $1-$1.25) — Last week, "Legend of Lobo" (BV) (2d wk), oke $3,500 in three days.

Avalon (Frank) (800; $1) — "Immoral West" (Indie) and "Watch Your Step" (Indie) (reissue) (4th wk). Good $1,200. Last week, $2,400.

Campus (Mann) (600; $1) — Last week, "Shoot Piano Player" (Astor), oke $1,600.

Century (Par) (1,300; $1.25-$1.50) — "Baby Jane" (7 Arts-WB) (4th wk). Great $7,000. Last week, $9,000.

Cooper (CF) (808; $1.65-$2.50) — "Brothers Grimm" (MGM) (16th wk). Splendid $11,000 or near. Last week, $15,000.

El Lago (Carisch) (600; $1) — "Not Tonight, Henry" (Indie) and "Cold Wind in August" (Lopert) (reissue) (3d wk). Okay $1,000. Last week, $1,200.

Gopher (Berger) (1,000; $1-$1.25) — "Girls, Girls, Girls" (Par) (3d wk). Modest $4,000. Last week, $5,000.

Lyric (Par) (1,000; $1.25-$1.50) — "Period of Adjustment" (MGM) (3d wk). Big $10,000. Last week, $12,000.

Mann (Mann) (1,000; $1.25-$2.80) — "Longest Day" (20th) (7th wk). Corking $9,000. Last week, $10,000.

Orpheum (Mann) (2,800; $1-$1.25) — "War Lover" (Col). Opened Sunday (2). Last week, legit stage-show.

Park (Field) (1,000; $1.50) — "We'll Bury You" (Col). Very slow with $2,000. Last week, "Only Two Can Play" (Kings) (5th wk), $2,700.

State (Par) (2,200; $1.25-$1.50) — "If a Man Answers" (U) (2d wk). Smash $11,000. Last week, $13,500.

Suburban World (Mann) (800; $1.25) — "Waltz of Toreadors" (Cont) (2d wk). Strong $3,000. Last week, $4,500.

World (Mann) (400; $1.25-$1.50) — "Gigot" (20th) (5th wk). Virile $4,200. Last week, $4,500.

'Requiem' Slow $5,000, Port.; 'Gigot' 3½G, 2d

Portland, Ore., Dec. 4.

Most of strength here this round stems from the holdovers, with "Requiem For Heavyweight" only modest on opener at Orpheum. "Gay Purr-ee" is rated sad at Broadway on initialer. "Brothers Grimm" looks nifty in second at Hollywood, playing with $2 top. "Period of Adjustment" also shapes okay in second at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Gay Purr-ee" (WB) and "Hand In Hand" (WB). Sad $2,000. Last week, "If Man Answers" (U) and "Come September" (U) (reissue) (4th wk), $4,300.

Fox (Evergreen) (1,600; $1-$1.49) — "Gigot" (20th) and "Lisa" (20th) (2d wk). Modest $3,500. Last week, $7,700.

Hollywood (Evergreen) (1,100; $1.49-$2) — "Brothers Grimm" (MGM) (2d wk). Nifty $8,000 or over. Last week, $14,000.

Music Box (Hamrick) (640; $1-$1.50) — "Period of Adjustment" (MGM) (2d wk). Okay $4,000. Last week, $4,100.

Orpheum (Evergreen) (1,500; $1-$1.49) — "Requiem For Heavyweight" (Col) and "Two Tickets to Paris" (Col). Dull $5,000. Last week, "War Lover" (Col) and "Ring-A-Ding Rhythm" (Col), $6,000.

Paramount (Port-Par) (3,000; $1-$1.50) — "Girls, Girls, Girls" (Par) and "Story Count of Monte Cristo" (Par) (2d wk). Fair $6,000 or less. Last week, $8,000.

Film Reviews

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Volga, Volga

than heretofore while the color and panels are fairly well balanced if off at times. No pushy propaganda either except for a musically crashing and visually stirring tribute to the defenders of Stalingrad. This is justified by the man's going to lay a wreath on the tomb of his only son who fell in battle there.

For the remainder, it spins the old man's reminiscences at various stops, uses adroit flashbacks to his early life, and has a side tale about his new assistant who is a girl stoker.

Color shots of the Volga are tasteful and sometimes stunning. The cabin boy going on a swing or the assistant catching up with his ship when a girl crane operator puts him out to it on a hoisted car are a few moments that utilize the tremendous screen for eye-catching effect. Otherwise, this tender tale could have been made in small screen and black and white. Director Iohov Segel is good at tugging at the emotions.

Acting is effective. This entry may not have the scope for the U.S. as yet. But it might be useful when the big scale sheen of this process wears off. Color is fine as are technical credits. *Mosk.*

Days Of Wine And Roses

Fine filmization of the "Playhouse 90" drama of a love and marriage shattered by booze. Jack Lemmon and Lee Remick performances strong. Very depressing tale.

Hollywood, Nov. 28.

Warner Bros. release of Martin Manulis production. Stars Jack Lemmon, Lee Remick; features Charles Bickford, Jack Klugman. Directed by Blake Edwards. Screenplay, J. P. Miller, from his teleplay; camera, Phil Lathrop; editor, Patrick McCormack; music, Henry Mancini; asst. director, Carter DeHaven Jr. Reviewed at the studio, Nov. 28, '62. Running time, 117 MINS.

Joe	Jack Lemmon
Kirsten	Lee Remick
Arnesen	Charles Bickford
Hungerford	Jack Klugman
Leland	Alan Hewitt
Ballefoy	Tom Palmer
Debbie	Debbie Megowan
Dottie	Maxine Stuart
Trayner	Jack Albertson
Proprietor	Ken Lynch

In "Days of Wine and Roses," Warner Bros. has a film of emotional impact but basically limited appeal. It hails from television's former "Playhouse 90" series, and has been faithfully and painstakingly translated to the screen by two of the men responsible for the praised tv version—producer Martin Manulis and writer J. P. Miller.

An intimate and cold sober study of the corrosive effect of alcoholism on the lives of a young married couple, it requires maximum involvement and profound compassion from an audience to be appreciated. Since not everyone will be willing to participate fully in the emotional give and take, some may find it an almost intolerably depressing 117 minutes—a limitation of appeal certain to have some adverse effect on the film's moneymaking destiny. But shrewd, effective selling—with emphasis on the right values, not on superficial sordidness for its own sake—could attract customers who might otherwise keep their distance, and lift the film into the successful boxoffice sphere.

A noteworthy achievement is Jack Lemmon's powerful enactment. Another facet that will be of great advantage is the lovely and haunting title refrain by Johnny Mercer and Henry Mancini, and also the latter's generally fine background score. The song should be a good seller and is of definite Oscar potential.

Miller's grueling drama illustrates how the unquenchable lure of alcohol can supersede even love, and how marital communication cannot exist in a house divided by one-sided boozing. The wife (Lee Remick), originally a non-drinker with a yen for chocolates that is a tip-off of her vulnerability to the habit pattern, begins to drink when her husband (Lemmon), a p.r. man and two-fisted boozer whose career is floundering, is dismayed by a gap in their togetherness. Upshot is the disastrous compatibility of mutual alcoholism. The husband turns sensibly to Alcoholics Anonymous, but the irony is that the wife cannot abstain, even though it means abandoning her mate, their daughter, and everything dear, normal, respectable and useful in life. Her stubborn decision is horrible and odd, and sure to baffle most filmgoers. It appears to be a matter of absolutely illogical and inflexible pride, a choice that Miller's drama does not fully clarify.

Lemmon gives a dynamic and chilling performance. Scenes of his collapse, particularly in the violent ward, are brutally realistic and terrifying. Miss Remick, too, is effective and there is solid featured work from Charles Bickford and Jack Klugman and a number of fine supporting performances.

Director Blake Edwards has realized and fulfilled the screen potential of Miller's endeavor, utilizing and synthesizing the cinematic savvy and resourcefulness of such craftsmen as cameraman Phil Lathrop, editor Patrick McCormack, art director Joseph Wright and soundman Jack Solomon. *Tube.*

Sexploiteers

Continued from page 5

been "colorful" in past in their outdoor merchandising showed these same situations had become remarkably subdued. Such theatres as the Bryant, Rialto, Globe and the World, all in the Times Square area, suddenly became devoid of unrestrained displays. These theatres had made it a habit of showing nudie pix hand in hand with corresponding artwork out front.

There was no change in the pictures on screen at any of these four houses, but the displays disappeared.

The Trans-Lux Embassy on Seventh Avenue between 46th and 47th Streets was more drastic in its action. This outlet for "exploitation" specials on screen, with come-on displays out front, changed its policy entirely rather than face showdown with O'Connell. This house immediately

New York's Tivoli, upon filing suit in N. Y. Supreme Court, won a stay of its license suspension Monday (3). Jamie Enterprises, operator of the house, which is playing "Scanty Panties" and "Blond Serpent," promised that objectionable poster displays outside the theatre would be removed.

Justice Arthur G. Klein said okay—there would be no license suspension as long as the theatre lives up to its promise.

brought in a couple of straight-laced documentaries to replace "Pleasures and Vices." Latter was one of those nudie things.

For the time being, at least, O'Connell had achieved his objective. At his office at 80 Lafayette Street the theatre licensing boss said he hoped his declaration of war against the offending theatres would "create a correction." His license-suspension action against the Tivoli, located at 8th Avenue and 51st Street, was to be taken as a warning against all others.

He said the Tivoli was singled out because of its location in a residential area where individuals and community groups were loudest in their complaints.

O'Connell beefed that "the atmosphere on a public sidewalk should not be indecent" and certainly shouldn't be within children's view. He said he was angry, too, because some theatres advertised their pictures as being suitable only for adults, and actually this kind of advertising was misleading in that it gave the public the impression that the product was sexy, whereas actually it was not.

O'Connell emphasized he in no way was attempting to act as censor of pictures on the screen, this being the exclusive province of the State Board of Regents. He's just concerned about the street displays and wants it clearly understood he'll not put up with any "indecency."

John Roeburt

who is himself an author ponders

Who's Afraid Of Elinor Glynn?

• • •

one of the many bright Features in the upcoming

57th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles

Fault Lies in Our Stars As Stanley Warner Dips; Equals $1.40 Vs. $2.12

Stanley Warner Corp. hit a new gross revenue high for the fiscal year ended last Aug. 25 but the earnings were "disappointing," S. H. Fabian, president, reported this week. The diversified SW, among things, suffered a shortage of boxoffice films.

Net income for the year amounted to $2,888,300, compared with $4,301,900 in fiscal 1961. Merchandise sales, theatre admissions and other income amounted to $136,130,500 in the new year, against 1961's $134,730,700.

Net in the new year was equal to $1.40 per share, compared with 1961's $2.12.

Fabian said he anticipates marked improvement in 1963.

Fabian said he foresees "at least partial relief" from the scarcity of picture supply as new production companies are being formed.

Spain Relaxing

Continued from page 3

Looking Glass Darkly," were cleared with but one cut each.

In their first encounter with some of the new outspoken Italian films, the censors approved "Salvatore Giuliano," gave a favorable temporary nod to "Divorce, Italian Style" and are reported in agreement to okay "Dolce Vita" with some cuts.

Censor board is said to favor a regrouping of the age brackets. Instead of the "entire family" or the "adult only" (16 years and over), attempts will be made to establish a 14-to-21 age category for youth and to throw open cinema doors for all over 21, giving them the liberty to see all pix with no deletions whatsoever. "Entire family" would round out the pattern of ratings.

Censor board has also requested film distributors to submit films for approval sans any self-imposed cuts. Attitude here is that the new censor board has more competence to determine whether a film should be scissored before it reaches the public.

Another development was the board decision to limit resubmission of films previously banned. In the future, a distrib is entitled to a rehearing only if his company had received a negative censor verdict in the past. Purpose in refusing this privilege to films transferred from one banner to another is to restrict number of censor reversals and avoid bringing undue discredit on old regimens.

Canary Islands

Continued from page 3

ground for debuting directors, if the festival here succeeds in getting FIAP recognition.

Though "Billy Budd" received praise and applause, the jury disqualified it on the grounds that director Peter Ustinov had more than three directorial assignments to his credit, exceeding the limit established by regulations. This also happened to the French entry, "Therese Desqueyroux."

Another hurdle is transportation. Las Palmas is roughly 1,250 miles from Madrid—a costly flight the festival will somehow have to underwrite, as it substantially did. Tie-in with Spanish airlines and a more generous subsidy from government authorities are indispensable in planting the New Talent fest in Las Palmas to flourish with some measure of permanency.

Bishops Insistent On 'Classifying'; Refute Arguments of Hollywood That Labels Invite Full Censoring

After several years of threatening to do so, the Roman Catholic Episcopal Committee for Motion Pictures, Radio and Television has now unequivocably pledged itself to support legislation for advisory film classification wherever exhibitors do not voluntarily label films suitable for children.

The five-man bishops' committee in the past has warned the Motion Picture Assn. of America to institute some kind of classification advisory service in conjunction with the Production Code Administration's activities, or be faced with Catholic support for statutory legislation.

In its annual statement this year, the committee seems to have finally acknowledged that MPAA is not about to do any such thing. As a result, the bishops say, in perhaps the strongest statement they have yet issued on the subject, they will lend heir support to "enabling legislation in the states which would authorize state or municipal education departments to publish advisory classifications of film suitable for children."

With the apparent intention of stressing that they are not backing statutory censorship of films, the bishops underscored the words "enabling" and "advisory" in the above quote.

The bishops' statement has obviously given new cause for concern to MPAA execs, who met last week at their New York headquarters to discuss the latest attack. The advisory type of classification legislation which the bishops are now advocating is the kind which MPAA has defeated in the last two sessions of the New York legislature, albeit, with increasing difficulty, and which they'll be fighting again (the new Marano bill) in 1963.

This year's statement is notable for its direct attack on several of the MPAA's favorite arguments as to why statutory legislation for a film advisory service (as opposed to legislation which would make it a crime for kids to see restricted pix) is unnecessary as well as a dangerous infringement on the nation's freedom. It's a cinch that the bishops' answer to the MPAA's stand will be picked up with classification lobbyists from one end of the country to the other.

The bishops recall that in both 1960 and 1961 they urged the film industry to "meet its responsibility to the young by adopting a system of voluntary classification." However, "the response of the film industry to our urgings was not uniform." Without acknowledging that it was largely the result of direct influence by the Legion of Decency, they point out that "an increasing number of producers and distributors were disposed to advertise 'adult films' for mature audiences." In addition, "in several areas, public spirited exhibitors adopted commendable classification services for their patrons."

The bishops find it "most regrettable, however, that for the second year, and more so in the past 12 months," the MPAA "has not only refused to accept or support a policy of voluntary advisory classification, but has time and again registered effective opposition to any form or species of classification. It has even resisted the minimal form of classification of using in film advertising the Green Sheet ratings which are issued monthly under the sponsorship of the MPAA."

(It should be pointed out that MPAA has refused this last suggestion since they feel that the ratings have no validity without the reviews which accompany the ratings in the Green Sheet.)

The bishops then go on to analyse "a few of (the MPAA's) more seemingly persuasive arguments" against advisory classification.

MPAA Fear Unwarranted

Noting that the MPAA has warned that voluntary classification would be the beginning of outright censorship, the bishops answer that "this emotional appeal to an exaggerated notion of our traditional freedom ignores the fact that reasonable voluntary advisory classification would eliminate any question of government intervention." They say too that film classification "has been adopted in other countries and by theatre owners in some of our own states with manifest public satisfaction and without the slightest suggestion of further demands for censorship." (This last is a telling point, perhaps, for if the MPAA questions the validity of the "manifest public satisfaction," they may be put in a position of publicizing patrons' dissatisfaction with today's films generally.)

A key MPAA argument is that there already is plenty of information available on film content via the Green Sheet, Parents' Magazine, Consumer Reports, news stories, critical reviews, etc. To this the bishops reply:

"This seemingly reasonable argument ignores the vital fact that no rating service—that of the Legion (of Decency) included—covers all films currently released in the United States. The Green Sheet, for example, rates only those films which bear the seal of approval of the Production Code Authority of the MPAA. In New York state, less than 200 of the 706 films licensed for public exhibition had Code seals. As a result, the Green Sheet ratings were available for only one-fourth of the films licensed for exhibition in New York state. With the rapid increase of foreign and independent domestic films on the American scene, it is difficult for any rating service to cover even a majority of films released."

Decline of Code

The bishops question the accuracy of the MPAA allegation that "90% of playing time in American theatres is given to Code-approved films." Not so, they say, "because even the large theatre chains of so-called family or community theatres are no longer interested in whether or not a film has a Code seal of approval. Many of these theatres are now regularly booking dubbed foreign films and independent product."

This may be a slightly veiled reference to the Loew's Theatres' booking of the LOD-condemned "Boccaccio '70." It may also spur the MPAA to pressure major circuits to eschew such bookings at any cost.

Incapable of Control?

Another favorite MPAA anti-classification argument is that the adoption of such a system would encourage producers to produce more adult pix on the grounds that classification would adequately protect children. The bishops answer that "this argument, if valid, is an admission that the organized industry is incapable of fulfilling its commitment to the American public of voluntary control. We would prefer to assume that high integrity would characterize the creative efforts of all true film artists even in their most mature works."

The MPAA is not likely to be pleased because the bishops "noted a marked improvement" in this year's domestic film production, since the bishops also find this improvement is offset by the increase in availability of objectionable foreign and indie pictures, over which, of course, the MPAA has no control.

The bishops point out that parents do not object to "adult-oriented or even so-called downbeat films," but "they do object with good reason when such films are unscrupulously exploited for adolescent patronage."

The bishops also point out that in plunking for statutory advisory classification, they shall urge that the actual work "be entrusted to departments or agencies of proved qualification and competence, and which enjoy the respect and confidence of parents."

This, actually, is another MPAA argument against statutory classification, since MPAA reps have often said that it would be virtually impossible to find people suitable for such important work, especially in the comparatively low civil service ranks from which the "classifiers" would inevitably be drawn.

'DAY' BREAK AROUND THE WORLD!

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French Art Houses Are Becoming Important to Major Distributors

Paris, Dec. 4.

There are now 35 art houses in Paris as compared to five before the war. And unlike their U.S. counterparts, they are rarely used by American majors or local biggies. They mainly exist on offbeat pix, primarily foreign, or savvy revivals, but things are beginning to change a bit.

One breakthrough of note is the left bank arty, Studio Ursulines, now day-and-dating with a government owned house on the Champs-Elysees, the Biarritz. This got the former the Greek hit "Electra" from UA which it might never have gotten if on its own.

Also, the lone wolf purveyors are now beginning to realize that their best bet is to pool interests on certain films and share profits, or set up their own distribution outfits. The growing number of art spots outside Paris, about 50 these days, plus the growing trend to give specialized pix regular outlets, could lead to bonanzas for the specialized film purveyors.

Sammy and Jo Siritzky, who program a flock of Champs-Elysees houses, turned a tandem, the Publicis and Vendome, into fashionable art houses that can rack up grosses and lead to regular distribution afterwards. They pioneered by getting Ingmar Bergman pix out of the arties and into these hardtops and it paid off for these films.

Growing American interest in reissues, as production drops, has focused on these outlets which, if they click, could lead to further art dating and even a round of circuit releases. The 1941 Metro pic "The Philadelphia Story" has turned out to be a hit at a small arty with wider release in store as well as a demand by art houses in other countries.

The majors are mainly renting or buying into regular commercial firstrun spots for needed showcases. American indies, on the other hand, have had only these spots to enter the market with rare exceptions. "The Connection," "Shadows," "On the Bowery," "The Savage Eye," and others have been shown this way while Morris Engel's "The Little Fugitive" was one of few that broke through for an in depth distribution.

Mex & U.S. Collaborate In Combatting New 40% B.O. Tax in Guatemala

Mexico City, Dec. 4.

Mexico and the United States joined forces to combat a common problem in Guatemala where authorities slapped a 40% tax on gross receipts.

Robert J. Corkery, Latin American head of the Motion Picture Export Association, immediately flew to Guatemala City in an attempt to obtain a revocation of the killing tax which would have meant a withdrawal from the Guatemalan market.

Juan Bandera Molina, head of Peliculas Mexicanas gave instructions to the official distributorship's personnel in Guatemala to cooperate with Corkery and also to present a solid front with U.S. distribs. Hollywood and Mexican product dominates the Guatemalan market.

Corkery's arguments stressed the heavy expenditures for print, advertising, publicity and promotion and the fact that a pull out from the market will be inevitable if the government insisted on taxation.

There is a great danger in action, a precedent that could be followed by other Latin American areas and that is why both Corkery and Molina have made a vigorous effort in Guatemala. Both are optimistic and feel that the matter will be ironed out favorably.

Mexico, already hard hit in the Latin American market, is also beset by currency devaluations in Colombia and Argentina, a movie house shutdown in Peru, and other factors. Lima exhibitors had recently shuttered, claiming unprofitable operations. Houses are again operating, but the problem of in-the-red operations still is there.

'10 Commandments' Tops Mexican B.O. Parade

Mexico City, Dec. 4.

"The Ten Commandments" third week at the International and Latino theatres, leads the box-office gross parade of current Mexican screenings. Gross receipts at both houses, with a 40c top, was well over $32,000.

At the Roble, "Sergeants Three" also in its third week hit a solid $12,000. "Exodus" at the Diana, also in the third stanza took more than $12,500.

"Bachelor Flat" in its fourth Chapultepec week, grossed $12,000.

Mexican effort "The Age of Innocence" at the Variedades, did a good $12,300 and another Mexican film at the Mariscala, "The Earth and The Sky," took just over $11,000.

Improved Climate For U.S. Distribs In Latin America

Mexico City, Dec. 4.

The situation in Latin America for U.S. distributors has improved considerably because of recent negotiations by Robert J. Corkery, Motion Picture Export Association vice president in charge of Latin America.

Currency freezes now exist only in Chile and Brazil, all other countries remit freely, although currency devaluations have had an effect on dollar volume.

In Chile, where more than $1,300,000 has been frozen since Dec. 20, 1960, Corkery worked out a deal whereby current accounts are to be remitted by the National Bank of Chile and not added to the backlog. The government has also agreed to release current earnings as they are applied for.

Corkery is also hopeful that removal of 100% surcharges on the CIF value of print shipments, and a ruling requiring a prior deposit of 200% of print cost may also be eliminated. Both matters are being considered by Chilean authorities.

In Uruguay, where the government suddenly ruled it would only remit 50%, less the taxes on box-office receipts, Corkery managed to have the measure returned to Congress for reconsideration. This ruling would have set a dangerous precedent, Corkery said.

Argentina's ruling calling on distributors to subtitle all pictures locally, and asking for local lab processing, did not affect the U.S. Corkery presented an agreement concluded last March with the Argentine Dept. of Foreign Relations and the MPEA which permits distributors to import as many prints as necessary, already subtitled, and without any restrictions. This agreement runs for two years instead of the former 12 months, and Corkery said this has been working out favorably for the U.S. The drive for local subtitling and processing of prints is being attempted in other Latin American areas, including Mexico, but Corkery said that the MPEA would immediately start counter-action measures wherever required.

New Appointments For London's Variety Club

London, Dec. 4.

Daily Mirror columnist Rex North is the new Chief Barker of the London tent of the Variety Club. He will assume office in the New Year, succeeding Leslie Macdonnell, who currently holds the post.

Among other appointments are Jack Klein as first and Clifford Jeapes as second assistant chief barker. David Kingsley is doughguy, and C. (Dickie) Ford, property master, with David Jones continuing as press guy. New additions to the crew for next year are Bernard Delfont, Kenneth Rive and Bernard Myers.

The London tent, which has already raised more than $2,300,000 has had a record year, with the total yield expected to top $840,000.

Williamson' Topper

Harald A. Bowden

has written a discerning appraisal on the

Theatre in Australia

• • •

one of the many Editorial Features in the upcoming

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Limit Venice To 28 Pix, Revised Rules & Location

Rome, Dec. 4.

The 1964 Venice Film Festival may be staged earlier in the year and in the lagoon city itself rather than the current seaside Lido location. (See VARIETY Nov. 28.)

Drastic revamp of the Venice fest is contained in "suggestions" made by the event's subcommittee at its meeting this week. While dates have always been approximately the same (end-Aug. to early Sept.), the site for fest has varied. After a start on the Lido, where the first event was unspooled in 1932 in the Excelsior Hotel gardens, it moved to the mainland and the city during the war and immediately after.

It was pointed out that these possible switches in the Venice operation would not affect the 1963 fest dates which are Aug. 24 to Sept. 7 and the site is the usual Lido Fest Palace.

Several important changes, however, do affect the 1963 Venice Festival. First, the total number of pix (excluding retrospective items) will be 28, both in and out of competition. Competing pix will be those officially designated by countries whose annual production "of international interest" tops the 70 feature mark, plus any other pix selected by the festival director from other film-producing areas.

Non-competing section of the fest will include world premieres of films of "recognized artistic stature" whose producers do not wish to enter the competitive section, plus a selection of the best films shown at other fests during the year. The previous "selection committee" system has likewise been abolished, and replaced by one in which the fest topper has a more decisive say.

The festival committee says that changes in the selection system are designed to make it more agile and efficient, adding that Venice "firmly intends to maintain its essentially artistic character, while continuing its cordial relations with the International Federation of Producers Association (FIAPF)."

New 'Selective Policy' by NFFC Worrisome to Brit. Indie Prods.

London, Dec. 4.

The adoption by the National Film Finance Corporation of a more selective policy in backing new pic projects is causing some anxiety among independent producers, though current rumors of widespread rejections appear to be unfounded.

John Terry, managing director of the NFFC, said the new approach was not the result of an immediate shortage of money, even though the Government-owned bank had limited resources. So far, the Corp. had not refused to provide risk money due to an absence of funds.

The NFFC, he explained, had to adopt a commercial outlook, and it recognized that some propositions which would have been successful a few years back would, by today's market standards, probably result in a loss. That was one of the reasons why it favored the policy of cross collateralization wherever possible, so that any losses on any unsuccessful venture could be recouped on a profitable one.

As the Corp. was using public money, Terry observed, it had to watch the interests of the taxpayer as well as that of the producer. He could see no useful purpose in the Corp. financing a project which it felt was doomed, thereby depleting the limited resources of the bank.

There were cases, too, where producers who had succeeded in making a distribution deal and were prepared to defer either part or all of their earnings, felt that the NFFC should, ipso facto, provide the risk money. The Corp., he added, could not always go along with such projects, nor was it able to provide the front coin for production, or discount a distributor's guarantee as that was done by the commercial banks.

Terry emphasized, however, that the Corp. was still willing to take certain risks, and certainly would not stand in the way of a new director being given a chance, provided all other aspects of the propositions were sufficiently attractive.

Luber Leaving Wilde's 'Lancelot & Guinevere'

London, Dec. 4.

At the request of the completion guarantors of "Lancelot & Guinevere," Cornel Wilde has agreed to permit Bernard Luber to finish certain services on business matters, including adjustment of accounts from the film's recent location shooting in Yugoslavia.

Luber, who has been advised that his services as coproducer on the $3,000,000 production were no longer required, was invited to resign from the board of Emblem Productions before heading for Belgrade, but declined to do so. Aside from Wilde and Luber, the other members of the board are British. It is now understood that steps are being taken by the stockholders to remove Luber from the board.

Foreman's 'Vic' Not Rated As British Quota

London, Dec. 4.

Although it's being filmed by a British company, in a British studio and with a British crew, Carl Foreman's "The Victors" will not qualify as British quota. Therefore, the film will not be eligible for Eady aid, and that involves a substantial financial sacrifice.

For example, Foreman's last picture, "The Guns of Navarone," is now climbing to a domestic U.K. gross of $2,800,000, and on the present scale of distribution, his Eady coin will be between $1,200,000 and $1,300,000.

The sacrifice has been made, Foreman explains, in the interests of integrity and realism. "The Victors" had to lose out on the quota because of its preponderantly foreign cast, and also partly because of its foreign locations in Sweden and Italy. Of the 18 top roles already cast, 17 are filled by either prominent American or continental players. Among the U.S. contingent are George Hamilton, George Peppard, Eli Wallach, Vincent Edwards, Jim Mitchum and Peter Fonda, while all the main femme parts are being portrayed by distinguished continental artists, among them Romy Schneider, Jeanne Moreau, Romy Schneider, Melina Mercouri, Elke Sommer and Senta Berger. Foreman explains that particularly on the distaff side, there were no British artists available who could realistically have played these parts.

However, this was among the factors that persuaded Columbia to go along in financing a non-quota British film, all these artists, have potent b.o. appeal throughout Europe.

Rothman Says Japan Now Equals France At 7% of Col. Intl. Biz

Tokyo, Dec. 4

"In this market we are going out to promote our pictures any way we can," said Mo Rothman, here on the tail end of a month's global swing.

The exec v.p. of Columbia Pictures International pointed out the present p.a. here by Harold Lloyd for "World of Comedy," which Columbia is handling in the Far East, the skedded visit next month by Charlton Heston to promote "Diamond Head" and the expectation of Brigitte Bardot to hit these shores around March 1 for "A Warrior's Rest." It is likely too, he added, that a personality will be on hand to stir interest when "Lawrence of Arabia" bows in Japan early next year.

Rothman pointed out that Japan accounts for about 7% of Columbia's foreign earnings, on a par with France. He noted too that the company's figures here are up 20% over the previous annum for the first six months of Columbia's fiscal year, which began June 1.

While it must be mentioned that Columbia, like the other distribs, have two additional import licenses this year, and that admission scales have been boosted, the figure is still impressive when compared with the charts of some of the other American companies in Japan. Accounting in large measure for Columbia's strong showing are "Guns of Navarone," "El Cid" and "Barabbas."

Regarding the recent exhib alliance of the Tokyu and Shochiku circuits, which presents a formidable opposition to the previously domineering Toho theatres, Rothman said, "The situation has improved remarkably."

The visit was Rothman's third in the last two years. "This market deserves attention," he said. "I'm very happy, optimistic and radiate confidence."

Prods.-Distribs Get Together To Form New German Film Company

Frankfurt, Dec. 4.

Two of the leading exhibitors in this area, Hubertus Wald and Rolf Theile, are major shareholders in a new production and distribution organization. The Europa Filmring Corporation, which has been founded with an initial capital of $125,000, is going to raise its capital shortly to about $400,000. It will eventually be responsible for producing and distributing, mainly to the 1,200 West German cinemas that will be part of the organization.

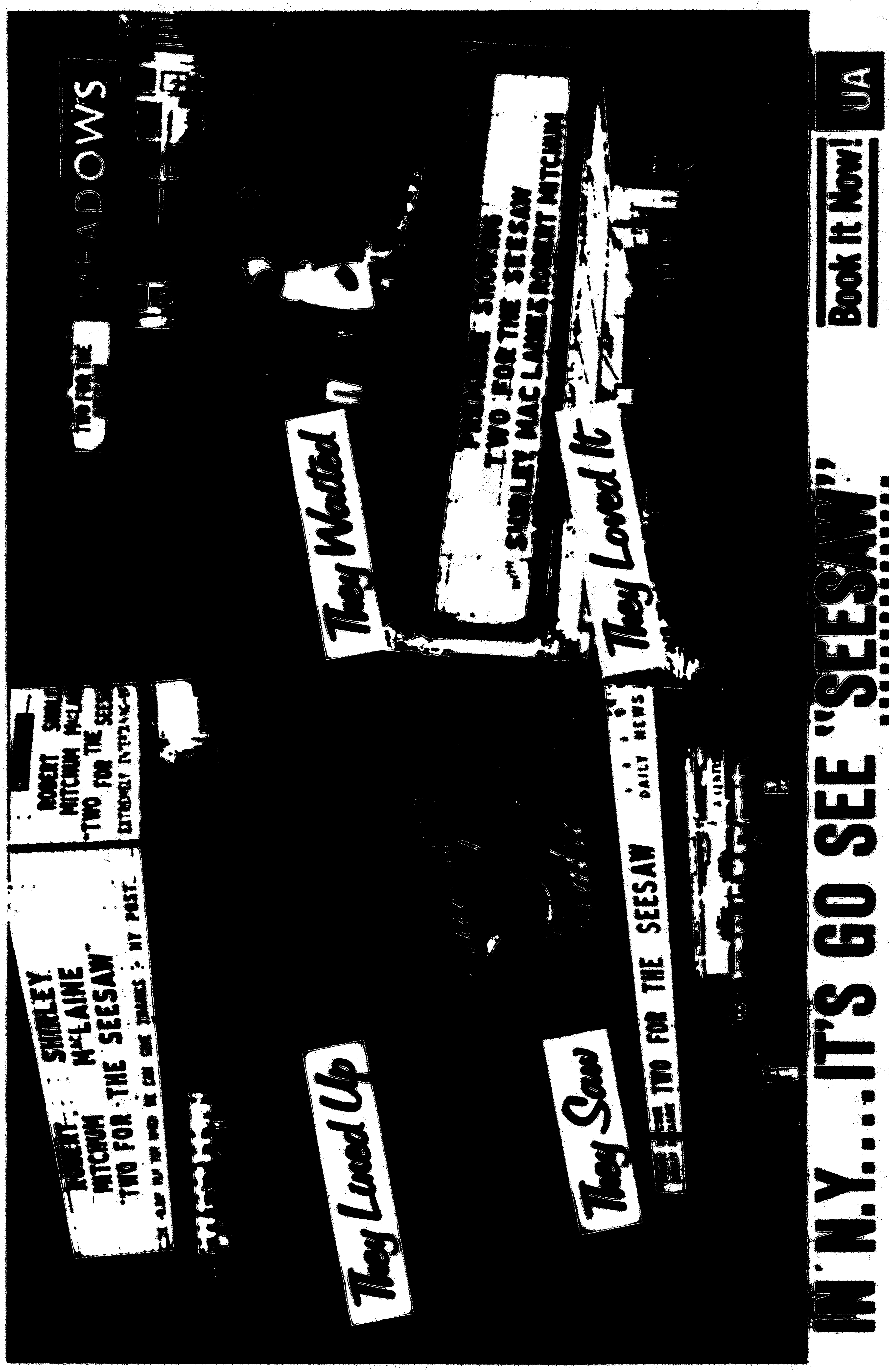
In addition to theatre-owners Wald and Theile, another major cinema owner, Max Knapp, is one of the founders. Another $12,500 of the founding capital came from Artur Brauner, of West Germany's powerful CCC Films and from Carol Hellman of Omnia. Other major theatre owners participating in the plan are members of the German Film Guild and Film Theatre-Ring.

Eventually it is expected that 250 owners, who control 1,200 houses (or nearly 20% of all the cinemas in West Germany) will be part of the scheme.

The organization will function as an agency in taking over all the films produced previously by Europa and by the German Film Guild, which were formerly separate distributors, and these two will discontinue producing. Of the 50 employees of the German Film Guild and the 200 formerly with Europa, about 150 will be retained for the new organization.

It is possible that both Austrian and Dutch cinemas will be invited to join the new organization. Object will be to produce some new films to occupy the German cinemas, and to cut costs compared to conventional distribution.

Additional Foreign News On Page 16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UA

Inside Stuff—International

Scriptwriter Abby Mann, back in Mexico and working on "The Children of Sanchez" script, a chore he expects to complete within two months, insisted film will be made in Mexico, with three Mexican actors in stellar roles, one of latter to be a "new discovery." At least 30 other local actors will be used in supporting and bit parts. Speaking on behalf of Carlo Ponti, Vittorio de Sica and Elliot Kastner, Mann affirmed that treatment by officials here had been "just and considerate." He did not feel script would encounter censor trouble for it will not "slight or damage Mexico in the eyes of the world."

Evidently a major effort will be to win official approval to make picture in Mexico. He is of the opinion that the film could bring a good deal of international prestige to Mexico on a par with such pictures as "The Bicycle Thief," "Miracle in Milan," "Shoe Shine," etc. Paul Newman, Anthony Quinn and George Chakaris are set for lead roles in film. If script should be definitively turned down then picture will be made elsewhere, Mann said.

Christmas Mass, which is beamed by Eurovision each Dec 24 at midnight to most of Europe's Western countries, will originate this year in France at the St. Madeleine Church in Vezelay.

International Sound Track

London

Projects slated by Bryanston for 1963 include "Ladies Who Do," to be produced by George H. Brown; "Cyprus Story," from an original screenplay by Jack Pulman, to be produced by Kenneth Shipman and directed by Robert Day, with Kenneth More starring; "Bethnal Green," based on a novel by Michael Fisher, to be made by Basil Dearden and Michael Relph; and "The Siege of Battersea," to be filmed in collaboration with British Lion, with Roy Boulting assigned to direct . . . Harrison Marks has produced several silent slapstick comedies aimed at the children's market, with running times varying from 12 minutes to half-an-hour. He has also formed a company with Bob Monkhouse to make full-length comedies for adults . . . Laurence Harvey has signed Sarah Miles, who made her screen debut in "Term of Trial," for the femme lead in "The Ceremony," which he is producing and directing in Madrid for United Artists. Harvey stars in the production as well as making his first stab at direction . . . Disney's London publicity department has organized a major display campaign in the West End and suburbs to bally "In Search of the Castaways" now on its prerelease engagement . . . Charles H. Schneer has earmarked $1,000,000 for his global promotion campaign for "Jason and the Golden Fleece," now being completed for release through Columbia early in the New Year. A feature of the campaign will be a bonus system for theatre managers who establish house records . . . Gala Film Distributors has acquired U.K. rights to "Vice and Virtue," which Roger Vadim is now completing in Paris. The distrib. will also be handling "Sundays and Cybele," which recently had its world preem in New York . . . Anthony Gibbons has resigned his directorship and executive positions with Bryant Pictures, and its subsidiary, Bryant Television, following a disagreement on policy . . . The Board of Trade has now made new regulations raising the weekly take of a picture theatre from $700 to $840 before an exhibitor becomes liable for the statutory Eady levy . . . Composer Monty Norman is writing a new title song for the Bob Hope starrer, "Call Me Bwana," which the star will record in London before leaving on his pre-Christmas tour of U.S. bases . . . In conjunction with Paramount, the National Film Theatre is running a retrospective exhibition of films by Howard Hawks, which will continue until Dec. 13, with additional screenings early in January. The season coincides with the "Hatari" preem skedded at the Plaza for Dec. 13 . . . Sellia Gabel was the only member of the cast at last week's premiere of "Sodom and Gomorrah."

Rome

Martin Jurow still can't explain why Peter Ustinov broke his "Pink Panther" pact, though declares himself plenty pleased that he was able to land Peter Sellers as replacement . . . ARCO Films' Alfredo Bini mulling two possible pic projects with Federico Fellini . . . Gina Lollobrigida started interiors on "Mad Sea," opposite Jean Paul Belmondo, but is still not certain who her partner in "The Thaw" will be . . . Montgomery Clift and Richard Burton are names mentioned so far for pic which starts in January with Franco Rossi helming.

Nancy Kop bought group of Italo pix for Shaw Bros. of Singapore, as Italian epics may have earned new lease on life via savvier cutting and faster pacing . . . he recently picked up "Alone Against Rome" (Atlantica), "Viking Fury" (Galatea), "The Normans" (Galatea), "Achilles" (Interfilm), "Death in the Arena," and others . . . Henry Mancini in Rome briefly to record backdrop to tune Fran Jeffries sings in her first pic, "Pink Panther," next does Hepburn-Grant's "Charade" . . . Vittorio DeSica and Peter Sellers inked for "Talent for Love" rolling in Madrid in June, 1963 . . . Pietro Germi's 1st pic after "Divorce, Italian Style" is set in Sicily again and titled "Seduced and Abandoned" . . . Videst repeats as producer.

Brenda de Banzie into Kay Thompson-vacated role in "Pink Panther" . . . Peter Sellers received police honor guard salute outside Grand Hotel on return from first day on "Panther," later found out he was mistaken for visiting Japanese Prime Minister Ikeda. Anthony Quinn being paged by Golden for Marcel Camus' next pic, "An Angel Passes," to be lensed in Italy by French director.

Mexico City

J. Robert Bren, born in Guanajuato, dickering with Mexican authorities to film "The Iron Mule," which will be a film epic of the construction of the Mexico to Veracruz railroad . . . Film actor Pedro Armendariz, balding, paunching, now definitely states its time for him to quit being a leading man and so he will turn his attention to production side, especially in television, which, he said, "is the best medium and guarantee for future of actors." He'll not give up acting altogether, taking on role of Revolutionary figures in a series he's planning . . . With the motion picture industry giving little opportunity for their talents, other big names in Mexico such as Dolores del Rio, Cantinflas and Maria Felix, are eyeing television offers with less disdain . . . John Gavin has definitely signed commitment with Cinco Films Mundiales to do at least one picture "Night Call," based on B. Traven stories for the firm, and possibly another, "A Bridge in the Jungle," also based on a Traven story . . . Mexican producer Jose Luis Calle with cooperation of Servando Gonzalez eyeing production of a Nuevo Mexican film, "The Wall," as a means of broadening the U.S. and international market where national product, so far, has been relegated to third category houses . . . Carmen Baez, soft spoken but stubbornly determined head of the Film Bureau, touching on the Mexican World Review of Film Festivals, saw this as a "market place" where producers, directors and actors can make contacts, and she also indicated little likelihood of Mexican censorship of festival film entries . . . Speaking about her negative view of "The Children of Sanchez," Miss Baez plaintively asked, "Why is it necessary to show ugliness to make a good film—we all know this exists so why can't we make just as good a film showing beauty and happiness?"

Milan Film Trade Fair Prez Not Disturbed By Competitive Shows

Milan, Nov 27.

Far from worried by the recent competitive film "markets" which have sprung up around Europe in the wake of Milan Trade Fair's (MIFED), MIFED topper Guido M. Franci confesses he's "rather proud" that his baby has been so eagerly imitated. "If nothing else, it proves conclusively that we have a success on our hands," he adds.

Franci was referring to the Cannes Festival's MIF (whose name has since been changed after a MIFED complaint about the similarity of names), an event in Lyons, France with a tv equipment tiein, and, more specifically, Copenhagen. The Danish event took place recently despite a boycott by French, German, and Italian film industry members.

Franci is irked, not worried, by Copenhagen. Especially by the "shameless" imitation of MIFED's various activities and facilities, and by the "curious" fact that its organizers set identical dates as those held for the last three years by MIFED, namely near the end of October and the latter part of April.

As for his own event, whose seventh installment will be held next April, the MIFED exec said the facts had proved its success, noting that Milan and its business-only facets made factual evidence the maximum consideration. MIFED was originally born three years ago as an independent out cropping of the Milan Trade Fair, one of Europe's most important, and had, Franci remembered, been skeptically received as "too daring." Its primary purpose was and is a direct producer-buyer contact—an application of consumer goods procedure to the film and tele world, where go-betweens had long been necessary. Rising costs, Franci feels, have now made such intermediaries expensive, and buyers and sellers of film have found that the common meeting place in Milan is a costsaver in more ways than one.

For here, small as well as large companies are now able to expedite business (in both directions) under ideal conditions. And without having to undertake the time-consuming and expensive treks from capital to capital, country to country, in search of product or buyers.

U.S. Lone Holdout

So far, Franci noted with regret, the U.S. had with some exceptions proved the only holdout, despite its leading film and tele position in the world. But Europe, the Middle and Far East, and more recently Africa had continuously increased their active participation. What's more, Franci added, Soviet Russia and the curtain nations had become MIFED regulars. He hoped, parenthetically, that especially in view of the increasedly competitive market, Yank film and tv people would trek to Milan and "take a look."

Franci noted, in comment to certain queries he'd received about MIFED, and comment's he'd overheard, that Milan has "no trick up its sleeve." It is neither linked with the Milan Tourist bureau, and in fact has to constantly battle for hotel space, often booked a year ahead, for its attendants. MIFED, as the Milan Fair in general, is on a non-profit basis.

Operates on Volume

It operates on volume by charging minimum fees to all comers. But importantly, Franci stressed, receives no percentage on sales. It has no ties with ANICA. It is there because it rents an office during its run. A producer pays a Lire 10,000 (about $16) for free access to the MIFED, whether he has one film or 100.

Other fees, at reasonable rates, are for projection time, office space, secretarial sevice, translation and titling and notary work. Franci added that the most difficult idea to get across re MIFED was that "there was no catch to it," especially with film people.

Silk salesmen, coffee buyers or camera-makers the world over, however, have long made the Milan Trade Fair a yearly meeting place on these same "catchless" conditions.

Franci revealed that the next April, MIFED will have the usual sideline events and international conclaves. Meanwhile, bookings already were heavy, he said.

RANK OVERSEAS SETS 3 MAJOR CHANGES

London, Dec. 4.

W. M. (Jamie) Jamieson, Latin American supervisor for Rank, is returning to London in the New Year, but will continue his responsibility for the territory.

It is felt that in this jet age, he will be able to maintain close contact with his territory and, advantageously, will be in closer touch with the source of product.

Jamieson's transfer to London is one of three major changes disclosed last week by Rank Overseas. Geoffrey Martin, who has been publicity director for the division, is to be put in charge of special missions, and will handle publicity and promotional campaigns for all large scale productions in which Rank becomes financially involved.

His post as publicity topper will be assumed by his deputy, Geoffrey Hill, who is currently in Latin American after attending the Acapulco film festival. The new appointments take effect at the first of the year.

H'wood Interest In Mex Location On the Upswing

Mexico City, Dec. 4.

Hollywood interest in Mexican production apparently is again on the upswing. Producers have been contacting the Film Bureau, unions, Robert J. Corkery of the Motion Picture Export Association and individual Mexican producers in recent weeks.

Yul Brynner's "The Mound Builders" was expected to go before cameras in mid-December, but with the Christmas holidays coming up the shooting date has been set back to early January.

Jack Flor, of Columbia, has had a series of talks with Jorge Duran Chavez, head of the Union of Film Production Workers as well as industry officials.

Elvis Presley may come down to do two weeks of location work on "Vacations in Acapulco," and Abby Mann is still optimistic about the chances of "The Children of Sanchez" to be Mexico located. Apart from this, Corkery said that producers have been contracting him in greater numbers. Jerry Bresler, one of them, has come to Mexico to dicker with unions and federal officials.

The situation faced by Hollywood producers, according to Corkery, is that Jorge Duran Chavez is one of the most cooperative union leader in Mexico, with Rodolfo Landa of the National Association of Actors also anxious to nurse along renewed Hollywood interest in Mexican production. However, directors, scriptwriters, musicians and other groups are not as cooperative. For example, the directors insist on having a Mexican codirector on a picture. They have gone down on salary demands from $400 to $300 a week, but refuse to budge further and frown on all suggestions that a standby codirector is superfluous.

Dislocation fees also have to be paid to unions and there are other minor-but irritating points Hollywood producers must face. On the credit side of ledger, however, is federal government interest in attracting American picture makers. The problem now is to wear down the stubborn unions who insist on demands that could scuttle the cordial relations between Mexico and Hollywood now in the making. The main hope is Chavez who has pledged that technicians will work on the same scales as if for Mexican producers without any imposition of a minimum number of Mexicans required for a Hollywood production. Chavez may also get other union leaders to accept this sort of a deal.

Our Girl in Barcelona
Joaquina Caballol
dwells on the one-time nationalistic fervor (now faded) as Spain is
Casting for Global Impact
• • •
one of the many Editorial Features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Predict Record Aussie Yuletide

Sydney, Dec. 4.

Financial experts here are predicting that $[illegible] will circulate in the Aussie sector over the Yuletide-New Year span in the biggest spending spree in the nation's history.

Department stores already are reporting smash sales figures and forecast an alltime record. Majority of the stores are selling American-made goods in ever-increasing numbers following the removal of import restrictions by the Robert Menzies' Govt. Harold Holt, the nation's treasurer said that 1963 would prove to be an outstanding year for Australian industry generally, pointing out that unemployment had greatly decreased and that it was the government's intention to give a free operative hand to industry leaders throughout the year ahead.

Cinema, legit and nightclub operators anticipate a sock holiday season. Majority of the key cinemas will play hard ticket pix and are setting their sights for record grosses. Powerful lineup of topnotchers includes: "How the West Was Won" (Cine), "Longest Day" (20th), "Music Man" (WB), "Guns of Navarone" (Col), "Gigot" (20th), "Hatari" (Par), "Babes in Toyland" (MG), "Carry on Cruising" (BEF), "They Found a Cave" (Col), "HMS Defiant" (Col), and "El Cid" (BEF).

German Juve Book Wk. Awards Cash to Films

Bonn, Dec. 4.

Juvenile Book Week, which has wound up here, also meted out some awards to outstanding films for young people.

Dr. Franz Joseph Wuermling, the West German Minister for Family and Youth Affairs, handed the top prize of $[illegible] to Matthias Films of Stuttgart, as the partner for the German-American coproduction "Question Seven."

Best short film for young people selected was "Ready-made Face," produced by Artfilm Graf Lennart Bernadotte and Co. It received a $5,000 award. The film's director, Raimund Ruehl, received $1,500 and the cameraman, Pitt Koch, received $1,000.

A special award of $2,000 went to Dr. Otto Schulz-Kampfhenkel for his color film "Robinson in the Low Tides."

Boulting Bros. Appeal

London, Dec. 4.

Judgment in an appeal by John and Roy Boulting against the Association of Cinematograph, Television and Allied Technicians, was reserved in the Court of Appeal last Tues. (27), after a five day hearing.

The Boulting brothers are appealing against the decision made in the High Court last March, in which it was ruled that they were eligible for union membership. They had also sought an injunction to prevent any attempt by the union to coerce them into active membership.

Plenty Wrong With Culturecast; O'Neill's Drama Under the Dishes No Delight; Casals as Conductor a Bore

By JACK PITMAN

Of the postmortem comment in New York on last Thursday's (29) National Cultural Center extravaganza, tenor and substance varied with the 60 locations (plus community antenna and pay-tv) tied in via Theatre Network Television. Programmatic and auditory miseries of local origin were prominent in the reports, notably miseries of [illegible] origin were prominent in the reports, notably the Washington Armory fiasco.

For a capsule criticism of the largescreen presentation to all points, Danny Kaye's borrowed but pertinent crack will do—"I have a feeling I was sick when I was when the evening started." The four-city performance cavalcade proved a long night's journey into benefit show business.

Picture definition on the big screens was uniformly sharp—not so the concept of the show. Robert Kaye cracked about it, his own "Pavlova" reprise, after his symphonic nature opening, was redundant and expendable. Especially in view of the humorous prior exposure the number has had. Yet another vexation was Pablo Casals' taped (only one) appearance, which must have baffled public which expected a renowned cellist but got only a conductor of a chamber ensemble. Why do?"

The Kennedys' own influence is presumed in inclusion of poet Robert Frost, (who appeared at the inaugural in 1961).

Puzzling, also, is that somehow overlooked in the programming scheme was any delineation of the Cultural Center itself. The billing to date, in calling it a home for the performing artists, is otherwise vague on who and what qualifies, other functions of any, etc.

As for the electronic technique, the touted Eidophor projector justified itself. As for audio, TNT prexy Nate Halpern puts the blame on local public address amplification, auditorium acoustics and the like. His production man, Robert White, should be credited with dexterity in calling the shots with their obvious complexity; and bows, too, for the local directors and technicians in the various key departments.

Cincy Called It Off

Cincinnati, Dec. 4.

Insufficient sale of tickets caused cancellation of the National Cultural Center closed telecast here at Taft Auditorium, sponsored locally by the Yavneh Day School.

Dino Santangelo, in charge of local arrangements, refunded purchasers.

Saudek assembled the talent, doubtless in full realization of the perils. Whatever his degree of control, the resultant mishmash of artistes added up more to commercial vaudeo than something conceptually relevant to a $30,000,000 national home for the cultural performing arts.

Depending on who saw it from where (barking his local audio snafu), the contributions of a Richard Tucker, Dorothy Kirsten, Harry Belafonte, Hal Holbrook, Bob Newhart, Marian Anderson, Maria Tallchief, Van Cliburn, Andre Previn, Robert Frost, or seven-year-old Chinese 'cello prodigy Yo-Yo Ma, were of varying impact and value. More pointedly, it was motley billing with an aura of "reward" entertainment for the tax-deductible attendance.

Ran Too Long

Scheduled for two hours, the show ran closer to three—which for one thing will eat into the NCC net proceeds, now in accounting, but which had been expected to hit about $1,000,000.

Questionable showmanship in the extreme was extended recital of Eugene O'Neill dramatics, however proficient the company of Fredric March, Florence Eldridge, Jason Robards Jr., Bradford Dillman and Colleen Dewhurst. Forgetting even those acoustical variables, singer Jose Quintero was plainly asking too much of banquet crowds. Homefolk reaction might have been something else again, but surely not of priority consideration when a fundraiser is keyed to those $50 and $100-per-plate patrons.

Similarly, and since comedian

Hartford's Tab

Depending on where it was witnessed, the tariff for the night ranged from $1 to $100, with National on a 50-50 split, except for taking all from four cities (Washington, Philadelphia, Dallas and Louisville) where local institutions were non-participant.

Fixed costs were kept down by local underwriting of the dinner fetes, where applicable. As for instance the Americana Hotel, N.Y., shindig, where Huntington Hartford pocketed the banquet tab. There were ditto pickups for liquors, cigarets, invitations, etc.

Capacity estimated by TNT was about 400,000, majority of that hooked up via paytoe (in Toronto and Hartford) and 22 CATV installations.

Fast Collection Again; 'Manchurian' Metropolitan $1,029,974 'Showcase'

Reflecting the faster payoff available via their Premiere Showcase release pattern in the greater New York area, United Artists reports that "Manchurian Candidate" has taken in a boxoffice gross of $1,029,974 in the territory just five weeks after its first openings.

This total includes the $674,974 gross racked up by the pic in its four-week firstrun on the showcase, plus another $355,000 taken in on the first week of its first subsequent run in 75 houses in metropolitan New York.

NBC's New Eidophor Gear

NBC-TV has contracted for two more Eidophor largescreen tv projectors from Theatre Network Television, which has the domestic franchise on the Philips equipment.

Network has been using an Eidophor on several programs, notably news and news specials.

After 33 Years Otto Koegel Exits As Chief Counsel

Otto E. Koegel, chief counsel for 20th-Fox for 33 years, is retiring. While no new chief counsel is being named, Jerome Edwards, a senior partner in the law firm of Phillips, Nizer, Benjamin, Krim & Ballon, has been appointed chief of the 20th legal department and succeeds to Koegel's duties. (Louis Nizer was counsel to Arnold Grant in Darryl F. Zanuck's successful wresting of company control last summer.)

At the same time, Harry J. McIntyre, a partner in Koegel's law firm of Rosall, Koegel & Rogers, has been elected 20th's corporation secretary. He has been closely associated with the film company for the last 23 years.

Koegel's retirement is part of the reshuffle of the entire top 20th echelon which has been in process ever since prexy's Darryl F. Zanuck's succession to Spyros P. Skouras (now chairman) this past summer. This has included the resignations of exec veeps W. C. Michel and Peter Levathes and veeps Murray Silverstone and Joseph H. Moskowitz, comptroller Morris Bergman and general sales manager Gene Norris. In addition, former secretary-treasurer Donald Henderson was given a new post of financial veep and ad-pub veep Charles Einfeld has just announced his intention to leave (see separate story).

Koegel, who is 72, will again become active in his law firm, which handles litigated matter for 20th, and via that association will continue in close touch with 20th affairs.

James Woolf

Continued from page 3

by Bryan Forbes" and will be made here, marking Woolf's first picture in America.

Two other pix under the deal would tee off with "The Pumpkin Eater," novel by Penelope Mortimer, to start next May in London with Jack Clayton directing. Film reunited director and producer of "Room at the Top." Second is a sequel to "Top," tagged "Life at the Top," for past 38 weeks number one best seller in London. Wolf Mankowitz is scripting from John Braine's novel, with Laurence Harvey repeating his original role in story that takes place 10 years from close of "Room."

Woolf, here to deliver "The L-Shaped Room" to Columbia (Columbia now has film in release in England and has worldwide rights), also revealed his long term multiple deal with Warner Bros. has been "mutually terminated." Producer has completed "Term of Trial" for WB, due for release shortly. "L-Shaped Room" will be released domestically after the first of the year.

Woolf is also on brink of an association with Seven Arts, noting he has been offered production reins on "Of Human Bondage" and "The Wild Affair" by Ray Stark. "Bondage" is to start Feb. 18 in Ireland, with Henry Hathaway directing from a script by Bryan Forbes. "Affair" is scripted by John Krish from William Sampson's novel "The Last Hours of Sandra Lee."

U Shorts — Sell Drive

Universal has underway a two-month (December-January) short subjects sales drive. It's named for F. J. A. McCarthy, the company's assistant general sales manager for the one-and two-reelers.

Campaign is for the Walter Lantz cartooners and the football highlights series, as well as the color specials.

Carnegie Culturecast Draws Raps

Attendees at the 300-a-head Carnegie Hall (N.Y.) closed-circuit culturecast called the proceedings there in "incredible bad taste" as the Peppermint Lounge Twisters and blind singer Al Hibbler were the hors d'oeuvres preceding the TNT pickup. The bad reception caused many walkouts. Another dubious reaction followed Lee Strasberg's specialist about "not wanting to cast a pall" but he made a pitch for some sort of "memorial to Marilyn Monroe" (just what was not clear) because "she always looked after struggling actors."

This particular audience apparently fared worse on reception than the Americana (N.Y.) undertaking and few remained for the "champagne midnight party" because, by 10:30, the Carnegie bar was doing standup business as result of the walkouts. Cheryl Crawford chairmaned this charity affair and the show-wise audience observed that the Twisters etc., along with the D.C. telecast, "set culture back 25 years."

D.C. 'Culture' Disaster

Continued from page 1

ternational quoted one "distinguished Washingtonian": "I paid $100 to get in here; I'd give $500 to get out.")

Others got loaded. Schenley Industries Inc. had for each table. Some, in despair, spent the evening screaming, "Louder! louder!"

Mrs. Kennedy, who arrived in a new hairdo for an added note of interest, drew the first shouts. At the start, she made a brief speech without notes and in English. There were several surprising cries of "Louder" from some guests who didn't realize it takes a trained ear to understand her in a mountain retreat.

Danny Kaye, one of the stars performing in Washington, had heard one of various masters of ceremonies attempt to introduce head table guests before the closed circuit program began. The voice was neither loud nor clear.

"This," said Kaye with a bull's eye prediction, "is going to be a disaster."

If the sad tale of the evening proved anything, it magnified the fact that Washington needs physical facilities suitable for the performing arts, the purpose of the proposed $30,000,000 National Cultural Center.

The dinner, ... of several simultaneous Washington showings of the telecast, "An American Pageant of the Arts," was held in the National Guard Armory. The Armory which looks like an Armory and sounds like an Armory is normally used here for horseshows, homeshows, flowershows, basketball games or marching troops, hep with the "squads right" bit.

Democrats and Republicans have been using the Armory for the last six or seven years for these annual $100-per plate political dinners. This reviewer is unable to remember an instance when the acoustics were as dreadfully bad as they were last Thursday (29).

Whatever was done technically to prepare the cultural dinner for improved sound had the reverse effect. It is claimed by those in charge that efforts had been made in advance to better the sound. A Washington Star reporter found Robert Saudek, the producer, busily phoning other cities in the hookup in a desperate effort to cheer himself up. The other places were getting good reception, he was told. "It's this barn," Saudek told the reporter. "If we made it any louder, we'd get feedback into the sound system and no one else in the country could hear."

The selections from Eugene O'Neill plays, alone, sent more than half the audience (or the oasis. An unsmart idea to start with, that portion of the program was excessively long and was of little interest to banquet mooders, intelligibility apart. By this time the ladies had had a good look at one another's gowns, gems and hairdos. And with most women bringing along their opera glasses, they had studied Mrs. Kennedy. With the sound situation as it was, there wasn't much else to stick around for.

During the O'Neill segments, Mrs. Kennedy was seen to have tears in her eyes. There were immediate wisecracks as to whether she cried because she could or couldn't hear.

Hit of the evening for the Washington audience were Maria Tallchief and Royes Fernandez, with the "Black Swan" number from "Swan Lake." They didn't have to be heard. And they received the hand of the night here.

Secret Service men were upset for reasons of their own. They operate on a split-second schedule and, of course, had responsibility for getting President and Mrs. Kennedy and Vice President and Mrs. Johnson home. They had been informed the telecast would last two hours. No one told them (until it became obvious) that it would last an extra 41 minutes.

On the way out Attorney General Robert F. Kennedy remarked in jest to Vice President Johnson: "I only came because I heard you were going to sing. Maybe you did. I couldn't hear."

Reception of the production in other Washington locations, all with a tickets scale $5 and below, was described as excellent. It was carried in Loew's Capitol Theatre (3,300 seats) and in six locations at D.C. area universities.

It is ironical that a large number of stars, representing some of the foremost talent in the nation's performing arts, would donate their talent for a fundraising effort centered around President and Mrs. Kennedy, who couldn't hear the performance. As an appropriate cliche has it, that's show biz.

Fear Liz's 'V.I.P.'s'

Continued from page 3

spectacle star has not yet been established, since her most noteworthy b.o. smashes—"Cat on a Hot Tin Roof," "Suddenly Last Summer" and "Butterfield 8"—all have been contemporary in design.

May Hurt Herself

Some exec also opined that if Liz should agree to do "V.I.P.s" with Burton, without getting any guarantee that the film's release would be withheld until "Cleo" had received an extensive playoff, she would be short-changing herself of potential "Cleo" revenue, of which she gets 10% of the gross. That, of course, might possibly be offset by fancy terms for "V.I.P.s."

While the industry has been plagued by races-to-release-wire between two pix of similar theme and subject matter, this is thought to be the first time there may be a race to get out two films starring the same two highly publicized stars, with the importance of the outcome heightened by the make-or-break "Cleo" negative investment.

'V.I.P.'s' Postponed a Week

London, Dec. 4.

The Metro production of "V.I.P.s," in which Elizabeth Taylor and Richard Burton are to costar, has been postponed for one week. The pic had been scheduled to go into the company's Elstree studios yesterday (Mon.), but is now to start rolling next Monday (10).

Confirmation of the project and the new starting date was announced by Metro British studios last week. As already reported the film is to be produced by Anatole de Grunwald and Anthony Asquith is to direct from a Terence Rattigan script.

New York Theatres

RADIO CITY MUSIC HALL

ORSON WELLES:
BOY GENIUS OR BIG BUFFOON?

Some experts say his movie, "Citizen Kane", is "the greatest film ever made". But to critic Walter Kerr, he's "a buffoon . . . an actor without talent . . . possibly the world's youngest living has-been".

In this week's Saturday Evening Post, you'll meet awesome Orson—the boy wonder. You'll learn how he lost $900,000 in a Broadway flop. How he and his family toured Italy last summer with a gypsy circus. And why his new movie, "The Trial", is creating an international furor.

The Saturday Evening Post
POST
A CURTIS MAGAZINE

New York Sound Track

Twentieth-Fox prexy Darryl F. Zanuck escorted Irina Demich and a number of the other of his "Longest Day" stars to the annual N. Y. Newspaper Women's Ball Friday (30) night. Miss Demich, incidentally, just back from a field trip for openings of the pic in the midwest and south, will make a South American tour for the pic after the first of the year.

Casts of Broadway shows were invited to a special midnight screening last night (Tues.) of Davis-Royal's French import, "Sundays and Cybele." Apparently those who showed up could not make daytime screenings of the pic on any of those five days of each week when they don't have matinees to play . . . Irene Papas, the star of, and Michael Cacoyannis, director and producer of Lopert's "Electra," arrived here over the weekend from Mexico and the Acapulco fest . . . Sam Rosen, exec veep of Stanley Warner Corp., will be honored at a luncheon given by the amusement division of the Federation of Jewish Philanthropies at the Americana here Jan. 17.

Entire Columbia echelon shifts to Bevhills around Jan. 19 when Michele Frankovich, medical student-daughter of Col's European production topper Mike Frankovich and the former Binnie Barnes, weds Gerald J. Fitzgerald, a stockbroker. The Frankoviches have two other children, both boys, whom they've shuttled between European and American schools, with accent on the latter. Despite the parents' longtime residence abroad they favored Yank schools for the offspring.

Leonard Lightstone, Embassy's exec v.p., a to-and-from Berlin item. Talked coproduction, natch . . . TOA's first member from the West Indies (Montego Bay) is Lipton George Chin (Palladium Theatre).

Preem of "Freud" Dec. 12 at Cinemas I and II is for the Wiltwyck School for Boys. According to the publicity script, Shelley Winters buys the first ticket. ($6, $10 or $25, Shelley?)

Seven Arts veep Ed Feldman leaves on a Caribbean cruise at the end of the week . . . Walter Manley, veep of Marshall Schacker's Premiere Films, has resigned . . . Joseph Kessel, author of the novel on which 20th's upcoming "The Lion" is based, has been elected to the French Academy of Letters. Though Argentine-born, Kessel has lived in France since he was 10 . . . Continental Distributing has acquired U. S. rights to the American-made pic, "David and Lisa," which was named the best picture by a new director (Frank Perry) at the Venice fest this year and whose stars, Keir Dullea and Janet Margolin took best performance awards at the recent San Francisco film fest.

Martin Starr, who joined National Screen Service after the demise of Harrison's Reports, of which he was the final editor, has now left NSS where it had been proposed that he create a newsletter for latter's clients . . . Gordon Hitchens invited to be juror at next film shorts festival in Mannheim, Germany. He's also coordinator of the Ninth Annual Robert Flaherty Film Seminar scheduled for Brattleboro, Vt., next Aug. 24-Sept. 3.

Zanuck's Delayed Features

Continued from page 3

will reverse — he'll spend three weeks in New York and a week at the studio.

On the idea of "taking hold of production," Zanuck stresses that "in the last 15 years that I headed production at 20th-Fox I never went on a set. If there were any problems the director and producer came to my office. It'll be the same now, especially with lesser production, at least for the moment."

Seymour Poe, his sales veepee, who gets back today (Wed.) from setting an Italian distribution deal with the Maggiore Bros., has cabled Zanuck optimistically revised upward figures on "Longest Day" business.

The company's foreign exchanges (in some 19 situations partnered with Metro) have been distributing other product. The recent crop of Joe E. Levine (Embassy) pictures is added ammunition for overseas distribution. This gives the company product and global income until a new program eventuates.

'Troika' Setup

Poe, incidentally, will firm up the new "troika" ad-pub-exploitation operation now that Charlie Einfeld is "withdrawing" from the company. Harold Rand, ex-Embassy, is the first appointee, as global topper for publicity, with every phase of 20th-Fox operation (records and tv included) reporting to him on publicity.

Zanuck states that Fred Hift, the European ad-pub topper, recently appointed, at one time talked about "going into business independently with Rand," and gives this as the answer to the rapport between both under the current scheme of things.

Whether Rodney Bush stays on exploitation is as problematic as the future of Abe Goodman, the ad topper. Presumably Poe has been "talking to others" for this two-thirds of the new troika setup.

It seems understood that "Big Ed" Sullivan — as distinguished from the columnist namesake — will continue to "handle" political, religious, VIP and kindred relations. He's a longtime vet with the company.

Zanuck's grip on production is pointed up by the fact he is building a complete cutting and editing room at the 444 West 56th St. homeoffice with "some real equipment which they've never had here before," says he.

It is at this point Zanuck observed that Joe Mankiewicz may or may not be called in when the final footage on "Cleopatra" is analyzed and cut. (See separate story). Zanuck says he doesn't say this will happen, but he doesn't rule out the possibility "that I may talk to Joe on any concrete proposals for specific scenes."

Zanuck's mountainous chores prominently include the new independent auditors, Peat, Marwick & Co., making continuous economy recommendations and suggestions. The company's longtime Touche, Nevin & Co. CPA firm hasn't the worldwide facilities that Peat-Marwick has—"in every city and with a motion picture department that can interpret a form, whether from Hong Kong, Mexico or Brazil—in a master plan that tells us everything at a glance."

This is in line with Zanuck's accent that he's still unraveling contracts, commitments overhead costs—and discovering constantly new obligations "that we owe."

He mentions, as an example, that Dick Zanuck was talking a deal with a name director and finally phoned the prexy that he "got the feeling this man thinks he's still under commitment to us, and here we're negotiating." Says Zanuck. "Here was a case where I discovered this director had some $400,000 in deferred payments due him."

Despite the Guild rhubarb, the Mankiewicz contretemps and the Billy Wilder blasts, Zanuck says that the responsible Guildsmen are in his corner. He also adds that he is approached daily with projects, properties and packages. His problem is to make sure which of the initial 10 or 12 projects are implemented. And between "Longest Day" and "Cleopatra" he feels the company has enough momentum for most of 1963. By fall he expects the new shows to be ready.

Clark Ships 20th Bookings Of Curtailed Albany Unit

Albany, Dec. 4.

20th Century-Fox, which in October had dropped a booker, moved its salesman to the desk job, and assigned to the branch manager virtually all selling, revealed that as of Friday (1), Clark Service would begin to do its shipping.

Concurrently, the two most important winter drive-in operators, Fabian Theatres at the 800-car Mohawk, on Albany-Schenectady Road, and Isola Theatres at the Turnpike in suburban Westmere, called "quits" for the season.

CHICAGO ARTS PAGEANT TAKE AROUND $100,000

Chicago, Dec. 4.

About 700 persons paid $100 per plate for a dinner preceding the closed-circuit telecast in behalf of the National Cultural Center, then joined an estimated crowd of 2,500 who paid $2 to $100 to watch the show in the Arie Crown Theatre at McCormick Place.

Chi take has not been figured yet, but is approximated at $100,000, half of which will go to refurbishing the now-dark Auditorium Theatre. Video reception was good here, however there was occasional audio interference.

Russell Hadley Steps Into Hutchinson Shoes

Russell Hadley, assistant managing director of Paramount in the United Kingdom, has been promoted to managing director and in this capacity will answer directly to James E. Perkins, president of Par International.

Hadley succeeds Fred E. Hutchinson, retiring after 50 years in the film industry 22 of them with Par. Perkins expressed "regret" that Hutchinson has decided to bow out.

Before assuming the London spot Hadley was Southeast Asia district manager.

Slow Spread of U.S. 'Art' Houses, But Commercial Situations Now Open Up to Imported Features

A couple of separate but related stories last week in VARIETY, when positioned side by side, sharpen the focus on the evolution of foreign product as a staple of the American cinema market.

Out in Minneapolis, Harold Field's name firstrun, the Park, has switched to an exclusive import policy. And Commonwealth Theatres, the big midwest circuit (100 houses in seven states) contemplates artfilm experimentation for the Little Rock market. If results warrant, the rest of the chain would emulate.

As in prior instances, these actions are in part a response to conventional product shortage. But also and perhaps of more long-range significance, they acknowledge the increased receptivity to the "new cinema" of Rome-Paris-London and, even, more exotic originations. Either way, of course, the rationale is economic.

Several overseas entries in recent seasons have made the point, doing smash biz, and on a playoff scale formerly unimagined. (Italy's "Two Women," for example is said to have played some 8,000 domestic dates.) In consequence of such stunning performance, foreign product which generally and ambiguously has been classified as artsy, is catching the fancy of American exhibs in unprecedented numbers.

Hard To Persuade

Many a neighborhood cinema of baroque era construction, formerly aloof to o'seas pix, is now open to same at least on an occasional basis. Sections of the country where formerly the European touch was nixed now dig it. Even more impressively, the big circuits are going along.

Evidence that exhibs are more attuned for foreign pix was the speech billing of Trans-Lux' Dick Brandt and Embassy's Joe E. Levine (though latter didn't make it) down at the recent TOA convention in Miami Beach. Again this week, Levine was doing more missionary work in Cleveland where the Allied States pow bestowed its producer-of-the-year garland on him. That in itself speaks volumes, since the Levine catalog is foreign-accented.

Of relevant comment is the increasing irrelevance of "art film" bracketing. Consensus of sales managers and showmen alike is that, with certain exceptions, the labelling as to "art" is pretty meaningless at this point. Which, of course, is what fellows like Brandt and Levine have been stressing. It's boxoffice punch, not country of origin, that counts.

Best educated guesses put the number of socalled "art" houses in this country at around 500. But this belies the true impact of overseas features. The yardstick as to prosperity is not how many theatres have converted—period—but how many have diversified their booking habits. In this perspective, potential playoff for the more commercial imports is at the point of rivalling most of the Hollywood inventory. Like maybe American exhibition digs that "new frontier."

NAME JACK ARMSTRONG NATIONAL ALLIED PREZ

Cleveland, Dec 4.

National Allied's new president, plucked from the board membership, is circuit owner Jack Armstrong of Bowling Green, O., a veteran of nearly 35 years in exhibition. He's the soft-spoken type, a philosophical unknown, but presumed very simpatico to the conciliate Marshall Fine - Ben Marcus leadership.

Fine, his predecessor (after two terms), moves up to chairman, replacing Marcus who henceforth heads a newly-created exec committee comprising Fine and ex-officio, new prez Armstrong. Idea behind this is to facilitate urgent decisions that can't await convocation of the entire board. Too unwieldy, that.

Milt London, of Detroit, stays as exec director.

Amusement Stock Quotations

Week Ended Tues. (4)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11½	ABC Vending	108	14¾	13¼	14⅜	+1⅛
47½	22¾	Am Br-P't Th	108	34⅞	23⅞	34¼	+¾
20⅝	10	Ampex	1427	18¼	16⅝	18⅛	+1¾
49⅞	31½	CBS	567	48⅛	41	48⅝	+⅝
30⅞	8⅛	Chris Craft	236	13½	11¾	12⅞	+1⅛
31	14	Col Pix	201	24	21⅛	23⅝	+2⅞
51¾	34½	Decca	36	44¾	44	44½	+½
49⅝	31	Disney	111	30⅝	28	30⅝	−1⅝
115⅞	85	Eastman Kdk.	392	108½	106	107¼	+1¼
6¼	4⅞	EMI	682	6¼	5⅝	6	−⅛
14⅝	8⅝	Glen Alden	950	11⅛	10½	10⅞	+¼
47½	17¾	Loew's Thea.	170	23½	22⅝	23½	+½
78⅞	33	MCA Inc.	66	45¾	44⅛	45¼	−⅛
16⅛	10⅝	Metromedia	53	16	15½	15⅞	+⅛
58⅛	28⅞	MGM	207	35	32¼	34⅞	+⅞
9¼	5¼	Nat. G. Corp.	568	8¼	6¾	8⅛	+1⅞
26½	19	Outlet	340	21	20½	21	½
58½	31	Paramount	227	38¼	34¾	37	−1⅞
221	81½	Polaroid	1362	133½	126⅞	133⅛	+1⅞
63⅞	36⅝	RCA	976	58⅝	55⅞	58½	+2⅝
12⅝	6½	Republic	158	7⅝	7⅛	7½	+¼
17	12½	Rep., pfd.	16	14½	14¼	14½	+⅜
40¼	18⅝	Stanley War.	138	22⅞	21⅝	21⅝	−⅞
38¼	27¼	Storer	15	31⅞	30¾	31⅜	+⅝
39⅝	15⅝	20th-Fox	198	19½	18¾	18⅞	−⅜
36⅜	22¾	United Artis's	52	27½	26¾	27⅜	+⅛
20¾	10½	Warner Bros.	219	14½	13½	14⅜	+¾
75⅜	42⅞	Zenith	940	56⅝	53⅛	55¼	+1¼

American Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6¾	2½	Allied Artists	122	4¼	3¾	3¾	+¼
14½	11¼	All'd Art., pfd.	4	10½	10½	10½	+½
9	3⅝	Baldw'nt GAC	15	5⅝	5⅛	5⅝	+½
21⅜	10¼	Cap. Cit. Bdc.	36	17	16¼	16⅞	+⅜
20⅞	8½	Cinerama Inc.	1421	15¼	13¼	15¼	+2¼
12	6½	Desilu Prods.	42	8¼	7¾	8¼	+¼
9⅝	4½	Filmways	18	5⅝	5	5⅝	+⅛
14⅜	6	MPO Vid.	16	6⅜	5⅞	5⅞	−½
18	8⅝	Movielab	11	10	9⅝	9½	−¼
2¾	⅞	Nat'l Telefilm	62	⅞	13/16	13/16	−⅛
5⅛	2	Reeves Bdcst.	24	2½	2¼	2¼	−⅛
7½	2¾	Reeves Snd.	158	3½	3¼	3⅜	
12¾	10¼	Rollins Bdcst.	20	13¾	13¼	13¾	+¼
22¾	13	Screen Gems	48	17½	16¼	17½	+⅞
20⅞	6⅞	Technicolor	758	10⅞	9	9⅝	−⅛
16⅞	4¼	Teleprom'ter	123	7¼	6⅝	6¾	
3	1⅛	Tele Indus	60	2⅝	2½	2⅝	..
18¾	10⅛	Trans-Lux	15	13½	13	13	−⅛

* Week Ended Mon. (3).
Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3¼	4	+¼
America Corp.	2⅛	2½	+½
Commonwealth Theatres of Puerto Rico	5⅛	6	−1⅛
Four Star Television	11	12	+1¼
Gen Aniline & FA	235	255	
General Drive-in	8¾	9¾	−¼
Magna Pictures	1½	1⅞	−⅛
Medallion Pictures	4⅝	5¼	
Premier Albums	7¼	7¾	+¾
Seven Arts Productions	8⅞	9⅝	−¼
Transcontinent Television	10½	11½	+½
U. A. Theatres	5¼	6⅜	−½
Universal Pictures	57	61⅞	−½
Universal pfd.	92	97½	
Walter Reade-Sterling Inc.	2¾	2¾	
Wometco Enterprises	19	21	..
Wrather Corp.	4	4½	−⅛

(Source: National Assn. of Securities Dealers Inc.)

Artsathon Split: D.C.-Local, 50-50

Albuquerque, Dec. 4.

Closed circuit telecast of "American Pageant of the Arts" Thursday (29) at 6,000-seat Albuquerque Civic Auditorium pulled a crowd of about 1,500 persons, and grossed an estimated $7,000, per Ralph Berkowitz, business manager of Albuquerque Civic Symphony, one of local sponsoring organizations.

Other sponsor of the show here was the Albuquerque Pilot Club, women's organization.

Production costs here were $1,200, leaving $5,800. Half of that, $2,900, went to National Cultural Center in Washington, with the other, $2,900 split 50-50 between symphony organization and Pilot Club.

Scale was $10, $5, $3 and $1 for general admission unreserved sections.

Broadcaster Protests Mounting In Collins Cigaret Ban Controversy

As broadcaster protests continued to mount in the cigaret ad controversy stirred up by NAB prexy LeRoy Collins, uppermost in the minds of the industry was the question "Is Collins long for this (radio & tv) world?"

The answer will be forthcoming soon enough, in a few weeks, depending (1) on whether there's a swelling rise of resentment against Collins in what broadcasters see as putting in jeopardy some $140,000,000 in tobacco tv-radio billings and which reportedly has occasioned threats of station defections from the NAB, (2) whether Collins is willing to backtrack sufficiently to convince the NAB board he didn't quite mean it the way it was interpreted. The industry meanwhile was mindful of one important point: If it repudiates Collins at this point in refusing to rename him as prexy, will this enlist support for his side by the American Cancer Society and other crusading elements?

As the three networks put themselves on record that they do not concur with Gov. Collins' views, and stations around the country kept the phones buzzing throughout the week in registering protests and in questioning continued membership in the NAB organization, Collins did take occasion in followup comments delivered during a speech in Portland, Me., to state that he was referring only to kids and not adults when he made his controversial "ban the butts" speech in Oregon.

But as some saw it, he put his foot into it even deeper in observing that he personally doesn't think it's right to encourage smoking by minors and that radio and tv broadcasters should accept mature responsibility in that area. Otherwise, he added, the Government might step in. As far as most industryites are concerned, whatever Collins "personally thinks," he's still out on a limb as NAB topper and thus speaks as the $75,000 a year hired hand of the industry.

From NBC came the comment "Gov. Collins was not speaking for the National Broadcasting Co. in his observation on tobacco advertising, and NBC does not share the views he stated on that subject." From ABC: "We do not concur with Gov. Collins' view." While CBS said "No comment" and asserted "this is a code matter and the established code organization is the proper forum for discussion of it." CBS nevertheless reassured its tobacco clients in unmistakable terms that it does not share the views of Collins.

CBS, which handled the cigaret cancer controversy in its "CBS Reports" show, a program which drew the ire of the tobacco industry, seemed particularly sensitive that its current position be understood by the big spending tobacco clients.

NAB prexy in his Portland address said that as a matter of conscience broadcasters should reexamine cigaret commercials directed to the young in light of the cigaret cancer controversy. He suggested that such reform could

(Continued on page 36)

'Mr. Novak' Series

Hollywood, Dec. 4.

E. Jack Neuman and Boris Sagal, who worked together on pilots of "Dr. Kildare" and "Sam Benedict" teleseries at Metro, are prepping a third series for studio.

Tabbed "Mr. Novak," plotline centers around a [illegible] high schoolteacher on the [illegible] of education in an [illegible]. Pair will coproduce [illegible] series which will have two stars. Neuman will scout talent in five cities where roadshows are playing.

ABC's News Dept. Undergoes Drastic Personnel Revamp

ABC-TV's news department is currently undergoing a ground-up reshuffle in a move to sharpen production values on its web's news shows. Under the new setup, ABC news chief Jim Hagerty will concentrate on policy questions and overall administrative duties while v.p. Bob Lang, Hagerty's chief aide, will take on increased operational responsibilities.

ABC denied a report that Hagerty was being "kicked upstairs" and out of the news operation.

Key man in the revamping of the ABC news operation is Bob Quinn, who recently moved over from CBS to become ABC's exec producer on news shows. Quinn has instituted unit production systems on all ABC-TV news shows and has hired some top production personnel away from both CBS and NBC. Main target of the initial moves is to polish up the 6 p.m. "Evening Report" and the web's 11 p.m. news final.

New emphasis on visualization is indicated by the moveover of Benny Blank from CBS to head up a new graphic arts department for ABC News. Another key acquisition is Wally Pfister, NBC writer for the Huntley-Brinkley shows who's slated to produce one of the evening shows. New producers and additional personnel for the other shows are now virtually set.

ABC will also move in the direction of setting up its own news film crews along the lines of the other two networks. At the current time, ABC has a deal with United Press International for news film, but the web is reportedly unhappy over the service it's been getting. Organization of its own film crews will represent one of the major steps taken by ABC since it began bidding for a competitive position in the news field when Hagerty took over two years ago.

Another One Like This And Acad's 'Close-Up' Will Face a Closedown

By ART WOODSTONE

Somebody there called the Academy of Television Arts & Sciences "a bush league Friar's Club" for putting on a "Close-Up" of producers Mark Goodson and Bill Todman. If the object of a "roast" is to taunt and unnerve the guests of honor, then last Friday (30) it was prominently successful.

The various "skits" that were aimed at lampooning the two tv millionaires made the audience of an estimated 925 dinner guests uneasy. Guests turned to each other as if for mutual comfort because they seemed to feel sorry for the actors up there on the stage. Under these circumstances, maybe a third spoof and left before the G & T got up to say the traditional, and, in this case, the exceptionally brief— thankyous.

The evening began well enough. It gave lots of showbizzers who have been busy elsewhere a chance to see the decor of the new Hotel Americana. After dinner in the squarish (in size) ballroom, Vaughn Meader, unintroduced, gave an effective and funny takeoff on President Kennedy. It was timely and hep and gave a promising picture of things to come.

But with the first skit, hope ceased. Irving Benson and Jack Mann, who are from burlesque, read lines like burlesque comedians in a burning theatre. Lew Parker, with stale material, and Betty Kean didn't help.

Hope rose—and that's exactly what the audience was doing, hoping—once Nipsy Russell took the stage. He was exceptionally good over a relatively long stint, topical and titillating but with unfortunate resort to such Uncle Tomisms as: "I wanna thank NBC for presenting me here tonight, live and in full color."

Harry Belafonte and Horace McMahon were soon stuck with maybe the most embarrassing of all the embarrassing skits.

Milt Kamen once more elevated the tenor and quality of the entertainment with a psycho-oriented routine that ended on a story about the mating of two whales that was just a (forgive the pun) a whopper.

Good as such moments were, there was a pall by now over the whole place. Jean Carroll's stuff was okay but unfortunately after doing it, she and some others got cornered in another skit. She and Phil Leeds, Jane Connell and Jack Duffy got caught in a climactically bad skit.

Phil Foster made fun of the roast itself, which left him being truthful and timely. He and the other pros seemed fed up with this institution tribal rite, and the evening ended nearly for all.

The LeRoy Collins Windup Doll

Washington, Dec. 4.

The new windup doll gag in broadcasting industry circles here is aimed at LeRoy Collins: wind him up and he starts blabbing on a controversial subject.

The smoke hadn't settled on his "private opinion" about cigaret commercials before he went up to Boston to drop a thought or two about states vs. federal rights, a subject which started Jefferson and Hamilton, greased the cannons of the Civil War and has kept violent disagreement going ever since.

National Assn. of Broadcasters prez Collins didn't go far enough to fan any significant controversy (although the subject is rampantly tweeded) in his remarks to Westinghouse Broadcasting's "Focal Point Forum" in Boston, a digest of which were released here.

He said of the dwindling of state governments in stature and importance:

"I do not . . . attribute this trend to an overpowering, evergrasping federal government as some do, but rather to the failure of people in our states to insist upon their governments being responsive to emerging needs, and their further failure to support such governments when they are so responsive. These neglects have resulted in less effective state governments, and consequently a strong tendency to look up to, and demand from the federal government needed improvements."

Collins is, of course, former governor of Florida.

Collins Amends The Constitution, Adding a 5th and 6th Freedom In Pitching 'Right of Communication'

Washington, Dec. 4.

With flowers flowing from his tongue, LeRoy Collins has personally amended the Constitution to include rights of broadcasters "to see and hear."

Tieing the freedoms to speak, write, hear and see in one little bundle called "the right of communication," the National Assn. of Broadcasters prexy soliloquized on democracy, American history and broadcaster access to Government.

Collins admitted that his fifth and sixth freedoms were not in the Constitution or any law.

Nevertheless, Collins added, "it is an essential part of a free society and just as precious as the expressed provision of the right of free speech."

Collins in a speech to the Maine Assn. of Broadcasters in Augusta, and released here, was seemingly struggling to make his place as the Thomas Jefferson of video.

"Together, these two rights—the right to speak and write and the right to see and hear—have made up an entirely new concept among the rights of man: the right of communications," he said.

Lately, the most ardent vocalist in the chorus of broadcasters calling for equal access to government news reporting, Collins took notes from the scores of Rousseau, Franklin Roosevelt and Thomas Paine.

With society becoming more complex, he added, "more and more it has become essential to implement this right of Communications."

Barriers to broadcast coverage stand at every level of government, Collins said. In turn, he added, every level of government "has the responsibility to protect the freedom of communications and help advance it."

Collins gave his audience a historical rundown on the "rights of

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Pepsi's ABC-TV Burp

Pepsi-Cola has bought 30 minutes on ABC-TV's nighttime schedule effective after the New Year. Shows include the Sunday night movies, "Stoney Burke," "Ben Casey," "Combat," "Going My Way," "Naked City" and "McHale's Navy."

Biz was placed through BBDO.

FCC to Networks: 'What Have Y'Done Since Chi Hearing?'

Washington, Dec. 4.

A trio of letters, apt to stimulate some false fears in network offices, have gone from FCC to the three webs wanting the facts on local programming policies of the five o&os belonging to each net.

The unwelcome correspondence doesn't spring from any new move within FCC to reassess whether networks should be allowed to own stations, according to reliable informants. Instead, the real purpose is to find out, in the case of each o&o, what has happened since FCC's Chicago "inquiry" before Commissioner Robert E. Lee.

"We assume," said one FCC official, "the networks have made some changes for the better after the Chicago inquiry. We hope so. That is what we want to find out."

Lee's report on the Chicago ses-

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Moscow TV and The U.S. Image

By MARVIN KALB
(CBS Correspondent, Moscow)

Moscow, Dec. 4.

Not too long ago, Moscow Television presented its viewers with a rare treat: a documentary about New York City, called "The City Without A Soul." Rare, because Russians almost never get a chance to "see" America, a nation they admire despite decades of anti-American propaganda; they are always being "told" about it—in newspaper and radio editorials, which frequently conform to all of the hackneyed propaganda cliches about the "oppression" and "misery" of life under capitalism but which lately have drifted away from the stark black-and-white portrayals of America into reports containing some grey. In a Soviet context, "news" is the respectable arm of propaganda; its prime function is not to inform people but to feed them the "line."

The documentary set some kind of a precedent for Moscow Television by showing more of New York than just the poorer sections of Harlem. In the past, when the Russian produced documentaries about Premier Khrushchev's journeys to the United States, they focused on dirty streets and dirty beggars. On this occasion, they also included long sequences on Park Avenue and Wall Street—even Times Square, with its eye-catching neon signs and street-corner snack bars.

But, the commentary never betrayed the aim of the documentary—which was to portray America as a nation of budding fascism and depressing vulgarity. As the upraised arm of the Statue of Liberty came into view, the commentator said: "Looking at the Statue of Liberty, one unwittingly thinks that the raised arm and torch resemble the customary salute of the fascists." Over a picture of a beggar, near the Bowery, the commentator said: "The prosperity of the United States is a mirage; it will deceive no-one." Over pictures of the Easter Parade, the commentator did not even mention Easter, saying only that once a year traffic is stopped on one of New York's busiest streets just so that women can show off their hats.

This documentary appeared over Moscow Television just as the Moscow Documentary Studio was preparing an anti-American "documentary" for release in late October (not by coincidence during the Cuban crisis) to coincide with an anticipated period of cool relations between America and Russia. The "documentary" was called "Along The Dark Path." It focused on the activities of American "spies," who "take advantage of Soviet hospitality" by coming here as ordinary tourists or members of official delegations to "spy for the CIA" or to "recruit misguided Russians" for this "militaristic arm of American aggression." (Ever since Francis Gary Powers, the CIA has come to be synonymous with everything bad about America.)

Most of the "spies" were American military attaches expelled from the Soviet Union. But one of them was George Kennan, former Ambassador to the Soviet Union, now serving in Yugoslavia. The film is popular. It is playing at two movie theatres in downtown Moscow, and it is expected to be

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ABC to Tint Up For Bing & Mary

ABC-TV, which dipped into color telecasting this season via a cartoon show, "The Jetsons," and some Hollywood films, is due to get its biggest affiliate color hookup for its Bing Crosby-Mary Martin special on Christmas Eve. Over 30 affiliates plus the network's five o&o stations will be running the show, ABC's first live tint venture, in color. Show will be carried on the rest of the web in black-and-white with Clairol as bankroller.

ABC's o&o's have been running all of the color feeds while various affiliates have joined in some of the tint shows. The affils have to pay for the extra line charges for these shows since the web isn't making color surcharges to the advertisers.

ABC-TV's AFL Grid All-Star Game SRO

The American Football League's All-Star Game on Jan. 13 has been sold out by ABC-TV. Gillette has picked up eight minutes or half the game while Lorillard, Lincoln-Mercury, Texaco and Bristol-Myers are coming in for two minutes apiece.

AFL, which launched three seasons ago with the indispensable boost of ABC-TV's buying of the tv rights, has been rolling this season at its hottest pace to date. For the first nine games this season, AFL games have drawn a tune-in of 14,000,000 sets as against 11,300,000 for the same period last year, according to Nielsen figures. This compares with a dropoff in National Football League coverage from last year's 18,900,000 homes to this year's 17,300,000. However, NFL dip is attributed to the fact that last year both CBS and NBC telecast NFL games while this year only CBS is carrying the NFL schedule.

TWO BOBS & TWO AMERICANAS

Hot, Warm & Cold Nielsens

One of the more enterprising ad agencies which likes to play around with the National Nielsen pocketpieces has come up with an interesting win-place-&-show dogfight countdown on the current season. Based on the National Nielsens for the two-week period ending Nov. 11, which is a pretty accurate reflection of what's happened this season, it offers a revealing documentation as to who-did-what-to-whom and contrasts it with two years ago.

The then-&-now picture shows that, whereas on the latest national Nielsen CBS posted a 20.9 in leading with prime time average audience rating (7.30 to 11), with NBC 18.2 and ABC 14.8, it reveals that, for the same Nov. report two years ago, ABC was No. 1 in average evening audience.

This year, as in several consecutive seasons, Nielsen shows about one third of all evening programs with hot ratings of 20 or better, about one third with lukewarm ratings of 15 to 20, and the bottom third with cold ratings of 15 or less.

The distribution by networks shows the competitive picture ('62 vs. '60) in the following Nielsen Report Card:

	1962			1960		
	ABC	CBS	NBC	ABC	CBS	NBC
Programs 20 or Higher	6%	54%	33%	41%	40%	30%
Programs 15 to 20	41	22	40	26	30	26
Programs Under a 15	53	24	27	33	30	44

P.S.—On the newest multi-city (30-market) Nielsen for week ending Nov. 25, ABC established a second position status for the second time this season, the score reading: CBS 18.8; ABC 16.0 and NBC 14.3. CBS ran away with 31 half-hour wins, ABC with 14 and NBC four. ABC was able to bunch enough strength to emerge No. 1 Monday, Wednesday and Friday, CBS taking the other four nights.

NORTH OR SOUTH AFFILS BUY NBC

By GEORGE ROSEN

If harmony keynotes the annual NBC-affiliate powwow, currently in session at the Americana Hotel in New York (dubbed by affils as Americana North), it's because the "six-year later" story of the two Bobs (Sarnoff & Kintner) is one calculated to send the station men home in a happy frame of mind.

In contrast to a lot of conventions they'd prefer to forget, there's been little at this '62 meet to aggravate the affiliates during the Tuesday (for radio) and Wednesday (for tv) assemblage.

For it's been a story, as detailed by Sarnoff, Kintner and their top associates, of continued affluence and influence; of a tv network enjoying its soundest business since the plush days of '56; of NBC Radio Network that sees more black ink than any of the others; of the NBC Enterprises operation enjoying a continuing round of booms in its global expansions; of NBC o&o stations with their highest earnings yet, and of an overall NBC corporate projection of profits that will hit a 36-year peak.

It was exactly six years ago, at the Americana Hotel in Miami Beach (dubbed by affiliates Americana South) that the affils were called into convention early in December. When the boys weren't disporting themselves around the swimming pool (those were peak plush revenue days for the network), they were somewhat concerned over the fate of the '56 version of the pre-Paar "Tonight" show and debating whether it wouldn't make more sense to buy up feature backlogs. (Ultimately, Paar solved the problem.) There was one other major item on the agenda—the revelation by Gen. David Sarnoff, the RCA board chairman, that Kintner would soon be leaving ABC to join NBC. (It became a fait accompli a couple months later.)

But those were the days before the ABC ascendancy and high-triggered Paley-Stanton maneuvers over at CBS. The years that

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NBC's Convention 'Gift' for Affils: Odets Hr. Drama Series for '63-'64

"Wait till next year" became something more than a cliche to the NBC-TV affiliates, in convention this week at the Americana Hotel, when the network brass spelled out to the affils its projected one-two punch in the drama

This entails a multi-million deal in association with the Goodson-Todman organization, which will produce a 60-minute dramatic series designed for the '63-'64 semester and conceived by Clifford Odets, themed to the "pursuit of happiness." Odets as supervisor of scripting will personally write four of each 13-week cycle.

Richard Boone has been tapped as both the host of the series and as its principal star. (This in turn will signal the demise of "Have Gun Will Travel." Boone long expressed a wish to move into more meaningful areas of tv.) New series will probably enlist a permanent repertoire unit.

Series will be done on film in Hollywood, thus marking the return of Goodson-Todman to the vidpix wars, after several abortive attempts to "make good on film." (Closest it came to a success previously was "The Rebel," which was yanked out of ABC-TV Sunday night spot a couple seasons back to make way for "Bus Stop.")

Where the hour series will be slotted on the NBC schedule has not been determined as yet, but as far as the network is concerned "this is our big one for '63-'64."

NBC-TV's Schlitz Biz

Chicago, Dec. 4.

NBC-TV picked up nearly $1,000,000 in first and second quarter biz from Schlitz for minute buys in the "Saturday Night Movies" and "Virginian."

Sudsery bought a total of 32 spots, 20 of them in the cinematics and a dozen in the 90-minute western, over a period from January to June.

ACLU's Protest To FCC Claims Webs Still Blacklisting

John Pemberton Jr., new executive director of the American Civil Liberties Union in succession to Patrick Malin, now president of Roberts College in Turkey, has addressed an ACLU protest to FCC Chairman Newton N. Minow.

This concerns the revealed practice of networks banning talent refusing to sign affidavits "as to their political beliefs or memberships."

Libertarians specifically deplore the exclusion of The Weavers, folk singers, from the Jack Paar tv program on NBC last January. Incident is recalled by Pemberton, as follows: "The Weavers had been specifically asked to appear on the show, which had been publicly announced. However, just prior to the performance, they were asked to sign an affidavit that they are not and never were members of the Communist Party. Upon their refusal to sign, their appearance was cancelled. The Commission subsequently rejected their protest on the grounds that it had no power to direct stations to carry or not carry particular

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Psychiatrists Hot & Bothered About 'Authenticity' of NBC-TV's '11th Hour'

NBC-TV's "The Eleventh Hour," a dramatic series with a psychiatric theme, has stirred up a hot cat-and-dog fight between the medicos and the psychologists over the show's authenticity. The American Psychological Assn. brought the battle into the open this week with a blast at the show which, however, has been produced with the technical advice and consultation of the Physicians Advisory Committee of the American Medical Assn.

The psychologists contend that "The Eleventh Hour" is presenting a false picture in its attempt to portray a psychiatrist and a psychologist. The APA's statement said: "Whatever may be the merits of this series as entertainment, it is the opinion of every professional person who has written or telephoned our national office that the actions of the psychotherapists in this series too often have little resemblance to the realities of today's methods for care and treatment of the emotionally disturbed. Furthermore, as we have been reminded by many of our members experienced in the study and care of mental disorders, the series much too often presents to the public a false picture of what it is like to be emotionally disturbed and the psychiatric and psychological resources available to children or

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$3,000,000 PICKUP FOR ABC-TV DAYTIME

ABC-TV's daytime staff has corralled seven new advertising orders for 1963 in deals totalling $3,000,000. The bankrollers are Bristol-Myers through Ogilvy, Benson & Mather; Beltone Hearing Aid through Olian & Bronner; Coats & Clark through Fuller, Smith & Ross; Foster-Milburn through Street & Finney; Mennen through Grey; Rexall Drug and Sunkist Growers through Leo Burnett.

Participations will be on "Jean Wyman Presents," "Yours For A Song," "Father Knows Best," "Day In Court," "Seven Keys," "Queen For A Day" and "American Bandstand."

Desilu Rights On 'Greatest Show'

Hollywood, Dec. 4.

Desilu Productions has acquired tv rights to "The Greatest Show On Earth" from Ringling Bros. circus and will telefilm a 60-minute pilot in January. A deal has already been made for the pilot to be a co-production with ABC-TV.

"Greatest Show" was filmed by Paramount in 1952, with James Stewart, Betty Hutton and Cornel Wilde starring.

Desilu production chief Jerry Thorpe has set Stanley Colbert as producer, and Oscar Millard and Bill Ballinger as writers of the pilot script. Deal made with Ringling allows Desilu to use the circus for locale and background shots, and Colbert is now traveling with the circus researching the series, aimed at the 1963-64 season. Project was initiated when Desi Arnaz was prexy of Desilu. He recently sold his interest in Desilu to Lucille Ball.

Paramount's "Greatest Show" has never been seen on tv, since that studio has not made any deal for selling its post-'48 backlog to video.

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowingness. The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

Advertising is always an intelligent investment in career, in image, in good will but there are special reasons of self-interest to include yourself and your advertising copy in the

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Piccadilly

PARIS 7
66 Ave. de Breteuil

ROME 3
Via Sardegna 43

NBC Radio Quest: Better Yardstick

NBC brass stressed that their radio network was in the black for the third consecutive year in various addresses yesterday (Tues.) to the radio affiliates gathered in N.Y.

NBC board chairman Robert W. Sarnoff, in the first of two addresses (the other comes today) before NBC affils hit on the web's efforts to find some way to measure the out-of-home and second-set-in-home audience. He said: "Indications are what we may well be selling ourselves short by as much as 75% simply because we have not yet been able to place a yardstick on the volume of listening to self-powered radio."

William McDaniel, exec veep over NBC Radio, also emphasized the development of a rating system to "adequately measure" the non-plug-in radio aud. He said NBC had been meeting with A. C. Nielsen in an effort to find an answer.

Femmes 'Hamper' Empire, Anne Seymour Written Out; 2d Male Lead In

NBC-TV and producer Screen Gems have decided to drop the female leads on "Empire" and instead are going to make a man second lead on the weekly Tuesday hour. Anne Seymour and Terry Moore are being written out of the 8:30 p.m. telefilm stanza and Charles Bronson is being written in, in what might be seen as an effort to face off against CBS-TV's Red Skelton man to man. Another new male character, played by Warren Vander, also will be emphasized.

Richard Egan stays as lead, and Bronson will become his chief aide in running the giant ranch which is the backdrop for this "contemporary western." Original concept for "Empire" had Miss Seymour as the grand dame of the ranch and Miss Moore as her daughter. However, under these terms, the producers discovered, the action was slowed down every time Egan had to go to the distaffers for okay or a decision on one of his ideas. Feeling was that this was arbitrary and that the babes weren't being worked into the scripts persuasively.

Sponsor's Wife Calls the Shots? P&G Does the 'Togetherness Bit' — On Other Madison Ave. Fronts

By BILL GREELEY

Procter & Gamble, television's top spender, has greatly improved on those legends about the sponsor's wife getting into the act or calling the shots.

Top brass at the giant Cincinnati soapery lend an ear to upwards of 300 "company" wives as regards every phase of the tv shows P&G bankrolls.

Actually, it's a togetherness bit. The wives are the spouses of the company's top executive brass. At the start of the season, the execs and their wives watch P&G's new entries, then fill out exhaustive questionnaires that probe their opinions on everything from production values to the seductive qualities of the femme lead.

The questionnaires, which in mimeographed form run over a dozen pages, are thoroughly evaluated by P&G's research department and passed on to top brass and tv execs.

The husband-wife answers (to each his own questionnaire, apparently) are scaled from enthusiastic to thumbs down—"To what extent did you like the show?" from "not at all" to "very much so," with a range of three slots in between the extremes to mark the X. There are several sections of questions, each with space for written comment.

Above question is from the lead section on the show generally which also asks "to what extent was the show wholesome?" Interesting? Fast moving?" etc.

Next section on acting generally—followed by sections breaking down to male and female performers—posts 26 queries on such elements as believability, reality, competence, mixtures of strength and weakness in characterizations, depth of feeling, character motives, consistency in character—"To what extent would any of the characters be considered simple and bumbling?" etc.

Slant of the questions in the section on the male lead would indicate the company was attempting to find out if the star made it as an Eagle Boy Scout. It asks, "To what extent did the most prominent male character have personal magnetism? Have a well-defined point of view about life? Show self-confidence? Have high moral standards? Behave heroically? Show consideration for the feelings of others? Endure physical hardship? Suffer mental anguish? Get angry? Have a romantic relationship with an attractive girl? Have personal characteristics most men would like to possess? Have material possessions most men would like to own?"

Then on to, "To what extent was the most prominent male character rugged and yet cultured? Courageous enough to face great odds to uphold his convictions? Warm and friendly? Likable? A person who could be admired by viewers of both sexes? Represented as an 'eligible' bachelor? The captain of his own ship? Physically powerful? Kind and tender? Strong and yet gentle? Well mannered?"

Ditto for the femme lead, with switches to "To What extent was the female character who was most prominent represented as a 'good catch'?" etc.

Questionnaire then goes into the warmth and respect factors in family relationships, script values—"Was everything pulled together at the end to make sense?" etc.; humor values—"did humor arise from a 'little guy' putting something over on a 'big guy'?" etc.

There also is an extensive section on taste: "To what extent were any of the female characters shown provocatively clad? Did any of the female characters behave seductively? Was the voice of any female character suggestive? Was any type of criminal behavior pictured as attractive? Were there children who were fresh and sarcastic? Was killing made to seem commonplace?," etc.

Final segment is a detailed probe of opinions on production values.

Taplinger-Gladney Combo

A new tv marketing company, Taplinger Gladney Co., has been formed by Sylvan Taplinger and Norman Gladney, former ad agency and company tv execs who were once business rivals.

New firm will work with agencies and manufacturers as "creative marketing trouble-shooters in the broadcast medium."

Longtime rivalry between the principals existed when Taplinger was veepee in charge of radio-tv for W B Doner agency (formerly Peck agency) and originating the Timex watch tv specials. Same time, partner Norman Gladney was director of tv-radio for Bulova watch. For Bulova, Gladney conceived a series of "watch punishment" tests. For Timex, Taplinger initiated the "watch torture" approach that is still being used in tv commercials.

Interpublic In $500,000 Cutback

There are indications that the long-rumored public stock issue by Interpublic, Inc. (McCann-Erickson parent) will materialize within the next year or so.

Besides the recent acquisition of specialist and overseas agencies and formation of new divisions within Interpublic, it's now reported that chairman Marion Harper Jr. has ordered a payroll cutback of more than $500,000. It has not been disclosed what divisions or departments the shoring-up operation will hit.

It's openly discussed in the trade that the company's profits have been slim, if existent, in the last three or four years in spite of impressive gross billings figures. A show of net earnings will be necessary to make the agency's public stock issue attractive, and a considerable savings on payroll is one way to get the giant concern above margin.

Formed a couple of years ago as a management company for McCann-Erickson, McCann-Marschalk, M-E Productions and various other divisions, Interpublic has recently bought the Victor Bennett Co., Jonstone, Inc. (a fashion agency) and Afamal, an African agency. Recently set up as new units were Industrial Technical Scientific Marketing, to be developed as an industrial agency, and Infoplan, a new international pubrelations firm.

Harper has announced that Interpublic is out to buy more specialist agencies and also the opening of a Chicago office for McCann-Marschalk. In an earlier attempt to strengthen its position in Chi, Interpublic recently bolstered the McCann-Erickson office there with several top execs moved over from other Chicago shops.

Sponsor Pledges Give ABC-TV's 'Discovery' 1st Qtr. '63 Reprieve

ABC-TV and seven advertisers will continue to ride with the juve-slanted "Discovery" during the first quarter of next year. Show, which bowed in September, represents a network investment of $900,000 per 13-week cycle in an effort to upgrade kiddie programming.

While the longrange future of "Discovery" as a daily half-hour entry on the ABC-TV daytime schedule has not been settled, web execs have been buoyed by promising Nielsen ratings in the first national November report. The series has been showing an upward trend with the latest report pointing to a 17.0 share. Web execs are selling availabilities on the series on an estimated 27.0 share for the January-March period.

Advertisers remaining with the show are Kenner Toys, Chunky Chocolates, Binney & Smith, Welch, General Mills, General Foods and Wrigley. A couple of current toy bankrollers are pulling out, as expected, after the Christmas season.

Como's Guantanamo Show

Perry Como is the second major tv frontier going to Guantanamo Bay to entertain the troops. The NBC-TV singer emcee hence will produce his Wednesday (12) stanza at the U.S. Naval base in Cuba.

Director Dwight Hemion and a technical team flew out of N.Y. on Monday (3). Como left last night with Dorothy Collins, the Mitch Ayres orch, Ray Charles Singers, et al. Previously Ed Sullivan decided to do a show from Guantanamo.

'Hornblower' As 140G BBC Entry; For ABC in U.S.

London, Dec. 4.

Producer Collier Young is almost halfway through completing an hourlong color vidpic called "Hornblower" and based on one of the famous C. S. Forester stories. It will be aired in the States next March, one of ABC's first colorcasts.

Made jointly with MCA-TV and BBC-TV it is skedded for a fullout exploitation treatment as one of the Fred Astaire hosted all-color "Premiere" skein slotted by ABC. As part of the deal the BBC will screen a monochrome version here at the same time and if it clicks in the U.S. charts the producing parties are set for a 26 or 32 segment deal, all in color. The BBC will also retain the right to telecast the color versions just as soon as it is able to get a color service into operation, at the moment not expected before 1964.

Young has John Newland directing this pilot with a screenplay by the BBC's tv script chief Donald Wilson, at the Elstree studios of Associated British Pictures where in fact the rest of the skein will be filmed. The shooting schedule for the $140,000 pilot is four weeks but Young says this will be halved when they are in regularly geared production.

"This single picture was sold before we started production," says Young. "We couldn't have gone ahead without that kind of underwriting. ABC have great faith in it because at least two sponsors are already keen on it without knowing just how we are treating the Forester stories. In fact we are being extremely faithful to the author and with later segments we shall be using a number of distinguished scriptwriters. Ivan Moffat, now in England, is already signed for one story at least."

Young insists that only the need for "the real flavor of England" decided him on making the feature here. But he also admits: "I don't want to be called a 'runaway' but it is much cheaper to make them here. At home it would cost 25-30% more which would rule it out of anybody's buying reach."

GRANADA DIVERSIFIES, ENTERS PUBLISHING

London, Dec. 4.

Sidney L. Bernstein, boss of Granada TV, has made another move in the diversification of company assets. He has just bought a large share in Jonathan Cape, one of Britain's biggest publishing houses.

It is understood that Bernstein has secured 40% of the ordinary capital of the firm, through the executors of the late Jonathan Cape, founder of the business.

Revue's 'Music Maker' As John Forsythe Pilot

Hollywood, Dec. 4.

John Forsythe stars in "The Music Maker," a Revue studios pilot which goes into production Dec. 10, as a spinoff on studio's "Alcoa-Astaire" series. Project was formerly called "The A&R Man." Segment is "Five, Six, Pickup Sticks."

Forsythe starred in Revue's "Bachelor Father" series, which exited tv last season following a long run on the webs. Tentatively set for the pilot to be filmed are Mickey Rooney and Barbara Nichols. [illegible] Jack Berg, and Jo[illegible] [illegible] scripted.

TV-Radio Production Centres

IN NEW YORK CITY . . .

ABC-TV has adopted a new trademark, moving from the big A to a new symbol including the symbol, ABC, within a circle. It was created by graphic designer Paul Rand . . . Henry Grossman moved over from NTA to ABC-TV as director of national film and video recording services . . . John K. M. McCaffery named host-moderator for "Almanal Fun," quiz show on ABC-TV bowing Sunday, Jan. 20 . . . Tv playwright Dale Wasserman back in N. Y. after a five-month stay on the Coast where he had been working on "The Commuters," a pilot for 20th-Fox TV . . . Paul Taubman will provide the music for the new CBS game show, "Picture This" . . . French documentary producer Jean-Marie Drot, who's been handling some assignments for the National Education Network, in town this week, bringing with him two shows he produced about New York while here last year . . . Jack Reynolds, WNBC-TV pubaffairs boss, to the Coast to produce and direct a series of U. S. Marine promotional spots . . . Dr. Joyce Brothers lauded by the Women's Division of the American Jewish Congress for "service to the community" . . . John McCarthy, editor of Catholic Digest, to guest speak at the next monthly luncheon, Friday (7), at Rose Restaurant, of the Catholic Apostolate of Radio, TV and Advertising . . . John Chancellor now doing a new Sunday news quarter-hour on NBC-TV . . . Robert Goulet and Judy Garland doing the Jack Paar scene Friday (7) . . . WNBC-TV producer-director Paul Kane addressing NYU teachers on educational tv performances . . . Mike Wallace to narrate the Chanukah Festival for Israel (at Madison Square Garden) on Dec 17.

CBS-TV's Garry Moore named to board of directors of National Hospital for Speech Disorders in N. Y. . . . Claude Rains stars in upcoming "Rawhide" episode . . . Ann Flood, who left CBS-TV soaper "Edge of Night" to await motherhood, gave birth to a son on Nov 25 and expects to return to show after Jan. 1 . . . Jim Loewenstein, administrative manager of CBS-TV program department, marries Maralyn Roloff in Utah next month. Bride is buyer with Henri Bendel fashion shops . . . Dutch tv personality Simon Van Collem has returned home after a Hollywood visit where he interviewed Coast personalities for Dutch tv . . . David Schoenbrun, CBS News Washington bureau chief, to speak Monday (10) at luncheon forum of the American Jewish Congress . . . United States Information Agency in Washington will rebroadcast radio station's WLIB's recent coverage of the Negro American Labor Council Committee . . . Special effects expert Lou Daniel's association with ATU Productions has appeared to hype biz for the commercial house . . . John Sagal named New York City Editor for CBS News . . . Guy Lombardo, who opens a two-week engagement at the Americana Hotel's Royal Box on Dec. 26, shifts to the hotel's Imperial Ballroom on New Year's Eve for his annual CBS-TV session, to be carried by 25 to 30 stations.

NBC-TV picked next Monday (10) as the date for "The Tunnel," and the controversial 90-minute film will be bankrolled by Gulf Oil in an 8:30 p.m. slot . . . Jim Aberle, manager of CBS-TV's Extended Market Plan, to Chicago for a week's business session . . . Bob Jamieson, CBS-TV's Canadian sales manager and George Bursich, manager of station clearance, back from Toronto business trip . . . In honor of poet Emily Dickinson's birthday Monday (10), a dramatized bio of her life written by Leslie Barrett and performed by him and Diana Barth will be heard today (Wed.) and tomorrow (Thurs.) and Monday (10) on WBAI-FM . . . "Calendar" producer Mel Ferber has snared Perle Mesta, Merriam Smith and prof Harold Addleton for CBS-TV series this week . . . "Twentieth Century" series has won the CINE Golden Eagle Award and the Vancouver International Film Festival's Certificate of Merit for the documentary, "Puerto Rico: The Peaceful Revolution," broadcast last season.

IN HOLLYWOOD . . .

Mike Stokey, who originated "Pantomime Quiz" when tv was a crawler, goes back to work as host of "Stump the Stars" in the hope that more viewers will say "I like a charade" . . . Bob Finkel moved fastest so Pasadena's Rose Queen and her court will grace the Andy Williams show. It airs three nights before the Rose Bowl game . . . Art Lieberman, once a film cutter and then producer of tv commercials, has excited network interest in his half-hour tv vignette, "Marilyn Monroe," to be the forerunner of a series of profiles. In his prospectus are the late Errol Flynn, Brigitte Bardot and Greta Garbo. Official Films grabbed it off for network sale. Mike Wallace narrated and Elmer Bernstein gave it an original score . . . Ken DeVaney pulled out as managing director of California Broadcasters Assn. Next meet is in Sacramento come February . . . Hugh Douglas, whose voice of the dog in the Ford commercial won an award at Cannes Festival, called it quits at CBS after an even dozen years to freelance . . . Andy Russell, who was a hot fave with the Mexican population, returns to his old diggin's south of the border to head up a Como-type hour show for Como's bankroller, Kraft Foods.

IN CHICAGO . . .

Tom Davis, general manager of WAAF, has applied for UHF Channel 38 as a video station to serve the Negro market here . . . WIND's Howard Miller and WMAQ's Jim Conway will co-emcee the Chicago awards banquet of American College of Radio Arts, Crafts & Sciences at the Conrad Hilton this Friday (7) . . . WGN-TV will do a 90-minute Christmas special for the kiddies Dec. 22 with its "Bozo Circus" cast. It'll originate from Medinah Temple with an invited moppet audience of 4,000 and McDonald's Hamburger Drive-Ins sponsoring . . . WNBQ's "Dateline: Chicago" devotes itself to a portrait of Albert Cardinal Meyer next Monday (10). Upcoming in the weekly documentary series are episodes on teenage dating and the clean-up of Calumet City . . . Anna Marie Alberghetti will do a one-woman show on WGN-TV's "Great Music" series as its Christmas entry . . . WMAQ newsman Bill Warrick, a railroad hobbyist, produced a documentary on steam locomotives for the International Film Bureau . . . Robert Conrad, onetime program manager at WFMT here who left to go with WDTM, Detroit, is now veepee and program director of WCLV, a Cleveland FM-er. Production and pubaffairs manager of same station is James Holston Jr., who was once an announcer here on WNMP and WEAW, Evanston, and a production asst. on "Mr. Wizard" at WNBQ . . . Bob Irving named manager of industrial relations at WGN Inc.

IN WASHINGTON . . .

Maryland-D.C. Broadcasters' Assn. passed resolution opposing superpower for clear channel stations. Heading committee to study "best method of opposing such superpower grants" is E. K. (Jack) Jett, former FCC commissioner and now v.p. and general manager of Baltimore Sun stations . . . Ronald Van Nostrand, cameraman at U.S. Senate film studios, appointed to WMAL-TV news and pubaffairs staff . . . CBS News now has husband and wife team of Frank Fitzpatrick, administrative manager, and Mary Fitzpatrick, assistant to news editor. Both used to work in New York office . . . WDDC-radio is conducting 10th annual Christmas drive for District Home for Aged and Infirm to be highlighted by Christmas party . . . Eric Johnston guest on Mark Evans' "Opinion in the Capital" on WTTG-TV, Metromedia outlet . . .

(Continued on page 36)

FIRST YOU BUMP, THEN GRIND

Brit. Com'l TV Gets 'Image Man'

London, Nov. 27.

Anyone in Britain with a real beef about the way indie tv is being run has just one man they can holler at "because that is his job—pacify the grumblers. The man is Hugh M. Matthews for two and a half years publicity sales manager of AR-TV.

He has been appointed first public "voice" of The Independent Television Companies Association, representing the 15 commercial companies. An office is being set up for him in the London headquarters of AR-TV and from it he will aim to see the public "better informed about the role and work of independent tv." He will also provide an audience and program research service.

His phone number is being widely publicized and the public is being encouraged to ring him directly with queries or complaints but only if they are concerning commercial tv generally and in principle rather than individual programs.

The appointment follows growing feeling among the various indie companies that they needed to project to the public a united image of commercial tv.

Those 'TV Exclusivities' Ease Off; Opens Up Talent Gates on 'Tonight'

Producer Perry Cross says that the exclusivity problem faced for so long a time by "Tonight" is easing off so that now only one out of every two show people asked to guest on the latenight NBC-TV strip says no. If that's the case, the odds in favor of breaking down old barriers against "conflicting" use of primetime tv performers have lessened considerably.

Just a couple of months ago, virtually no primetime variety or comedy stanzas would permit one of its high-paid guests to appear on "Tonight," but by holding out the olive branch and by constant negotiations with ABC and CBS, as well as NBC's own primetimers, he's getting what he feels is encouragement.

Jack Paar couldn't get Ed Sullivan to ease off restrictions, as witness the now famous "Sam Levenson case." Levenson got an either or ultimatum. Cross pointed out the other day that he has talked to Bob Precht, Sullivan's producer, and things these days are better.

Nothing encouraging happened over the summer; not until Johnny Carson took over in October.

Not only are things better with Sullivan, but they're better with Garry Moore and they're pretty good with Jackie Gleason. All three are in the employ of CBS, which should be another obstacle, and yet Cross has gotten permission from Sullivan to use Al Hirt and Tony Bennett. Hirt was on an exclusivity deal with Sullivan, but the CBS-TV showman, says the NBC producer, okayed use of

(Continued on page 30)

TV Humorist-Panelist

George Kirgo

wants to know why a major branch of the healing profession has been neglected and suggests another series

Zack Marlowe, D.D.S.

• • •

one of the many bright Editorial Features in the soon-due

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

$8,000,000 ABC Tab Involved In Jerry Lewis Deal

Hollywood, Dec. 4.

ABC-TV's production tab for Jerry Lewis' 40 two-hour shows a year under his new ticket with the web will come to approximately $8,000,000—a record for the network.

At a press conference earlier in the week at which the Lewis-ABC deal was announced, both the star and ABC-TV nighttime program veepee Dan Melnick declined to name the figure involved beyond saying it was of record proportions and a multi-million dollar deal. (In the NBC dickers for Lewis the comedian wanted $50,000 a week for himself, or $2,000,000 over the 40-week span, and it's presumed the same goes in the ABC deal.)

It's known network is allocating around $200,000 for each Lewis stanza.

Network is already talking to sponsors anent their 1963-64 blockbuster.

Lewis said his pact gives him complete artistic and production control, and this coupled with the concept is what induced him to sign. The comedian's two-hours

(Continued on page 37)

FCC Gets a 'Czar' On Administration

Washington, Dec. 4.

The FCC has created a new post of administrative czar and named careerist Curtis B. Plummer to the job.

Plummer, now chief of the FCC's Safety and Special Radio Services Bureau, will be charged with "sustaining administrative leadership and coordinating and implementing FCC policies," the commission said. Robert W. Cox, now executive officer, will be Plummer's assistant.

The job was created in response to recommendations in the Booz, Allen & Hamilton, Inc. Organization and Management Survey.

As Executive Director, Plummer will supervise all commission procedures and administration with an eye toward making the whole operation speedier and more efficient.

FCC Chairman Newton Minow said by way of comment: "We look to this new office to come up with practical solutions to many of our procedural problems which have delayed and plagued us in carrying out our important responsibilities to the public."

The man who may give the commission a new streamlined look, especially in its esoteric industry

(Continued on page 30)

'Fair Exchange' Assured Half-Hr. Berth in March

Desilu has agreed to CBS-TV's request to produce a half-hour version of "Fair Exchange." The hour version, effective after the program of Dec. 28, will go off the air.

The half-hour version will return to CBS-TV's nighttime schedule, probably in March. Possible slot for the 30-minute "Fair Exchange" would be Sundays at 6:30 p.m., the period currently occupied by "Password." Latter Goodson-Todman game show might be shifted to Mondays at 10 p.m., to be vacated by the "Loretta Young Show."

NBC MOVIE YEN VS. CBS CONCEPT

NBC-TV's decision to "go features" Monday nights 7:30 to 9:30, giving the network four hours of prime time pix theatricals a week, has triggered anew the controversy as to the basic function of conceptual vs canned product.

At the same time it throws into sharp focus the split in program concepts between the Bill Paley-Jim Aubrey axis at CBS on the one hand and the Bob Kintner-Bob Sarnoff NBC axis on the other.

From an economic standpoint, NBC, in bumping the unsponsored Monday night "Man's World"-"Saints & Sinners" two-hour tandem, has everything to gain and nothing to lose. Fortified with some solid product of recent vintage out of the 20th-Fox studios, NBC is in a position of making out a good case for itself of showcasing theatricals on coast-to-coast tv—both on the Nielsen front and in translating 12 commercial insertions per pic (at $24,000 a throw) into a small profit after the affiliate stations have been compensated. With good pictures, it's a cinch NBC will encounter little difficulty in latching on to participating sponsors.

The network's "Saturday Night Movies" have already demonstrated, in those instances where strong films have been utilized, that the viewers will go for them in mass numbers and give NBC the rating advantage. And by the same token there's little doubt that good product could even whittle down the "Lucy-Danny Thomas competition on CBS, despite their current Top 10 status.

Despite the fact that the stations around the country have long since grabbed off the better features-to-tv availabilities, the key NBC affiliates who were sounded out by the network on the web's Monday night switch were practically unanimous in giving the network a pledge of allegiance. If the features help the ratings, that's all they're concerned about. Thus

(Continued on page 34)

750G Weekly Rap

Hollywood, Dec. 4.

Hollywood television production will suffer a whopping loss of $750,000 a week because the networks are falling back on old pictures. Estimate is based on the going cost of $125,000 for an hour filmed show to cover all charges and the full impact will be felt when NBC-TV schedules its second night of vintage flickers in early February.

Loss will be felt in the ranks of producers, directors, actors, writers and crafts. One tv producer called it more devastating than the runaway production of theatrical features. "At least these people are working," he said. "Old pictures completely negate any possible income for talent and crafts working in telefilm or live production."

Danny Kaye on Prowl For a TV Producer As Bob Banner Bows Out

Danny Kaye is still on the prowl for a producer for his CBS-TV hour series next season. It won't be Bob Banner. Weeks of negotiations to have Banner produce the show proved unfruitful.

It was agreed at the last session last weekend that Banner had to withdraw from the project because of his unwillingness to move to the Coast, or to split up his production team into east and west coast wings. Kaye, on his part, insisted on a Coast origination for his weekly hour stint.

Banner produces the weekly "Garry Moore Show," which originates in N. Y. as well as the forthcoming Carol Burnett specials.

BBC-TV Poised for Strike As Variety Artists Nix Pay Offer

London, Dec. 4.

The Executive Committee of the Variety Artists' Federation recommended its 3,000 members to reject BBC-TV's latest offer of pay rates, at its annual general meeting on Sunday (2).

The offer from the corporation was described as "ridiculously low . . . out of all touch with conditions in tv . . . unrealistic and quite unacceptable." And as the VAF negotiators at the last pay talks had warned their BBC counterparts performers' patience had run out.

"We warned the BBC two weeks ago at those talks that we could not guarantee holding our members from voting to 'black' the corporation and withdraw their services," general secretary Reginald Swinson says. "The BBC promised they would come up with an acceptable offer in time for the Sunday meeting."

The offer arrived by special messenger at the VAF offices as it was closing Friday night. And Swinson could hardly find words to describe it. "I don't know how we can keep the members from striking now."

The VAF asked simply for a $105 minimum for any artist being used outside his normal act and $212 for doing his normal act. It is understood that the offer is not much more than half this.

"I don't have any brief for the independent tv companies," says Swinson, "but at least when they realized we meant business they came up with realistic offers, at one time twice their original. But with the BBC it seems we are negotiating with executives who don't even watch the telly. They certainly seem to be out of all touch with the medium and its power and and value."

In all the VAF has been trying for 18 months to get the BBC to hike fees and give them some improved contract notice conditions. At the moment, agreements can be terminated with four months' notice on both sides. The VAF wants a two-year agreement.

NBC'er in Rome

Irving R. Levine

who covered the Ecumenical Council so effectively details

Some Unexpected Fun At a Vatican Conclave

• • •

another Important Feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

CBS Day Soapers' Major Contrib To Cause of Live TV

In the despairing chorus about the death of live television, and the takeover of the tv screen by Hollywood vidfilms, the sudsy cheer of the soap operas seem entirely forgotten.

At CBS-TV, that daytime sudsy cheer accounts for employment of some 90 actors, many of them legit performers who cling to a soaper role as a salvation from the vagaries of the theatre. Web had one Hollywood-originated soaper which was drained on the eve of the new season.

Now CBS-TV, the home of the soapers, has six daytime serials, all of them among the top rated network daytime shows. All the serials are live, not even live-on-tape. And they all originate from New York, considered by the network a much better base than the Coast. Another interesting facet of the soapers is that they, as a group, represent the last vestiges of the sponsor-owned or controlled programs. Compton, Young & Rubicam, Benton & Bowles and Leo Burnett produce programs for Procter & Gamble. Roy Windsor Productions is responsible for the production of two of the web's soapers, "Love of Life" and "The Secret Storm."

Other soapers in the web roster include "As the World Turns," "The Edge of Night," "Search for Tomorrow" and "The Guiding Light." In toto, the six serials, four of them half-hour shows, account for 12 half hours weekly, for each of the shows is stripped on a Monday-through-Friday basis.

Of no small consequence, too, the serials are constantly SRO. From the viewpoint of the soaper sponsor, there's no reason to wring hands about the death of live tv. Soap advertisers are supplying their version every afternoon, drama diversion of a type for the housewife, and a sudsy pool to drown some of the "wither are we drifting" industry lament.

Bernstein Pulls Out Of 'Original' for CBS

Leonard Bernstein has bowed out of a commitment with CBS-TV to present an original musical drama for telecasting in April.

Bernstein begged off because of his heavy schedule this season, which saw the opening of the New York Philharmonic Hall at the Lincoln Center of Performing Arts.

The musical drama was to have been 90 minutes in length and was to have been sponsored by Ford. Automotive company is sponsoring the four repeats of Bernstein's N.Y. Philharmonic concerts this season on the web.

Sales Pattern On NBC Mon. Movies

Setup for sales on the NBC-TV Monday movie calls for 16 firstuse fulllengthers at $24,000 per minute. There'll be 16 reruns this summer and they'll go for $17,000 per minute.

One of the inducements to NBC affils to go for this 32-week ride (until September) is that any unsold minute (there'll be 12 per night) go to local co-op, recapturable of course if the network can later on get some national sponsorship.

The Monday features are from 20th—all post-1957 releases. Mary

(Continued on page 30)

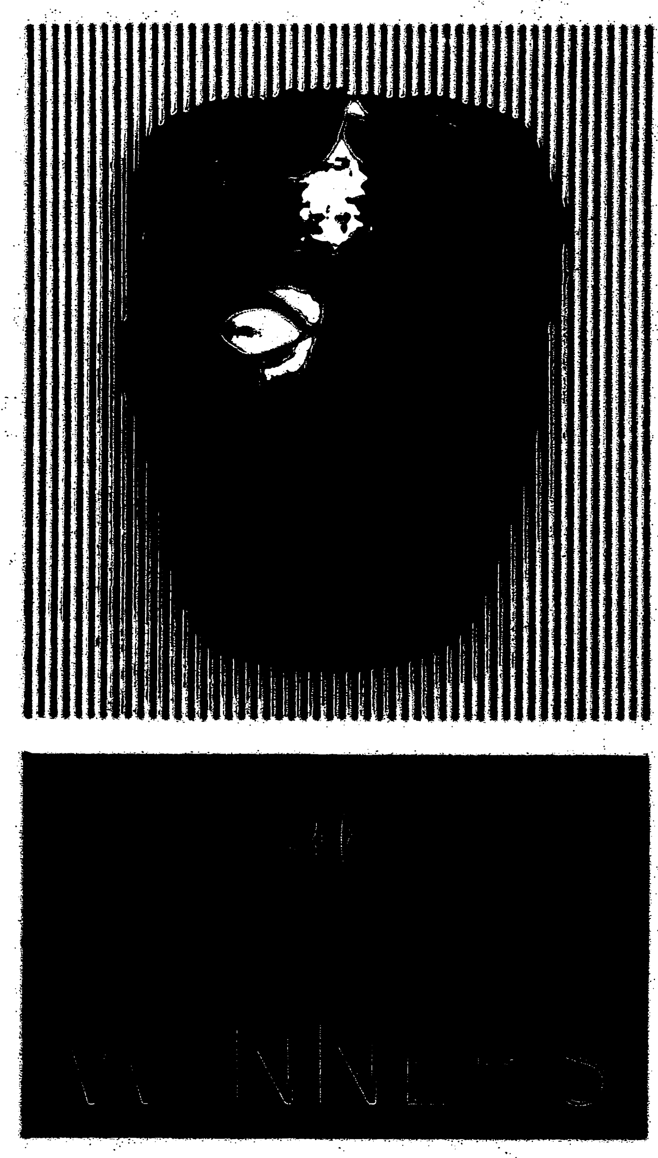
'TODAY' ORIGINATION FROM FLORIDA KEYS

Key West, Dec. 4.

NBC-TV's "Today" will wake up America from the Florida Keys for five days beginning Dec. 13. A co-op effort on the part of Florida Development Commission and the Key West Chamber of Commerce to boost the area's sagging tourist trade is responsible for the morning show's origination from the Key West locale.

According to Key West Chamber Manager James Gay the idea for television promotion of the area has been in the works for months but it took the recent Cuban situation to provide the impetus for definite action. He also said they hope the tv exposure will dispel the notion that the Key West area is an armed camp with roads blocked, and perforce closed to visitors. Hence, November, usually a very active month in the Keys, has been dead this year touristwise.

BBC tv . . .



by the profession

The Merit Awards for 1962 presented by the Guild of Television Producers and Directors—the only national professional television awards in the United Kingdom.

Production (DRAMA)	DAVID ROSE Producer, and the DIRECTORS OF THE SERIES (Z-CARS)	BBC tv
	CHARLES JARROTT	ABC Television
Television Writing	TROY KENNEDY MARTIN	BBC tv
Actor of the Year	HARRY H. CORBETT	BBC tv
Production (LIGHT ENTERTAINMENT)	DUNCAN WOOD	BBC tv
Light Entertainment Performer of the Year	MICHAEL BENTINE (IT'S A SQUARE WORLD)	BBC tv
Television Designer	EILEEN DISS (MAIGRET)	BBC tv
Production (FACTUAL)	RICHARD CAWSTON	BBC tv
Actress of the Year	BRENDA BRUCE PERFORMANCES FOR	BBC tv, ABC Television, Associated Television
The Desmond Davis Award for Services to Television	CECIL McGIVERN	BBC tv, Granada Television
Special Award	GEOFFREY COX	Independent Television News

...a current appraisal

MORE VIEWERS TUNE TO BBC

BBC grand slam shows hold the audiences

BBC-TV Scores In Britain's Top 20

BBC makes big gains in top TV ratings

"Latest audience figures show that the B.B.C. is taking a bigger cut of the viewing peak than ever before".
—*Daily Mail, 5th November*

"B.B.C. tv has consolidated its early gains. The Corporation has, in fact, become more hotly competitive than ever before..."
—*Television Mail, 26th October*

"The B.B.C. scored a new record last week, taking 11 places in the Top 20 chart of most popular programmes compiled by Television Audience Measurement.

Top of the poll was the B.B.C.'s Royal Variety Show, which attracted 27,000,000 viewers in homes capable of receiving both channels—the biggest audience ever received in Britain.

...B.B.C.'s 'Maigret' took fourth place, and the new film series 'Zero One', about an international airline detective, came ninth".
—*Daily Express, 13th November*

"...B.B.C. tv has captured top place in the T.A.M. (Television Audience Measurement) national ratings and has the lead in the Top 20, with 11 shows in the charts against 10 for the opposition web. Four programmes tied for 18th place, making a total of 21 listed.

...The B.B.C. captured the lead with its Sunday night telecast of the Royal Variety Show... seen in 9,255,000 homes, and made the No. 1 spot on all the regions excepting Central Scotland, the North East and Ulster.

Two other B.B.C. programmes, 'Maigret' and 'Zero One' again made the Top 10, and the Corporation's remaining eight shows were placed in the lower half of the charts".
—*Variety, 14th November*

BBC tv

THE BRITISH BROADCASTING CORPORATION, TELEVISION CENTRE, LONDON, W.12
[illegible] FIFTH AVENUE, NEW YORK [illegible], N.Y. • NATIONAL BUILDING, [illegible] PITT STREET, SYDNEY
VICTORIA BUILDING, [illegible] WELLINGTON STREET, OTTAWA 4.

UA-TV's 'On Location' Come-On To Stations With 'Lawbreakers'

United Artists Television, in a unique marketing approach, is reported to be offering a new syndicated series starring Lee Marvin, carrying an "on location" inducement to stations.

The "on location" inducement, according to reports, falls along these lines: Stations in key markets are being informed that episodes in the series could be filmed in their market. Series, tentatively titled "Lawbreakers," is said to be one of those series "based on the police files of . . ." If a station contracts in Buffalo, N.Y., Portland, Ore., N.Y. or Los Angeles, for example, stories "based on the police files of" those particular cities could be used. Station, in turn, would get extra promotion for the series on the basis that a particular episode would be local in character.

Various reports also stated that UA-TV is offering a profit participation clause to porting top market stations buying the series. UA tv prexy John Sone could not be reached for comment on that or any other facet of the reported new series. A company spokesman said that there is no profit participation inducement to stations. Spokesman said that stations, located in the area where filming might be done, might be compensated for production facilities, if station facilities are used in filming particular episodes. Spokesman also tried to brush off the importance of the whole project by saying at this point the project was "exploratory" in nature.

Other sources said the number of episodes planned for the series would be 26 in number, a figure representing a diminution of episodes in a series before reruns are played. The old pattern for half-hour series was 39 and 13, but that formula has been altered in syndication, as it has on the networks.

Importance of the project is that (1) it represents one of the few first-run half-hours being offered in syndication; (2) the "on location" inducement has never been utilized to the reported extent for a syndie series. Profit-participation to stations, denied by the company in the case of "Lawbreakers," has been used by other syndicators as an extra inducement to kick off a first-runner.

'Untouchables' Now Touchable in Japan After a Long Hassle

Tokyo, Dec. 4.

After a long and bitter hassle, "The Untouchables" is expected to be renewed by Nippon Educational Television (NET) soon, according to George Shirakow, general manager for Interlingual Television, exclusive Far East distributor for Desilu.

The struggle for the high-rated program, which involved lawsuits on both sides of the Pacific, was launched after Shirakow signed a contract with the Tokyo Broadcasting System (TBS) when the first package of 54 episodes on NET were about to expire.

Shirakow now says it was all a "misunderstanding." He said that there were no penalties involved in the untangling of the fray, which was aided by visits here by Desilu director Warren Lewis.

Also a party to the legalities was the American Broadcasting Co., which reportedly owns 5% of NET.

AAT's Batch of Sales On Sci-Fi, 'Bomba'

Sales for both 22 science fiction features and "Bomba, the Jungle Boy" pix have been registered in six markets, according to Allied Artists Television.

Stations buying the science fiction package include WRDW, Augusta, Ga.; KHQ, Spokane, Wash.; and WNBQ, Chicago.

AAT's "Cavalcade of the 60's Group 1 Features" have been sold to KVAL, Eugene, Ore.; KHQ, Spokane; WRDW, Augusta, Ga.; KENS, San Antonio; and KONA, Honolulu.

Philly WFIL Changes

Philadelphia, Dec. 4.

Four exec changes occurred last week at WFIL, Philadelphia: Appointment of a new assistant tv sales manager, a new publicity director for radio and tv, a new tv salesman, and a new radio-tv research director.

William Mulvey became assistant to the WFIL-TV sales manager, after a stint with WNHC-TV, New Haven. Gilbert H. Thompson—over from WIND, Chicago—is the new salesman at the tv station in Philly. Lou Frankel, onetime publicity chief for WCBS Radio, N.Y., is the new radio-tv flack chief. John F. Wade, who was with Avery-Knodel, becomes WFIL's research head.

Johnny Carson's Fancy Chi Capers; Trounces Movies

Chicago, Dec. 4.

The Johnny Carson version of the "Tonight" show is hardly stuff in Chicago. Despite the fact that it hardly generates coffee klatsch discussion the way the Jack Paar edition did, and gets almost no press to speak of, the NBC-TV latenight strip ran up a fancy score in the new October-November ARBs, averaging a terrific 16.4 from Monday through Friday in the Windy City. Consistently, through the first four nights of the week, it tops the combined ratings of the three feature films opposing it.

To make the showing even more remarkable, the snazzy Carson ratings came up in a month when WGN-TV was waging a hot war against WBBM-TV for feature film supremacy from 10:15 to midnight. Carson was caught in the crossfire of heavyweight firstrun titles the two stations were tossing at each other and managed to frustrate them both.

Chicago had always been one of Paar's best markets, and it was not unusual for him to hit the high teens in the ratings in individual quarter hour periods. But Carson, without creating a Page One sensation the night before, got as high as a 21 rating for a single half-hour period and an audience share of 50%. It needn't be said, that's enviable for many an established network show in prime time.

The odd thing about it is that the word of mouth on the Carson show has been very mild, and there has been only minor follow-up attention given the show by the tv reviewers after their initial approval of the new host.

As for the feature film battle that the Carson show is in the midst of, WGN-TV got the better of it in the ARB reports just in. From

(Continued on page 38)

FRISCO'S KRON TO BUILD A TV CENTER

San Francisco, Dec. 4.

Plans for a new building for KRON-TV on the site of St. Mary's Cathedral have been announced here by the Chronicle Publishing Co., owner of the station.

The Cathedral, built in 1894, was gutted by fire Sept. 7. Archdiocese of San Francisco announced it will build a new Cathedral in Western Addition land cleared for redevelopment just west of Van Ness Ave., site of burned Cathedral.

The new site is owned by Joseph Eichler, big Bay Area builder, who will trade it to the Archdiocese for most of the Van Ness Avenue land and then sell the latter to KRON-TV, Frisco's NBC-TV outlet.

No cost figures for the new KRON-TV building were given, but it is being designed by architect Gardner Dailey and will contain about 60,000 square feet of office and studio space. Completion is targeted for 18 months. Station now shares building at downtown Fifth and Mission Streets with parent Chronicle.

KXTV AGAIN WINS CORINTHIAN AWARD

For the second straight year, KXTV, Sacramento, has won the annual pubservice programming contest conducted for Corinthian Broadcasting's stations.

Winning entry was a 30-minute special titled "Death of a Gold Rush Town." California station won last year's competition with "A Visit to St. Albert's Monastery."

This year's winning show details the closing days of Comanche, a small California town slated to be wiped out by the waters of a new dam. Via interviews, town's history is traced back more than 100 years. Show had a ballad composed especially for closing theme.

Writer, producer and director was Robert C. Kelly. Narration was by Helen Grey. Both are of the station's news and special events staff.

Honorable mention in the intergroup competition went to WISH-TV's entry, "The Ways of Summer," directed by Harry Mounter and narrated by Stan Wood, both of the Indianapolis station staff.

Judges included Samuel C. Park of parent Whitney Communications Corp.; Richard Salant, CBS news chief; and Roy Danish, director TIO.

NAB Won't Try to Stop FCC Omaha Hearing But 'Wants In' to Aid City

Washington, Dec. 4.

National Assn. of Broadcasters wants in on FCC's Omaha, Neb., act.

NAB has petitioned the commission to allow it to intervene in the Omaha local programming "inquiry" slated for Jan. 28 before Commissioner E. William Henry. The purpose, if NAB is allowed in, will be to assist Omaha's three television stations in proving they are doing a fine job and that such FCC "inquiries" are an unnecessary waste of time. FCC has said it will hold more hearings in other cities later, but NAB hopes not.

NAB hopes to accomplish this through putting witnesses of its own on the stand, according to Douglas A. Anello, NAB general counsel.

Public relations considerations are stopping NAB from any move to block the Omaha hearings. Thought was given to tossing legal obstacles in FCC's way, but there was the fear that the public might think the broadcasting industry "had something to hide." Also, FCC is apparently on reasonably safe legal grounds in staging such "inquiries," the first of which was held in Chicago before Commissioner Robert E. Lee.

Beatty to WINS

Former merchandising manager of WNBC Radio James A. Beatty has moved over to the Westinghouse New York station WINS as merchandising director.

Same time, Charles Amato has been upped to manager, sales development. He's an 11-year vet of the WINS sales staff.

WTAE's 'Inkwell' Saga

WTAE, Pittsburgh, has signed for Video House's 100 five-minute "Out of the Inkwell" cartoons. Station, an ABC-TV affil repped by Katz Agency, will commence telecasting of the cartoons after Jan. 1.

WPIX, N.Y., which previously acquired the cartoons, is currently stripping them across-the-board Monday through Friday from 4:30 to 4:20 p.m.

Cartoon series, created by Max Fleischer and produced by Hal Seeger, features characters of "Koko," "Kokette," "Kokonut" and "Mean Moe," with the voices of comedian Larry Storch.

LOUIS TO OFFICIAL FILMS

John H. Louis, formerly with Ziv-United Artists, has been named eastern sales manager for Official Films.

With Ziv-UA for five years, Louis' last post was midwest spot sales manager. Before that, he was with WCPO-TV and WLW-T, both Cincinnati.

$55,000,000 TV Export Gross in '63

Television Program Export Assn. prexy John G. McCarthy forecasts a gross of $55,000,000 in '63, the gross representing the sales to be tallied for the projected year by American tv exporters.

McCarthy said his estimated $55,000,000 for '63 is about $10,000,000 more than seen for '62. He called his estimation "conservative." Other quarters have estimated the '62 gross of American tv exporters, ranging from those who handle vidfilms to cartoons to features, at close to that figure.

In his yearend report to TPEA's annual meeting, McCarthy said that "despite immediate and disastrous currency problems in Latin America," counteracting favorable conditions are expected elsewhere in '63. He stated "with Japan no longer in the balance of payment difficulties, there is good reason to hope that April may find that country as unrestricted as the U.S. This," he added, "would mean that the current ceiling of about $3,000,000 would be entirely eliminated. Besides establishing an important precedent, an open market in Japan partly would offset a decline in other foreign markets with economic problems.

"Under less abnormal circumstances the gross expectancy from Latin America for the new year would exceed $5,000,000. Worsening currency conditions, particularly in Argentina, Brazil and Peru right now cloud the picture, despite the fact that Mexico and Venezuela are holding their own," he continued.

German TV Station Pays Record 37½G for Bergman Pic, 2 Yr. Deal

Frankfurt, Dec. 4.

The all-time high for a film on West German television, $37,500, has just been paid by one of the country's leading tv stations. The film is the Swedish pic, made by director Ingmar Bergman, "Wild Strawberries." The station has the right to an original and a rerun within two years, and after the initial tv screening, the pic can also be sold to German cinemas.

The price of a top-class film which has never been screened in the German cinemas, and which will be sold to television on the same type of deal, has now been estimated at $50,000, although no such deal has yet been consummated.

Hessischer Rundfunk, the local Frankfurt outlet of the First German TV Net, recently negotiated another deal which will obviously prove a blow to the nation's cinemas. The tv station is helping to finance a full-length film, based on a popular German novel, and will have the first rights to the pic, which will later be offered to German theatres. The film will also be sold to cinemas in other countries. A top cast of stars are expected to participate in the venture, which is unique here. Theatre men are hoping that this will not be the beginning of a trend among the country's prosperous tv stations, to finance full-length films and offer them for second-run to the theatres.

The Second German TV Net, at Mainz, which is due to start broadcasting on April 1, 1963, has started its own production. In addition to these it is buying (along with the old and new films) from German producers and distributors.

Its first project on its own is a political documentary.

WNDT's 6-Day Sked

WNDT, N.Y., plans to broadcast regularly on Saturdays, starting Jan. 5.

Station, which started broadcasting on Sept. 16, has been operating on a Monday-through-Friday schedule since that date. WNDT prexy Dr. Samuel B. Gould said that the Saturday schedule will consist of reruns of the best programming of the station. Station on Saturdays will open late afternoon and continue through the evening.

N.Y. State in Bid For Educ'l TV On A College Level

Albany, Dec. 4.

The State Education Department is expected to ask for an appropriation of $1,130,000 by the Legislature in 1963, for a five-year development of college level educational television costing $15,000,000. Dr. Glenn T. Starlin, special consultant to the department and director of an Oregon television teaching program, recommended a first year's outlay of $2,270,000 in an overall State financing of $7,000,000.

The reduced figure would cover the steps suggested by Dr. Starlin, except $1,130,000 for a New York-to-Buffalo microwave relay system. The New York Telephone Co. already has such a system, which can be leased.

Leased costs, Dr. Starlin estimated, would vary annually from $102,000 to $204,000, in the expected 10-year life of the system; a lease would cost from $1,102,000 to $2,040,000. This would compare with a total expenditure of $2,100,000 (including $100,000 yearly operating costs) for a state-owned system.

Still awaited is the reaction of Gov. Nelson A. Rockefeller and Republican legislative leaders to the State Education Department's request for acceleration of the money rate now being spent for educational television in the State.

(Continued on page 38)

M'WAUKEE LIGHT HOUSE AS WISN DOCUMENTARY

Milwaukee, Dec. 4.

WISN-TV here is launching a series of monthly documentary specials on life in Milwaukee in the prime 7 p.m. Wednesday night berth. First opus, being telecast tomorrow (Wed.), will be on the [illegible] of the legitimate theatre in Milwaukee in recent years (three resident operations in addition to the Pabst, which books roadshows) and the future of legit here.

Future outings will focus on such subjects as transportation, education and medical services in Milwaukee. Films are being prepared by the CBS affil's news department.

'Family Features' Set For Chi's WBKB In Recaptured Sun. Hour

Chicago, Dec. 4.

When ABC-TV returns that early Sunday evening hour to the stations this month, WBKB will put into the "family features" set that WGN-TV has had such success with this season.

Adding the half-hour of its own that now precedes "Valiant Years" and "Father Knows Best," soon to be shifted, the ABC o&o will program the 5:30 to 7 p.m. Sunday period with the kind of Hollywood pic that parents used to take the kiddies to see. The "feature" in the series will be the six Shirley Temple oldies that WBKB has been seeking a berth for. Station has a number of other family titles in its film library and is scouting around for others.

WBKB's Friday night "Family Classics," which had knocked off the network competition in the September ARBs, fell back to third and fourth place in the October rating book, but with a 9 average, which is very respectable for an indie against the networks. The Tuesday night family features, tailored to an hour and given the series title of "Sun Fiesta," also came up fourth but with an 11 average against Red Skelton, "Empire" and "Hawaiian Eye."

AWAIT KEY OFF-WEB RATINGS

Off-Web's Big Stockpile

Off-network hours being held on the shelf for more favorable conditions include "Ray Bond," 32 episodes; "Investigators," "Line Up," 13 episodes, CBS; "Michael Shayne," 32 episodes, Four Star; "Dan Raven," 13 episodes, Screen Gems; "Bus Stop," 26 episodes, "Follow the Sun," 30 episodes, 20th Century; "Wells Fargo," 34 episodes, MCA; and "Gunslinger," 12 episodes, CBS.

Half-hour properties, off the network, but as yet undistributed, include "Dante," "Black Saddle," "Law & [illegible]," "Johnny Ringo," "Wichita Town," "Hey Jeannie," "Tom Ewell," "Mrs. G. Goes to College," "Peter Loves Mary," "June Allyson," and "David Niven," all Four Star. MCA's roster includes "Riverboat," "[illegible]," "Tall Man," "Wells Fargo," "General Electric Theatre," and Bob Newhart. Other distribs with half-hour off-network properties still on the shelf include Metro TV, United Artists Television, Screen Gems, and 20th-Fox.

CBS-TV o&o's 'Repertoire Workshop' A Break for Local Creative Talent

The five CBS-TV o&o stations are proceeding with plans for the "Repertoire Workshop" series which will preem in early January. Designed to give exposure to local creative talent, series will consist of 35 half-hours, seven produced by each station to be seen on the other four outlets.

KNXT, Los Angeles, recently completed extensive auditions for "Who Tied the Can to Modern Man," a musical revue which will feature seven young singers and dancers. Another facet of the KNXT project is the search for experimental short films which will be broadcast as one of the seven Los Angeles programs. For the search, Saturday Review of Literature film critic Arthur Knight has joined producer Bill Yates and program director Leon Drew in screening film material.

WCBS-TV, N. Y., has two shows in production for "Repertoire Workshop." They are "The Floating Truth," an adaptation by Grace Paley of her own short story, and an original dance program to be created by young New York choreographer Norman Walker. [illegible] has been assigned to direct the first two WCBS-TV productions for the series.

KMOX-TV, St. Louis, recently completed extensive in-studio auditions and announced two episodes for the series. The first, "Two Performances And A Point of View," features a marimba and vibraphone virtuoso and a new jazz vocalist. Second show is based on the Dred Scott case and will probably be taped from the St. Louis City Court House, scene of the original trial.

In Philadelphia and Chicago,

(Continued on page 39)

Radio Press Int'l 126-Station Status

Radio Press International has multiplied from 14 stations two years ago to 126 presently, according to a subscription list compiled last week by the news service company.

Latest additions among stations who buy the regular feeds by RPI are WRYT, Pittsburgh; WWOM, New Orleans; KONO, San Antonio; WWDC, Washington. There are several foreign outlets belonging to the bureau, among them being ELBC of Monrovia in Liberia; several Australian stations and 30 Canadian stations.

More significant than entry of foreign stations into arrangements with an American news feed is the fact that some of the stations of the Storz, Storer and Golden West broadcast chains have decided to buy RPI feeds. This is taken as an indication of the continued stress on news pickups in radio, particularly of national-international nature.

RPI feeds much live stuff (i.e., UN debate 'twixt Stevenson and Zorin; all the summitry), does five weekly pubaffairs features, will do two yearend wrapups; seven or more daily news feeds to member stations and keeps a regular D.C. staff going.

Desilu's Sale to France On 'Guestward Ho!'

A half-hour American telefilm series has been sold to the French video network as a 16-minute across-the-board show, first such deal ever made by Desilu Sales.

Desilu Sales veepee Richard Dinsmore revealed his company sold 38 segments of "Guestward Ho!" to RTF, the French network, and buyer is splitting the shows so what they will be run as 16-minute episodes across-the-board.

Series, on CBS-TV several years ago, stars Joanne Dru and J. Carrol Naish.

Cleve. TV-AM Into Breach as Strike Hits Both Dailies

Cleveland, Dec. 4.

A sudden strike by newspaper truck drivers (?) kept both Cleveland dailies, Plain Dealer and Press-News off city streets with all broadcasting stations jumping into the void with sharp increases in newscasts, public service announcements and sales to merchants in preparation for the Christmas trade.

Although negotiations had been underway with Teamsters' Local 407, the strike came unexpectedly. The following day, Newspaper Guildsmen, who also had been negotiating with management, struck, with an estimated [illegible] newspaper employees now idle.

All stations immediately were besieged by merchants, particularly department stores, for additional spot and program [illegible]. Unless the strike is settled soon, sales managers in all stations anticipate a wing-ding December, [illegible] sales prior to the strike.

Every station upped its newscasts, extending five-minute shows to 15-minutes, etc.; adding special half-hour and hourlong shows, with radio stations cutting back on deejay time during morning and evening traffic peak periods. Newsmen and deejays read comics; gave obits, public service announcements, additional weather, headline and sports reports.

At least three stations had hired striking newspapermen to augment their staffs. KYW radio and tv adding nine; WGAR, four; WERE, five men and other stations expecting to increase staff within the next 24 hours.

On the sales side, it appears that all available time slots will be accounted for by Wednesday noon, the only drawback being questions by department stores and other merchants to commit themselves in view of possible early strike termination. Chances, however, appear slim as no negotiation sessions are underway as of VARIETY press time.

ARB'S TALLIES ARE SIGNIFICANT

By MURRAY HOROWITZ

With more product and key ratings waiting in the wings, stations across the country are evidencing an appetite for off-network hours which could only be compared to the feature selling which sparked the opening of the vaultsbe.

The key ratings waiting in the wings are those American Research Bureau tabulations measuring the post-election period on the local level. These ratings, measuring the period from Nov. 7 to Dec. 4, will be available after Dec. 25.

Reason these are held to be key ratings for the off-network hour shows are that local stations in markets across the country have slotted the hour shows for the first time this season and, in some cases, in quantity. How well these off-network hours have done in the local ARB rating meter this season is yet to be tabulated in a significant period. The Oct. 18-28 ARB pocketpiece is held to be only a clue for most situations. Next ARB period is the one that is being watched up and down the line, from station buyers to syndicator to media buyer.

That there is more product on the shelves isn't any secret. All the majors, MCA TV, Desilu, Four Star, Metro TV, 20th-Fox have additional hour and half-hour product in the vault, each waiting for an opportune time to the series on the market.

In the case of the half-hours, that form has a rating history to go on. In contrast, the rating history of the off-network hour form is sketchy and is currently being built.

Biggest headache in the sale of the hours is the time situation. ABC-TV's move giving back an hour of Sunday to stations is welcomed by syndicators. Another heartening development from the viewpoint of distributors is that stations of all networks are becoming weak network fare in favor of some of the better off-network hour properties. That has happened in many major markets, the extent depending on the muscle of the affil in relation to the web.

Hal Golden, syndication sales v.p. of MCA TV, reports that some stations bought off-network hours for telecasting 7 to 8 p.m., using series such as "Checkmate" as a bridge from local programming to network programming. Golden, whose outfit sells half-hours as well, forecast a better year for good syndicated product, in both the half hour and hour form, next season.

Len Firestone, v.p. and general manager of Four Star Distribution Corp., said Four Star to date had released only five out of a possible 20 off-network properties. Firestone said as the well of features dries up stations will have to turn to vidfilm product, an opinion shared by other execs in the industry.

(Continued on page 37)

CLAIROL, COFFEE FOR 'GIRL TALK'

ABC Films, which is syndicating a new daytime strip show "Girl Talk," has also wrapped up some sales on a spot basis with two advertisers. Hill Bros Coffee, via N. W. Ayer, is interested in buying the show in 46 markets over a 26-week period; Clairol, handled by Foote, Cone & Belding, has bought the show in five markets covered by ABC-TV's o&o's.

Unusual part of the Hill Bros. deal is that ABC Films must deliver the stations to the advertiser in the specific markets requested. When the station buys the show in these areas, they automatically get the spot business drummed up by ABC Films.

Virginia Graham stars as hostess of the half-hour gab show.

WBZ's 3-Ply 'Focal Point' Forums Win Unprecedented Hub Acclaim

'Whad He Say?'

Washington, Dec. 4.

WWDC radio's v.p. for programming, Irv Lichtenstein, had an unnerving experience last week.

Subbing for Steve Allison, Lichtenstein was interviewing a teenage eye witness to the fracas at the championship football game.

Trying to put the teener, Steve Rauff, at ease, Lichtenstein said "You don't have to say 'sir' to me."

"Okay, Irv, baby," the juve replied.

By GUY LIVINGSTON

Boston, Dec 4.

The three 90-minute "Focal Point" forums on government, broadcast here Mon.-Wed. (26-28) by WBZ radio-tv, the Westinghouse outlets, has sparked a barrage of front page, editorial page and wire service coverage unduplicated by any broadcasting event in this city.

The occasion was the kickoff of a yearlong, radio-tv pubservice programming project entitled "Focal Point — Government 1962," dealing with three areas of government: morality, modernization, and manpower. The three prime time forumcasts before a live audience at New England Life Hall, featured such personalities as Attorney General Robert Kennedy, poet-dramatist Archibald MacLeish, NAB prexy LeRoy Collins, Clark Mollenhoff, Pulitzer Prize-winning columnist of the Des Moines Register and Tribune, and Carl Gilbert, Board Chairman of Gillette Co.

Attorney General Kennedy, guesting on the opening forum, got bonanza press play in the following day's papers as he took on business, labor, the press, politicians, the $5 bettor and the numbers pool player.

The Boston Globe (to cite one paper) led with a four-column, byline piece, adjoining a four-column pic of the four on-stage panelists. Inside, the Globe ran the entire opening statements of Kennedy and company (MacLeish, Mollenhoff and Mass. Chief Justice Reardon), provided by WBZ radio and tv's press operations, which incidentally, had set up a firstrate press room, complete with telephones, typewriters, audio tape equipment and mimeo machines. Globe also ran special inside story on forum's q and a session with live audience.

An interesting followup to "Focal Point," which garnered national coverage, involved Attorney General Kennedy, the Justice Department and prominent Hub businessman Gillette's Carl Gilbert. Latter, appearing on the second forum, accused Kennedy of making "careless" charges of corruption in Boston and Massachusetts during his (Kennedy's) appearance on the preceding night's forumcast. In a story out of Wash-

(Continued on page 37)

NBC Int. Enjoys A Topdog Status On British Sales

England is among the three highest-paying foreign countries for American telefilm product, and, hence, NBC International this season is doing handsprings over the sales it made in that country.

There's no way of getting an actual dollar return to NBC International from its English vidfilm-and-tape deals for '62-63, but a recent survey (originally said to be for internal use by NBC) showed that NBC had a larger "share" of the English tv market than any other American company. Using essentially the same kind of measurement, CBS Films a few months earlier led NBC by a small margin, but now—at least temporarily in an ever-changing situation—NBC leads everyone.

As of Oct. 28 week, NBC International had sold the several British tv outlets more programs than any other distributor, so the memo stated. The company noted that therefore its "dollar share of the market was even greater."

Warner Bros. got the second largest spread of programming in England, partially on the strength of the major's tieup in the UK to ABC in the Midlands and the north, two areas constituting 30% of the total English tv market.

During the one week ending Oct. 28 last, NBC had 13 programs on the air in England; MCA 11, Screen Gems eight, Warners eight, CBS four, Metro three, ITC three, 20th Fox had two and there were 13 shows split up among other foreign distributors in England.

Since England has a variety of lineups and a variety of ways of buying American output, neither ABC nor CBS, for instance, think it fair to merely list the number of program sales. Using TAM program audience figures for the reach of each English outlet, they arrive at something akin to a potential audience for all their shows combined. Under these terms, NBC International for that one week (which is indicative generally of the season's trend) gives NBC "30%" of the whole country. The list put Warners second and CBS third in terms of this reach.

FOUR STAR'S SYNDIE GROSS $1,250,000

Four Star Distribution reports that in the syndication firm's four months of operation the sales gross has now passed the $1,250,000 mark with new sales in five markets.

WKST-TV, Youngstown, has bought all five Four Star properties. Other sales include, WTVN-TV, Columbus, "Dick Powell's Zane Grey Theatre"; KREX-TV, Grand Junction, "The Detectives" (half hours); WJAR-TV, Providence, "The Law & Mr Jones"; and KTBS-TV, Shreveport, "Dick Powell's Zane Grey Theatre."

Hanna-Barbera's Four New Pilots

Hollywood, Dec. 4.

Hanna-Barbera Productions is planning four half-hour comedy pilots, and their program includes an expansion into the telefilm series area, as distinguished from animation which has been the company's principal activity to date, with series such as "The Jetsons" and "The Flintstones."

Joe Barbera and Bill Hanna said the vehicle planned as a regular series is untitled, that it's a period piece taking place in 1910. This and "The Park Avenue Indians," a tentative title, may go either animation or regular series route, he said.

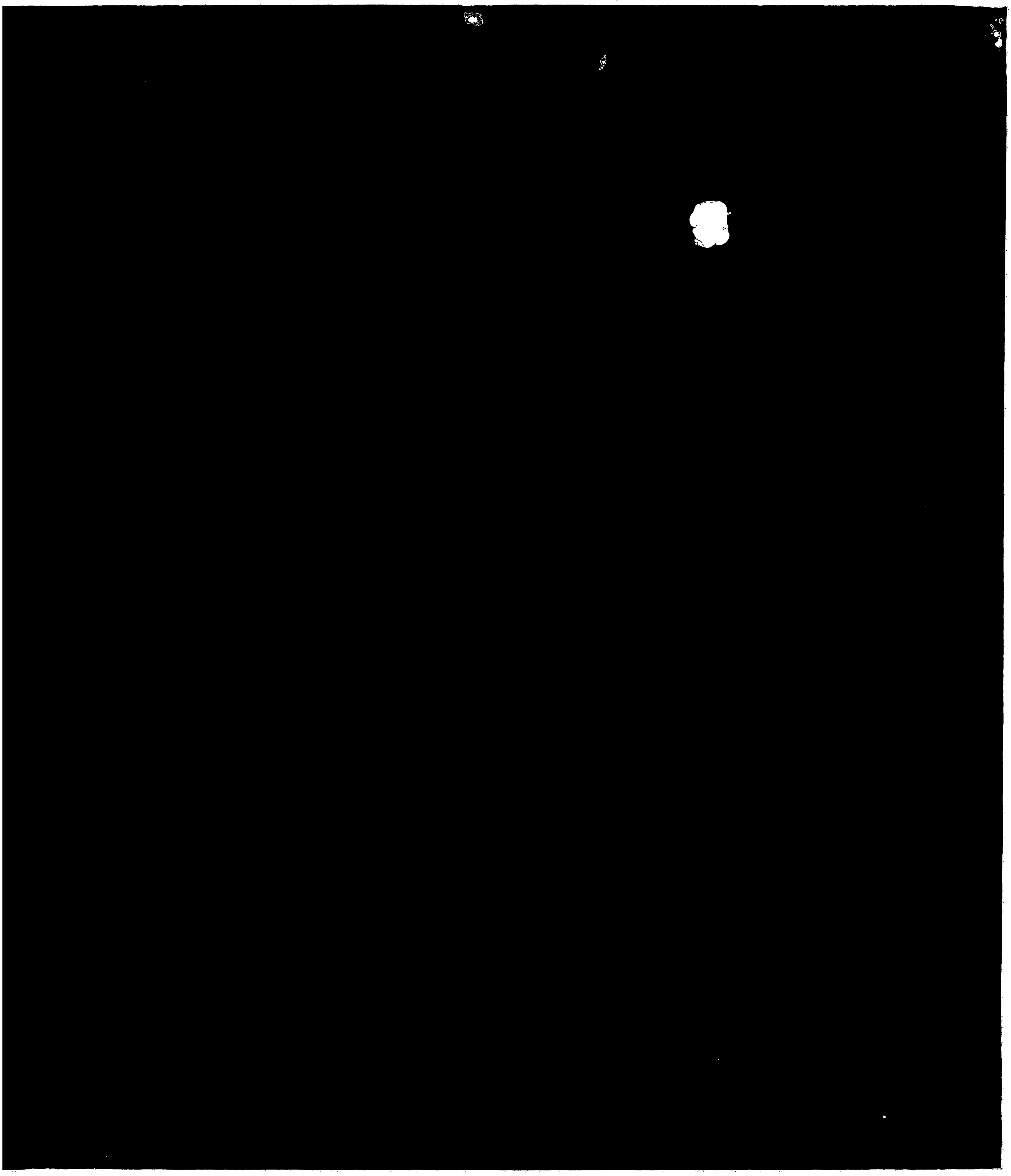
Joanne Lee has been signed to pen an original for "Indians," which will deal with experiences of a N.Y. model who becomes involved in real estate.

Rod Erickson to 4 Star

Rod Erickson, vet agency and programming exec who recently ankled as president of Filmways, has joined Four Star as special representative of the Coast tv production firm in New York.

Four Star prexy Thomas J. McDermott says Erickson will act as an adviser and counselor in production, syndication and distribution areas.

The abandoned child...and how the people of Pittsburgh made a home for her



Her name is Beth. She is six going on seven.

Beth was one of the hundreds of abandoned children who jammed the Juvenile Court of Pittsburgh. They had no place to go.

Westinghouse station KDKA-TV dramatically revealed their need. During the program, a stark, poignant film was shown...Beth and twenty other children wedged in one small room...so close together they could hardly make their beds.

Result: Beth and all the other kids found homes; the court ended up with a backlog of volunteer foster parents.

This was but one of the 150 community service editorials broadcast by KDKA-TV. Topics ranged from Education to Mental Health; Obscene Literature to Strip Mine Pollution. The topics were different. But they had one thing in common: motivating people to act for and about their community.

This ability to influence people, project ideas and move products is characteristic of the Westinghouse Broadcasting Company Stations. Stations that demonstrate daily the fact that *community responsibility evokes community response.*

WESTINGHOUSE BROADCASTING COMPANY

KDKA • KDKA-TV Pittsburgh WBZ • WBZ-TV Boston WINS • New York WJZ-TV • Baltimore KYW • KYW-TV • Cleveland WOWO • Fort Wayne WIND • Chicago KPIX • San Francisco

Foreign Television Reviews

ELECTRA
With Aspasia Papathanassiou, Dimitri Veakis, Anthi Karioffli, Georgia Saris, Dimitri Malavetas, Iannos Malos, Antonios Xenakis
Producer: Dimitrios Rondiris
Director: Joan Kemp-Welch
Writer: Sophocles
60 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

When the commercial web [illegible] for culture it does it with a capital C. A powerful blow at the Pilkington image of [illegible] was struck by this production of Sophocles' 2,000-year-old [illegible] in the original Greek. It was supported by [illegible] which gave [illegible] of the plot, and it [illegible] account of the [illegible] by the [illegible] Greek Tragedy [illegible]. Only blemish on the [illegible] of the [illegible] that the play was able [illegible] the [illegible] to concentrate [illegible] was not [illegible]. Joan Kemp-Welch [illegible] the [illegible] for [illegible] the last part of the play and [illegible] have [illegible].

However [illegible] only 4,000 [illegible] in Britain have a [illegible] with ancient Greek [illegible] poetry and [illegible] but [illegible] of [illegible] Electra [illegible] the [illegible] like Olivier's "Richard III" or [illegible] one of the [illegible] of a [illegible]. The [illegible] of voice, the [illegible] of [illegible], the [illegible] of movement all these were [illegible] even to those who [illegible] know a Greek alphabet [illegible] in the wall.

Miss Papathanassiou [illegible] company steeped in the [illegible] and [illegible] could be no [illegible] of their [illegible] for a [illegible] which [illegible] the [illegible] potent [illegible] time. The Greek chorus [illegible] in its timing [illegible] designed [illegible] Joan Kemp-Welch [illegible]

It may still be doubted whether [illegible] viewers [illegible] [illegible] final [illegible] But a [illegible] here [illegible] [illegible] Henderson [illegible] Meckeo [illegible]. *Otta.*

THAT WAS THE WEEK THAT WAS
With David Frost, Millicent Martin, Kenneth Cope, David Kernan, Bernard Levin, Roy Kinnear, Lance Percival, William Rushton
Producer: Ned Sherrin
50 Mins., Sat., 10:50 p.m.
BBC-TV, from London

[illegible] cock [illegible] of recent [illegible] of [illegible] skein [illegible] Fails [illegible] [illegible] Britain [illegible] "Private Eye" [illegible] Willis Hall and Keith Waterhouse and columnist Milligan [illegible] [illegible] above par [illegible].

Producer Ned Sherrin [illegible] [illegible] full view, and established an appropriate clinical [illegible] as [illegible] work in progress. Although the initial [illegible] its [illegible] by some 15 minutes, tauter editing would have [illegible] helped [illegible] tattered. And this was no mean achievement for a show which encompassed about 20 separate items.

The range of topic was considerable. After a patchy takeoff on tv election coverage—five local constituencies had been to the polls during the week—Roy Kinnear aroused plenty yocks with his impersonation of an Army candidate appealing for votes. Journalist Bernard Levin made a scathing attack on public relations, before an invited audience of flacks. He flayed them for dishonesty, incompetence, and misinterpretation and glibly floored the questions [illegible] after his spiel. It was a blatantly unfair approach, with the dice weighted in Levin's favor, but it certainly prickled with provocation.

Similarly devastating was a profile of Norrie Paramor, diskcompany composer, who turns out rock numbers, twist numbers, old-fashioned waltzes and Irish ballads to order. He [illegible] pinned down as a [illegible] of the ordinary.

An hilarious [illegible] made a delirious climax, and the only real failure was a feature about the Common Market, uneasily delivered by Michael Gwynn. The gaps between [illegible] sketches were filled by [illegible] amusing lyrics about executive frustrations and British holiday resorts, neatly delivered by Millicent Martin, who also contributed a less satisfying Annie Ross [illegible] lyrics to a [illegible] tenor sax improvisation.

David Frost was [illegible] showing few signs of [illegible] and himself giving an [illegible] to the comment. Lance Percival, William Rushton, and David Kernan helped to make up a well-adjusted team, and the no-holds-barred impact was exhilarating. [illegible] were occasional overindulgence in this sort of [illegible] and [illegible] odd bit of [illegible] viciousness was mistaken for wit. Typical of the [illegible] was a map of Europe with Britain being blown off it to illustrate what President Kennedy means by interdependence. *Otta.*

THE OLD CURIOSITY SHOP
With Patrick Troughton, Michele Dotrice, Oliver Johnston, Ian Thompson, Anton Rodgers, Sheila Shand Gibbs, Ronald Cunliffe, Peter Hempson, Fergyann Clifford, Hazel Coppen, Margot Thomas, Patricia Kerry
Producer: Douglas Allen
Director: Joan Craft
Writer: Constance Cox
25 Mins., Sun., 5:25 p.m.
BBC-TV, from London

BBC-TV [illegible] adaptations of Charles Dickens and the producer [illegible] responsible for last [illegible] Twist" should win [illegible] for this one. It will [illegible] over 13 weeks, and [illegible] scripter Constance Cox [illegible] a full account of the [illegible] events, the minor [illegible] which are essential to the Dickens flavor.

This segment neatly [illegible] the chief characters [illegible] the plot [illegible] giving anything away. The [illegible] relationship between [illegible] Oliver Johnston [illegible] the curiosity shop, and [illegible] Quilp (Patrick Troughton) [illegible] established a [illegible] plight of Trent's [illegible] Nell was [illegible] Michele Dotrice, who escaped [illegible] by an eyelash [illegible] hold of Quilp, who [illegible] summoned over [illegible] wife, made a [illegible] and the greed of Trent's [illegible] son, Fred, came in to [illegible] full part in later episodes.

Joan Craft's fine direction of Douglas Allen's careful production was clear and concise and all the thesps were [illegible] cast, with Patrick Troughton [illegible] in the showy chore of Quilp. Jimmy Taylor's sets helped the atmosphere, and she only failed to do justice to the curiosity-shop interior, which was too bare and perfunctory to convince. *Otta.*

THE DICKIE HENDERSON SHOW
With Dickie Henderson, June Laverick, John Parsons, Lionel Murton, Paul Carpenter, George Tovey, Douglas Blackwell, Danny Branchflower
Director: Bill Hitchcock
Writers: Jimmy Grafton, Eric Newman, Stan Mars
30 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

Although it's a close copy of the American domestic-comedy skeins, "The Dickie Henderson Show" has soared to a regular Top 10 audience rating by means of deft scripting and the slick combination of thesps. Henderson himself is the ideal family-man, establishing his head-of-the-house appeal with a vast amount of charm and comical expertise. He's abetted by the lovely June Laverick as his blonde and [illegible] sidekick and by John Parsons as his [illegible] offspring.

Strength of the show [illegible] came out in this installer of a new series, is its warmth and exactness of detail. Here Henderson was involved in an attempt to [illegible] as a star footballer the En[illegible] that has 10 men and a goalie. He had a tryout with [illegible] Danny Blanchflower, who [illegible] the premier British club, Tottenham Hotspur, and failed dismally. So he dreamed up a scheme by which he would be impersonated by a practised player, and [illegible] to take the plaudits at the end of the game. With various [illegible] the scheme worked out, and the segment appealed more on the strength of its situation than its wit.

Little, in fact, was needed to [illegible] it as to the top popularity [illegible]. This little was sharper [illegible] the scripters, headed by Jimmy Grafton, were too inclined to be [illegible] for the easy yock and needed to point their barbs more exactly.

Dickie Henderson [illegible] performance [illegible] all his regular sidekicks [illegible] included Lionel Murton as boss [illegible]. The skein [illegible] sporting and vaude celebs as future guests, and Blanchflower acquitted himself well in this one. Bill Hitchcock's direction was [illegible] and pacy, and [illegible] without fully [illegible]. *Otta.*

GIORNALACCIO
With Rosella Falk, Rossano Brazzi, Daniela Bianchi, Della Reese, Domenico Modugno, Moiseyev Ballet, Mario Soldati, Eduardo de Filippo, Elena Zareschi, Alberto Lupo, others
Director: Daniele D'Anza
Writers: Fabio Mauri, Daniele D'Anza
Music: Armando Trovajoli
90 Mins.; Wed. 9:05 p.m.
RAI-TV, 2d Program, from Rome (live, tape)

There is an exp[illegible] elaborate but disappointing [illegible] in RAI-TV's lightweight [illegible] for the winter season. Sheer [illegible] of names and acts involved should however guarantee it a [illegible] rating.

The pattern of the show follows that of [illegible] [illegible] current events [illegible] [illegible] took to present a [illegible] or dance number [illegible] on a current topic. Show is framed by a [illegible] office [illegible] Rosella Falk and Rossano Brazzi [illegible] editors [illegible] In the initial stanza, which [illegible] from [illegible] and autumn [illegible] the "frame" [illegible] show [illegible] and the mechanics of presentation. Also, both Brazzi and Miss Falk, fine thesps in their own right, were here saddled with such embarrassingly puerile material that only a few of their efforts were relaxed and on the positive side.

Items themselves, a few of them especially, proved infinitely better than the framework. The Moiseyev Ballet registered strongly in a taped bit of their "football game." Domenico Modugno came over well with his new song, "Stasera Pago Io," and Della Reese stylishly belted two songs: Blue Skies, and Goody-Goody. Most effective bit, however, was a short dramatic sketch featuring Alberto Lupo, Elena Zareschi, and others, about the problems faced by a hungry workers family saddled with an ageing grandfather to feed. Loved for what he is and was, the senile man becomes hated at mealtime, when the impoverished family cruelly, but humanly, resents his uselessness and his great hunger. By contrast, a spoof, earlier in the show, of the Hollywood-on-Tiber set failed to register.

Technically, Daniele D'Anza has given the show a surface gloss thanks to some effective camera virtuosity, but everything came to naught and boiled down to the single major fault, poor writing. If this key problem can be licked, RAI might have a hit on its hands, as all the other ingredients are there. *Hawk.*

Foreign TV Followup

Sunday Night at the Palladium

Despite the star [illegible] it turned out to be a [illegible] disappointing entry [illegible] Associated Television's "Sunday Night at the Palladium" skein [illegible] than it performed [illegible] was topped by the [illegible] [illegible] wavers Cliff Richard & the Shadows, the latter [illegible] appealingly in the [illegible] "Dance On." Richard [illegible] a throat infection, [illegible] a couple of numbers from his [illegible] "Summer Holiday." "[illegible] Next Time" looked like a [illegible] with the [illegible] for the [illegible] and "[illegible] Boy" was only so-so. Richard also duetted amiably with emcee Norman Vaughan and couldn't be blamed at [illegible] his usual quota of shrieks.

The Dave Brubeck Quartet, now touring Britain, were allotted a meagre spot and [illegible] a Bossanova and the [illegible] "Take Five." The jazz content was [illegible] and Brubeck's [illegible] pounding and Paul Desmond's [illegible] latest alto-sax did [illegible] to [illegible] their reputation. [illegible] Morello showed off his [illegible] and rather the balance [illegible] scene [illegible] face for the [illegible].

Pat Suzuki, who [illegible] in "Flower Drum Song" [illegible] but not here, [illegible] a [illegible] spritely style [illegible] and Dandy [illegible] It was a [illegible] one but lacked [illegible]

Local [illegible] was [illegible] "Candid Camera" [illegible] turned in some [illegible] of popular [illegible] He closed with a [illegible] of personalities from the [illegible] "Coronation Street."

Norman Vaughan [illegible] average form as [illegible] [illegible] and [illegible] [illegible] live audience [illegible] of the Palladium [illegible] as [illegible].

Armchair Theatre

Domestic [illegible] of another, is the [illegible] of tv drama. [illegible] of John O'Toole's "The B[illegible]" helped to maintain ABC-TV's "Armchair Theatre" [illegible] as a leader in its [illegible] that it dealt in factory [illegible] and credibly established the working atmosphere. Director Jonathan Alwyn firmly maintained a well-paced framework, eschewing showmanship, but slightly underscoring the twists of the script.

Main plot concerned Elver Track (Andre Morell), a works manager in an aero-engine factory, and his longstanding, if undeclared, feud with his immediate boss, Percy Grey (Derek Francis), who had always been one rung ahead of him on the promotion ladder. Track's son, Simon (Brian Wilde), was assigned to help his father as an efficiency expert, and Simon had been fired by his dad years before.

Problem was who would win the subtle battle for ultimate power. It was subtly complemented by a union organizer being promoted to foreman so that he wouldn't cause labor trouble. The management needled him by taking away his telephone, his office and his desk, until he appealed to his former workmates for help, but they wouldn't take action because he was no longer one of them.

This slice of roguery was engineered by Elver Track. But would the same treatment be meted out to him or to Percy Grey? Climax was that Grey thought he was in for a big job on the board, but, in reality, he was being prepared for the high jump or, as the title had it, the big ride.

It was a [illegible] and compelling hour, dependent [illegible] on coincidence, but not enough to reduce its impact. Andre Morell, as the self-made Elver Track, was powerful and won [illegible] his desire for a $1,200 desk, as status symbol. Derek Francis was [illegible] only as the wily Grey and Brian Wilde was fine as the [illegible] Simon Track. [illegible] support came from [illegible] Terence Knapp, and [illegible]. *Otta.*

West End

Second of Granada-TV's U.S.-oriented vaudeskeins, "West End," was somewhat less distant than the first. It came under the same auspices, with Nick Vanoff, from across the Atlantic, as producer, and all the acts [illegible] from the same transatlantic source. And it was remarkable for [illegible] original staging, with [illegible] designs and sets by Grey Smith, and its general aim for metropolitan sophistication. It [illegible] the scripting by [illegible] and Ruben Ship, didn't [illegible] up to the suavity of the format.

Basis of this one was that it should be an all-male show. This, in itself, wasn't nourishing enough as an idea to sustain the full hour. It was rather like setting out for a musical without [illegible] or a quiz show without questions. The idea lent itself to some could-be [illegible] comment about the missing sex, but this wouldn't have taxed a [illegible]. A [illegible] was a session that refused to come to a boil.

George Sanders [illegible] the [illegible] with Robert Goulet [illegible]. Sanders was [illegible] and suffered [illegible] of the [illegible] to him by the scripters. He strolled through the show [illegible] but more was expected of a chap whose reputation [illegible] cynical. Goulet also appeared from time to time as warbler, and displayed a [illegible] set of [illegible] such as "What Kind of Fool Am I?" and "Maria." His [illegible] fault was that he had talent and showed everyone that he knew it. This kind of behavior, however well justified, is not quite the thing with the introvert British. He [illegible] than [illegible].

Comic Don Adams scored only a [illegible] and [illegible] Lee Evans [illegible] some showy [illegible] were the Smothers Brothers, whose [illegible] warbling [illegible] [illegible] closed, [illegible] with a [illegible] [illegible] which had been done in the previous "West End" segment.

Terpers, distributed by Jean Weston, rather overstayed their welcome in lengthy routines with a sporting motif, and Peter Knight's band backed with zest and coordination.

Mark Stuart directed the production with a bright idea for the unusual image, and the impact of this "West End" outing was more for the eye than the ear. *Otta.*

Tele Follow-Up Comment

Bob Hope Show

This second Bob Hope special of the season on NBC-TV had the extra trade interest of a legal hassle over script and title of one of its skits, "Bird Man of Alcatraz." "Bird Brain" turned out to be a harmless bit of nonsense distinguished only in that it featured in duo Hope and Jack Benny. A good question would be: Who in his right mind would give a lawyer a comedy skit to read, anyway? A likely answer would be: Another lawyer. An even more likely answer might be a press agent who sniffed a news break in the legal row.

The hour was generally not up to the Hope standard. He subbed a vidtape from an appearance in England, where he's currently doing a feature film ("Call Me Bwana") for his traditional opening standup bit. It wasn't as sharp as his domestic initialers.

Singer Ethel Merman's vocals seemed automated. More rewarding was a Hope-Bobby Darin vocal skit on an international Hit Parade. All three came back for a spottily funny riverboat gambling routine.

Best of show was the Hope-Benny closer with the guest finally fiddling a rendition of "The Bee" on his lunch, a hero sandwich.

Jack Shea's direction had the whole thing rolling fast enough to roll over some of the dull spots. *Bill.*

CBS Reports

Secretary of State Dean Rusk, the topranking Cabinet member whose quiet manner has thus far imprinted only a gray spot on the public consciousness, emerged as a highly impressive figure on "CBS Reports" portrait last Wednesday (28). It was an outstanding public affairs presentation ranking on a level with this series previous close-ups on former President Eisenhower and Walter Lippmann.

This hour-long conversation between CBS Washington correspondent David Schoenbrun and Rusk was charged with the palpable fact that Rusk's views are currently helping to shape the political fortunes of this globe. While no policy disclosures were made, Rusk formulated America's position with freshness of ideas and a flexibility of approach that persuasively seemed to fit these out-of-joint times. Rusk gave the promise that thinkmanship had a good chance of replacing brinkmanship in the conduct of world affairs.

The show opened with a tour of the State Department building in which Rusk enumerated his favored Secretaries of State out of the past. It was a list which contained Dean Acheson and omitted John Foster Dulles in a selection which did not appear to be politically motivated.

Settling down in the formal parlor chairs of the John Quincy Adams Room, Rusk was led by Schoenbrun into the story of the tense days of the recent Cuban crisis and the modes of communication between President Kennedy and Khrushchev. Rusk also commented, always with great clarity, about America's relationship with the underdeveloped countries, the Indo-Chinese dispute, disarmament negotiations and the role of the public knowledge in the shaping of foreign policy.

Unflamboyant and almost retiring in the absence of any intellectual or personality eccentricities, Rusk ultimately shined because of his lucidity and steadiness. *Herm.*

Close-Up

So much of the footage in this documentary called "India: The Troubled Giant" was unusually well made that it was therefore wasted within the framework of the "Close-Up" of last Tuesday (27) at 10:30 p.m. on ABC-TV. Trying to cover all of India in a 30-minute film is even less satisfactory perhaps than trying to scrub a giant Indian elephant in 30 minutes with a toothbrush.

The major story occupying the headlines in every responsible paper last week was the undeclared war between India and China. Oriented actually to some interesting, but relatively unimportant facts about India's youth, the ABC production team did not get the war story. Sure, the war was discussed, but like everything else about the program it was discussed in generalities, and it was discussed, not in its surging, motivating political content, but as another piece within the jigsaw of Indian sociology. Wars are just not sociological. They are news. Yet with a population of some half a billion people, many starving, most illiterate, some still suffering ancient bigotry, there is a sociological story to be told. There could have been a better time and a better way of telling it than to merely dwell, prettily, but rather ineffectually, on its educated youth.

John Secondari read the glitteringly general narrative and as usual he read it well. Helen Jean Rogers directed and produced this miss and her cameraman, evidently the man responsible for the nice footage of Indian crowds and army volunteer queues (of which there were too many), was William B. Hartigan. Technical editing was in the range of good to better. *Art.*

Du Pont Show of the Week

"The Du Pont Show Of the Week" produced Sunday (2) a drama called "Mutiny," a piece of fiction about a teenage monster who attempted to lead the mutiny of a U.S. Navy brig-of-war on an 1842 training cruise. It was pretty pallid weekend drama.

Writer of this un-original was Jerome Ross, who either on his own—or through the interference of others responsible for the program—made several ineffectual passes at profoundity.

Dana Andrews was the captain of this imaginary training ship and was stiffer than his role required. The drama was set in 1842 but its pathological twists were strictly 20th century, the casting of a smirking, shouting Robert Walker Jr. as the teenager only emphasized this point. A couple of months ago, Walker appeared in an episode of CBS-TV's "Route 66," billed as his first tv role. He was not up to star billing as his acting was monotonic.

Others in the cast of this potboiler were wasted. *Art.*

CBS Washington Reports

Art Buchwald, N.Y. Herald Tribune's columnar observer of the Washington scene, was allotted only a couple of minutes on the CBS-TV's Sunday (2) noontime news wrapup, but it was time enough for him to rib brilliantly two important facets of American life. One referred to the cross-country impulse to knock down every old building in sight to make way for the new. In this connection, Buchwald said he had organized a "Save Lincoln Center" committee. The other point covered the Congressional fiscal brushoff of the National Cultural Center, which, Buchwald pointed out, promised to become a pretty noisy place. So Buchwald completely sympathized with Congress' appropriation of $10,000,000 for a D.C. aquarium, a nice quiet spot to relax in.

Other challenging comments on the show were made briefly by Isaac Stern, noted violinist and president of Carnegie Hall. Stern used an old pun, "edifice complex," to describe America's attitude towards the arts. He urged an all-encompassing effort, ranging from the local community to the Federal government, to establish the arts on a sound cultural and financial base.

Stern and Buchwald were two segments on a firstrate news stanza helmed by David Schoenbrun, CBS' Washington correspondent. It was a half-hour of hard news, comment and features involving several other CBS reporters. *Herm.*

American Musical Theatre

Harry Belafonte took over the speaker's podium at CBS-TV's "American Musical Theatre" this past Sunday (2) for a half-hour of self-probing into his career. The session developed into a candid lookers into the mind of an artist that held interest all the way through.

At times Belafonte sounded pedantic in the presentation of his problems and his purposes, but it was quite noticeable, as the camera panned across the audience of high school students, that they were eating up every word.

Belafonte continually stressed

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FOOTBALL'S FOURTH DIMENSION—MONEY
With Ed Thilenius, Robert Eskew, Howell Hollis, Clarence Miley, Buck Andel, Sam Richwine, Robert Lee Dodd, Johnny Griffith, Bill Hartman, Howard Keier, Billy Lothridge, Larry Rakestraw, Barbara Imogene Vann, Roger and Phyllis Dancz, others.
Producer-Director-Narrator: Ed Thilenius
30 Mins., Monday
LENOX DORGE
WAGA-TV, Atlanta

Football, through the years, has had to combine big business with show business, to meet the growing tab (estimated at $1,000,000 yearly) for a major college where the game has not been de-emphasized.

This was the theme of this "study in depth" of one traditional gridiron rivalry, Georgia Tech, Atlanta, vs. the U. of Georgia, Athens, which has been going on since 1893 and was climaxed for both Sat., Dec. 1 at Athens.

Ed Thilenius, sports director for WAGA-TV, Storer chain's Atlanta outlet, captured the sights and sounds and fury of the game and went behind the scenes to detail why the cost of the sport, which now must bear the burden of nearly every college's entire athletic program, has soared to such astronomical proportions.

He interviewed the athletic business managers of both schools, Tech's Robert Eskew and Georgia's Howell Miley, who explained why they have to take in $1,000,000 yearly just to break even. Sizeable hunks go for grants-in-aid to the football players themselves. Eskew's staff numbers 30 and on game days they hire 1,000 extras to operate the stadium. They explained that the game has gotten better, so the caliber of players must be improved, as more and more fans pour out their money to see the clashes.

Clarence Miley, in charge of Tech's computer department, revealed that without automation it would be impossible to handle the ticket sale—on an equitable basis—to Tech's six games played at home at Grant Field, enlarged this season to seat 52,500.

Thilenius used footage of both teams in sequences from this year's games and shots taken in the dressing rooms were exceptionally well done by cameraman Charles Vaughan, who also did a tight editing job that kept the show moving.

Closing out the timely program was a sequence showing Georgia's 100-piece band, complete with 24 shapely Georgettes in addition to cheer leaders, featuring Barbara Ann Vann, a champion baton twirler. This band, a number of whom are on athletic department grants-in-aid, puts in 10,000 man-hours per year preparing for their six-minute halftime stunts. Band cost $30,000 per annum, including $25,000 for instruments. Roger Dancz leads the band and his wife, Phyllis, does the choreography.

In conclusion, Thilenius, a top sportcaster in his own right, reflected on football's scale of values and voiced the personal opinion that, despite the criticism leveled at the game "Football is still man's best sports friend and I doubt that it will turn on the hand that feeds him." *Luce.*

SIGNAL F
With Don Bruchey, Bob Cochrane
Producer: Ray Kolaczyak
Director-Writer: George Gipe
30 Mins., Mon., 10 p.m.
WMAR-TV, Baltimore

WMAR-TV's "Signal F," documentary-editorial appraisal of the increasing number of attacks on the city's and nation's policemen, was a neatly done half-hour that very aptly made the obvious that the causes are many and the cure not so simple.

Documentary began with an "acting-out" of an attack on a policeman at a street corner, covered a number of such incidents, some fatal, that have occurred within the year, talked with people involved then offered editorial suggestions.

Program was most effective in its first half as it built its case then slowed down a bit when police figures were questioned on the subject.

Bound to cause some stir was a detective's observations that one of the contributory causes is the fact that the Communist party and leftist or liberal organizations have been helping (some inadvertently) undermine the police and other

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THE WORLD OF JACQUELINE KENNEDY
Exec Producer: Donald B. Hyatt
Producer-Director: Eugene S. Jones
Writer: Joseph Liss
60 Mins.; Fri., 10 p.m.
PUREX
NBC-TV (film)
(*Edward H. Weiss*)

When a story teller puts on two hats, one of a state historian and the other of a popularizer of a famous personality, when the design and the material of the two hats are unimaginative and worn, the result is less than rewarding. That's what happened in the case of "The World of Jacqueline Kennedy," telecast last Friday (30) on NBC-TV.

The interest generated over the course of the hour was more of a tribute to the First Lady than to the production talent. Too many of the pictures were stills. For such a vivacious, active woman, it's just not good sense to try to capture her in stills. The rhythm of her life belies the technique.

The prose written by Joseph Liss was careful, sometimes in the nature of the state historian, sometimes taking on hues of purple, as it tried to popularize the subject. It seldom was free. The same can be said for the production design of exec producer Donald B. Hyatt and producer-director Eugene S. Jones. They passed over a chance to offer some fresh insights, even with the material in their hands. Some poetry and paintings by Mrs. Kennedy were flashed on the screen. Surely her paintings and poetry, if available, deserved fuller examination for the hour was padded with so many repetitious things.

Windup segment interviewed people who either knew Mrs. Kennedy, or work with her, or in the case of Mrs. Margaret Meade, the anthropologist, might have something interesting to say. Roster included fashion designer Igor Cassini, Presidential press secretary Pierre Salinger and the late Mrs. Eleanor Roosevelt. They said nothing that hasn't been said a dozen times before. *Horo.*

BREADTIME STORIES
With Jim Fisk, others
Producer-Writer: Fisk
Director: Jack Finch
15 Mins., Mon.-Fri. 5:15 p.m.
FREIHOFER BAKING CO.
WRGB-TV, Schenectady

This program, which recently celebrated its 13th birthday and which is said to be "the oldest of its kind in the world," has undergone some changes since Jim Fisk (a WRGB staff artist) took control, but the basic pattern remains the same. Often hailed by professionals as an outstanding kiddiecast, it also is a dream promotion. Few, if any, tv shows can match the constant visual exposure of the sponsor's products which extends even to the title, listed by newspapers in their television logs.

Different groups of youngsters, chiefly from three to five but sometimes reaching to seven or eight, appear on the origination daily. There is, and presumably will continue to be, an unending stream of cute, often handsome boys and girls anxious to go on camera with Fisk. He quickly and deftly sketches persons, animals and the like—with a running commentary. There is a slight story line and displays of tots' drawings. Last-named feature could be educationally expanded, if more time were available.

Interviews with the guests, all of whom wear overseas-type "souvenir" caps bearing the names of the sponsor and program time slot follow. There are closeups as Fisk briefly engages the children, all with identification tags. It is a clean, charming picture—even if, to an adult viewer, the commercials constantly intrude. At the finale, the little ones gather behind a table bearing their birthday cake, as a "Happy Birthday" record unwinds. Incidentally, a fresher platter would seem to be in order.

Fisk has a friendly, engaging manner with the smallfaters. The camera, under direction of Jack Finch and other staffers, is usually good. "Breadtime Stories" is here to stay. *Jaco.*

SHAKESPEARE: SOUL OF AN AGE
With Sir Ralph Richardson, Michael Redgrave, others
Producer-Writer: Lou Hazam
Director-Cameraman: Guy Blanchard
Music: George Kleinsinger
60 Mins., Fri., 7:30 p.m.
NBC-TV (film)

NBC News has fashioned a beautiful one-hour documentary exploring the landmarks of Shakespeare's life and the places that figured in his plays. As written and produced by Lou Hazam and as directed and pictorialized by crack cameraman Guy Blanchard, "Shakespeare: Soul Of An Age" emerged in its Friday night (30) presentation as a stunning cultural tapestry on the Bard.

More's the credit to this singularly effective hour production since it was "played" without an on-camera cast. But in the voice-over narration of Sir Ralph Richardson, in the voice-over declamations and soliloquies of Michael Redgrave and supporting actors, in its utilization of the English countryside, the sculptures, the paintings, the famed landmarks, the effigies and in the always effective and appropriate George Kleinsinger musical backgrounding, it achieved a graphic realism that intrigued throughout.

Filmed in the footsteps of the renowned Bard and the characters in his plays, this beautifully tinted display roamed the battlefields at Bosworth, penetrated the Tower of London, Agincourt and Harfleur in France, the coast of Wales, Glamis Castle, the streets of Windsor in an unusual spectacle of poetic sight and sound as it pursued the career of Shakespeare from his beginnings in Stratford, to London and back to Stratford. And at its conclusion, one could truly feel that for a fleeting moment he had relived history on location. *Rose.*

CLOSE-UP ON BIRTH CONTROL
Exec. Producer: Jim Guthro
Director: John Kennedy
60 Mins., Sun., 10 p.m.
CBC, from Toronto

This sometimes eye-popping symposium on birth control brought to the tv screen (a) a Toronto importer-dealer in contraceptives who said he'd sold a half to one billion to married couples before being criminally convicted on an allied charge—and is still selling them; (b) the K. of C. who instigated the complaint; (c) a Roman Catholic doctor from Boston who co-developed an oral contraceptive pill and contends it's "a natural method;" (d) a Jesuit priest who frowned on Catholic drugstore owners who sell contraceptives, but exonerated "simple employees" and said if the anti-birth-control law can't be enforced "it shouldn't be on the books;" (e) an Anglican bishop who outlined the virtual volte-face in that church's official attitude toward birth control in 40 years; (f) Canada's minister of justice, Donald Fleming, who outlined the law against selling and advertising contraceptives and spreading birth-control info, and its loophole—"no conviction if it can be proved that the public good was served;" (g) a rabbi, on the advisory council of a birth-control info clinic, who called the law "fatuous and contradictory;" (h) Oakley Dalgleish, editor-publisher of Toronto Globe & Mail, Canada's largest (and politically conservative) a.m., who called it "not a good law;" and several others.

The firstrate public-service show was skillfully directed by John Kennedy, with fine over-all production by Jim Guthro with well-handled editing and interviewing by George Ronald. CBC vet J. Frank Willis intro'd and bridged dispassionately—noting at start that some parents might consider the show unsuitable for children and that "Close-Up" did not question the beliefs of those who don't practice birth control. *Pay.*

ABC-TV's 'Leatherneck' War-Themed Spinoff

ABC-TV, now riding with three wartime sagas, will spin off a pilot of another possibility for next season. Show, titled "The Leathernecks," has been set for telecasting on "The Gallant Men." It stars Philip Carey, former star of the "Philip Marlowe" tv series.

Another pilot due for a spinoff on "The Gallant Men" is "Avalanche." They're all out of the Warner Bros. studio.

SOME NETWORK SHOWS IN WHICH AYER CLIENTS HAVE FULL OR SHARED SPONSORSHIP

EVENING

Bell Telephone Hour
Bell Science Series
Going My Way
Show of the Week
Alfred Hitchcock Hour
Mr. Ed
Gunsmoke
The Nurses
Jack Paar Show
Eleventh Hour
The Untouchables
77 Sunset Strip
Naked City
Ozzie and Harriet
Fair Exchange
It's a Man's World
Roy Rogers and Dale Evans
Saints and Sinners
Saturday Night at the Movies
Sunday Night Movie

DAYTIME

Calendar
I Love Lucy
The McCoys
Pete and Gladys
Secret Storm
Password
Love of Life
Jane Wyman Presents
Yours for a Song
Father Knows Best
Day in Court
Seven Keys
Who Do You Trust?
Merv Griffin Show

REGIONAL

ABC News Final
Make That Spare

N. W. AYER & SON, INC.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week three different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Defenders	KPIX	380,100	34
2.	Dr. Kildare	KRON	340,400	30
3.	Bonanza	KRON	341,400	31
4.	Perry Mason	KPIX	300,700	30
5.	Hazel	KRON	342,300	26
6.	Gladys; Opening Night	KPIX	290,100	34
7.	Gunsmoke	KPIX	282,100	27
8.	Father; Opening Night	KPIX	300,800	23
9.	Dick Powell	KRON	305,800	26
10.	Skelton; Comedy Spot	KPIX	300,300	30

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	218,200	18	Honeymooners	KRON	118,400
2.	Divorce Court (Sat. 6:00)	KRON	Storer	214,900	16	Marshal J., Wyatt Earp	KPIX	86,200
3.	Ripcord (Mon. 7:00)	KPIX	UA-TV	151,700	13	Science In Action	KRON	117,400
4.	Bugs Bunny (Tues. 7:30)	KGO	UAA	150,300	13	Laramie	KRON	153,200
5.	M Squad (Tues. 7:00)	KPIX	MCA	145,300	13	Sea Hunt	KRON	115,000
6.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	132,900	13	Biography	KRON	112,800
7.	Troubleshooters (Thurs. 6:30)	KRON	UA-TV	132,700	10	6:30 News; Fea. Rpt.; CBS News	KPIX	78,900
8.	Phil Silvers (Thurs. 7:00)	KRON	CBS	131,000	9	Across 7 Seas	KPIX	113,100
9.	Frontier Circus; Fair; P. Mason (Thurs. 7:30)	KPIX	MCA	125,400	12	Wide Country	KRON	218,100
10.	Biography (Wed. 7:00)	KRON	Official	118,800	10	One Step Beyond	KPIX	132,900

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	WRCV	611,000	33
2.	Hazel	WRCV	501,100	28
3.	Donna Reed	WFIL	570,400	29
4.	Naked City	WFIL	566,000	31
5.	Price Is Right	WRCV	524,000	26
6.	Dr. Kildare	WRCV	521,400	29
7.	Secret; Opening Night	WCAU	518,000	28
8.	My 3 Sons	WFIL	486,000	24
9.	Father; Opening Night	WCAU	484,300	26
10.	Virginian	WRCV	476,900	25

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Bugs Bunny (Tues. 7:30)	WFIL	UAA	371,200	19	Marshal Dillon	WCAU	234,300
2.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	306,800	15	7 Report, CBS News	WCAU	226,000
3.	Beachcomber (Wed. 7:00)	WRCV	ITC	303,000	13	7 Report, CBS News	WCAU	230,000
4.	Target (Fri. 10:00)	WFIL	UA-TV	300,400	14	Twilight; Exchange	WCAU	290,400
						Paar; Campaign Cand.	WRCV	290,000
5.	Everglades (Fri. 7:00)	WRCV	UA-TV	283,200	11	7 Report, CBS News	WCAU	158,400
6.	Ripcord (Thurs. 7:00)	WRCV	UA-TV	251,800	14	Newsr'l; Wea.; ABC News	WFIL	178,300
7.	Popeye (Mon.-Fri. 5:30)	WFIL	UAA	244,100	15	Early Show	WCAU	188,300
8.	Calvin & Colonel (Sat. 7:30)	WFIL	MCA	241,000	13	Perry Mason	WCAU	300,000
9.	Whirlybirds; NCAA FB (Sat. 5:00)	WCAU	CBS	223,400	12	Wide World Sports	WFIL	125,000
10.	Huckleberry Hound (Thurs. 5:00)	WFIL	Screen Gems	213,500	14	Life of Riley	WCAU	137,400

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	KYW	317,400	31
2.	Naked City	WEWS	312,700	31
3.	Ben Casey	WEWS	310,000	35
4.	New Breed	WEWS	287,100	28
5.	77 Sunset Strip	WEWS	284,700	26
6.	Dr. Kildare	KYW	283,000	27
7.	Flintstones	WEWS	277,100	23
8.	Hazel	KYW	276,300	29
9.	Int'l. Showtime	KYW	265,300	21
10.	Saints & Sinners	KYW	260,900	26

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	274,000	28	City Camera; Sports; CBS News	WJW	106,000
2.	Shannon (Fri. 10:30)	WEWS	Screen Gems	231,500	20	Open Circuit; Paar	KYW	150,000
3.	Third Man (Fri. 10:00)	WEWS	NTA	217,400	19	Project 20; Paar	KYW	230,000
4.	Adv. in Paradise (Thurs. 10:30)	WJW	20 Fox-TV	214,000	23	Mitch; Andy Williams	KYW	218,500
5.	Bugs Bunny (Tues. 7:30)	WEWS	UAA	196,300	17	Tightrope; L. Young	WJW	134,000
6.	Expedition (Tues. 8:30)	WEWS	ABC Films	198,300	17	Dick Powell	KYW	308,800
7.	Diamonds; Nurses (Thurs. 9:30)	WJW	UA-TV	182,100	19	Hazel	KYW	276,500
8.	Keyhole; Jack Benny (Tues. 9:30)	WJW	UA-TV	174,800	16	Dick Powell	KYW	308,800
9.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	167,000	14	Quarter Back Club	WEWS	140,500
10.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	143,000	13	City Camera; Sports; CBS News	WJW	145,000

Television Reviews

Continued from page 30

law enforcement agencies. Others were not so provocative. Delivery was in some cases far too slow and was was said not especially significant.

Narration, well written by George Cape, was authoritatively delivered by Don Brasher and the editorial was plainly stated by Bob Cochrane who said that the station suggests that we take a "new hard look at the police-community relations as the most promising method of improving the situation."

"Signal F" is one step in that direction. Film was repeated later in week and print is available to interested organizations or groups. *Luce.*

NATIONAL NEWS
With Charles Lynch, Ab Douglas, Baden Langton, Peter Jennings
Producer: Jean Pouliot
10 Mins.; daily, 10:30 p.m.
CTV, from Ottawa

CTV's national news shows—one for weekend, the other for the working days—have gained big attention via two main principles: an informal, chatty style, and the use of gabbers who are also reporters and writers of the news they voice. On Saturdays and Sundays, CTV's national news goes to the web with Charles Lynch, chief of the Southam News Bureau, and Ab Douglas, CTV staffer. The other days, Baden Langton and Peter Jennings, also staffers, handle the shows. All but Jennings are members of the Parliamentary Press Gallery in Ottawa and when they speak on the air, they speak with the authority of reporters who have collected the items they are using.

When CTV preemed its news shows late in Oct., it used a format based on, but not copying, the Huntley-Brinkley idea. Both weekday and weekend shows originate in CJOH-TV studios in Ottawa with close liaison with the news staffs of stations affiliated with the CTV web, and carrying its news. The shows' designers studied the weaknesses and strengths of the veteran news airers of CTV's competitor, the Canadian Broadcasting Corp. The result is a strong rapport between news gabber and viewer and this, added to the authority of gabber who is also reporter, brings big attention.

Newscasts are backed by huge photo blowups of the people and tape when available. Show is newsevents concerned plus film and is balanced for impact and includes news-feature bits such as weekend departments covering big items of the previous days and stories that can be expected to be big in the coming week. *Gorm.*

DIALOG
With Ralph McGill-Paul Shields
Director: Frank Rushton
Producers: Shields-Rushton
30 Mins., Wed. 8 p.m.
WAGA-TV, Atlanta

This was the second stanza in this series, which gives this Storer outlet's regular program, "Reporter's Notebook," a respite and the viewers a change of pace. Subject of this one found staffer Paul Shields quizzing Ralph McGill, publisher of The Atlanta Constitution and a controversial figure because, for the most part, of his liberalism.

McGill lacks a lot as an orator, but he projected well in front of the microphone and, to the surprise of many who do not see eye-to-eye with his writings in daily front page column in the Constitution, plus syndicated, exudes a charm that few suspected he possessed.

Shields set the talkfest wheels in motion with his introductory remarks about McGill being a man who has been "both damned and praised," and during the next half-hour they batted this around from both angles, with McGill, doing a lot of personal soul-searching.

With gentle prodding from Shields, McGill, a Pulitzer Prize winner, expanded on his "liberalism," explaining that the liberal tag is misapplied more often than not. Shields made no attempt at splashy dialog and when his subject got into the swing of things he let him go right ahead.

The simplicity of the format, with excellent camera work, makes "Dialog" an excellent program. Atlanta, like many other cities of a million plus population, can produce personalities of McGill's calibre and other stations would do well to just plain appropriate WAGA's idea and format. *Luce.*

N.Y. Educ'l TV

Continued from page 26

This probably should be known by Feb. 1.

Dr. Starlin proposed a four-phase program to be developed concurrently over the next five years. The first phase would be establishment of eight to 12 open-channel stations along the State Thruway route, with connecting two-way microwave connections.

Second phase would be the establishment of seven open-channel stations at larger centers, with interconnection by one-way microwave relays. Third phase: the opening of 12 additional open-channel outlets, in smaller cities; fourth, low-power translator outlets, to supply coverage in more isolated areas.

ACLU's 'Blacklist' Protest

Continued from page 19

programs, and that to attempt to do so would be illegal censorship."

Pemberton quarrels with this interpretation of FCC function on behalf of the ACLU. Following is verbatim from his letter of Nov. 30:

"In our opinion, the issue is not whether or not a station licensee should carry the Weavers or any other particular program. Rather, it is whether it is in the public interest for a station or network to apply a political test or qualification to determine who will or will not be allowed to perform. For the FCC to declare such a criterion improper would no more be censorship than is the FCC policy of considering "balanced programming" in its license renewal proceedings. In each case, the policy is aimed at a general defect and does not require or preclude specific presentations.

"We believe that the imposition of political qualifications as a condition of employment is discriminatory and contrary to the ideals of a free society as set forth in the Bill of Rights. Such qualifications can be justified only by a showing that the position involved is directly related to national security, i.e., is "sensitive." Experience has shown that, if allowed to go unchecked, "blacklisting tends strongly to stifle unorthodox speech and belief, as persons become unwilling to jeopardize their chances of employment.

"Public entertainment is not equivalent to "sensitive" positions in government or defense work. It is inconceivable that a performer could threaten national security by earning his living in full hearing and view of the public on radio and television. The net result of political affidavit requirements is to deny the public talented entertainment and, in many cases, important information and to inhibit the freedom of thought, belief and association of all those in the entertainment field, without countervailing gain to the society. . .

"The Weavers case is one aspect of blacklisting, which the Union has vigorously opposed over the years as violative of the First Amendment's right of free expression and association. The fact that blacklisting no longer receives the public attention it did in the early 50's is no proof that the practice has ceased. It is no secret that the abuse has been institutionalized and made part of the administrative machinery of program casting. If the FCC were to act in the Weavers case, in the manner we have indicated, it would serve to point up the generic blacklisting problem which so seriously intrudes on vital First Amendment guarantees."

Blees Exits Selmur

Hollywood, Dec. 4.

Producer Robert Blees has exited Selmur Productions, where he produced its "Combat!" series. Selmur and Blees agreed on settlement of his pact, which includes full payment for all coin due him.

He joined the company last April 1 to produce the war series which is on ABC-TV. Exec producer is Selig Seligman, prexy of Selmur. No replacement for Blees is planned. Instead Seligman will use various producers now turning out segments of the show, including Bob Altman, Burt Kennedy and Richard Maibaum.

"Wow!"

"What a figure!"

"Sensational!"

39.9! And again all eyes are on Channel 2!

The Thanksgiving Eve showing of "Mister Roberts" on the Schaefer Award Theatre zoomed to the highest rating ever achieved by a feature picture on New York television, according to both Nielsen and Arbitron. Broadcast from 11:15pm to 1:27am, far later than usual peak viewing hours, this classic from Seven Arts Associated commanded a 39.9 Nielsen average rating...with a mighty 80 per cent share of audience. More than 4 million people stayed up far past midnight to watch "Mister Roberts" on Channel 2!

This 21-gun reception—another historic "first" for Channel 2—proves again that, now as always, New York's center of attraction is the number one television station, CBS Owned **WCBS-TV**

First You Dump, Then Grind

Continued from page 31

little if any opposition appears to be on tap when the network brass sit down with the tv affils today (Wed.) for their annual meeting and summing up at the Americana Hotel, N.Y.

But other sectors along Madison Ave., in evaluating such a heavy dedication of prime network time to features, were inclined to look askance at the practice. They were quick to point out that it wasn't too many years back when Gen. David Sarnoff, at an affiliate convention in Miami, voiced strong opposition to converting networks into grind houses with the use of canned product and left no doubt of his championing of live or made-for-tv product. Similarly, they point to the more recent espousal of NBC board chairman Bob Sarnoff and the other network heads, in their testimony at the FCC network hearings, deploring the advent of pay-tv on the grounds that the medium would displace the exhibitor in grabbing up all first-run Hollywood films. Yet how, they ask, is this any different from "free network tv" in turning over so much of its prime time to features?

CBS continues to stand pat in shunning theatricals, preferring to let the others grind 'em out. (Its New York flagship, WCBS-TV, has perhaps the most enviable backlog of attractions in all of television.) It's true that a year or so ago CBS was seriously considering a prime time feature library for the '62-'63 Thursday night schedule (at a time when Thursday was a complete disaster for the web), but after long 20th floor huddles at 485 Madison, Paley came in with an emphatic nix, preferring to take a gamble in programming the night with made-for-tv product.

One of the big reasons CBS has managed to stave off the move to features stems from the fact that the network has insured itself with a sufficiency of "standby" product in case of emergency (whereas the Monday night salvage left NBC hanging high and dry). When the old Jackie Gleason show ran into early season trouble, CBS had 13 "Rawhides" in the can, ready to go. More recently the network had put into production a full season of "Defenders" on a stand-by basis. And this season, with the scheduled demise of "Fair Exchange," CBS has 13 "Twilight Zones" standing in the wings.

ABC-TV this season has been running feature films Sunday nights 8 to 10 o'clock, but on the whole they haven't been strong enough to pull hefty Nielsens, and the chances are the Sunday movies won't be around next season. However, the ABC brass thinks along lines of flexibility and it might well be, if the network obtains access to a stronger library, the policy could be shifted to another evening.

NBC's FBI Citation

NBC Radio yesterday (Tues.) became the first broadcasting outfit to receive an FBI citation.

Radio affils got a boot out of FBI assistant director Cartha D. De Loach who, on behalf of his boss J. Edgar Hoover, acknowledged the help the Feds have gotten from two NBC Radio stanzas, "National Alert" and "Know Your FBI."

"Alert," according to De Loach, has "assisted in flushing criminals from their hiding places where they sought anonymity."

NBC-AM Affils Elect

The NBC Radio affiliates yesterday (Tues.) elected Lyell Bremser of KFAB, Omaha, chairman of their executive committee. He succeeds William Grant of KOA, Denver.

Thomas Carr of WBAL, Baltimore, was elected committee secretary.

Omaha—E. Mitchell Shulman becomes manager of public service and promotion for KETV here.

DENISE DARCEL

Guest Stars Tonight

"NAKED CITY"

ABC-TV—10 P.M.

Currently Starring in

"The Fabulous Follies"

at The MEADOWBROOK, New Jersey

TV Direction: ABNER J. GRESHLER

Bookings: WILLIAM MORRIS AGENCY

NBC Assures TV Affils Of Continued Baseball Allegiance on Weekends

After nearly giving up baseball last year for keeps, NBC-TV went ahead and made a 36-game weekend deal to cover home games by the five top teams in the National League last season and by two American League clubs.

This information about a Saturday-Sunday baseball schedule will be given NBC affiliates today (Wed.), and it is expected to give many of them in the smaller markets a particular boost. While the major league cities (i.e., the big cities) will be blacked out, the rest of the country on the NBC lineup will get the games. The National League teams as they finished last year in the standings are the Frisco Giants, L. A. Dodgers, Cincy Reds, Milwaukee Braves and Pittsburgh Pirates. Two American League clubs involved in the NBC deal are the Chicago White Sox and the Cleveland Indians.

This is the seventh consecutive year that NBC has carried the major league weekend games. Season begins for the web on Saturday, April 13, and ends Sunday, Sept. 29.

Last year NBC almost gave up the games because the sponsorships, due to the major-league market blackouts were hard to come by and, presumably, still are. However, affiliates eat up baseball and if NBC can't sell the sport nationally, it can always turned to co-op sale which gives the locals a greater part of the dollar.

NBC Radio Skeds New Concert Segs

NBC Radio is going concert-happy. Web is adding two more concert series, each 25 minutes long and on a weekly basis, and is going to keep the original 30-minute series on the air too.

Affils at the Hotel Americana were told yesterday (Tues.) that the radio web plans a series of (at least 120 tapes from the Boston Symphony under Erich Leinsdorf and a similar series from the Transylvania Symphony of the Brevard Music Center in N.C.

The new shows are slated to start after the first of the year. The Transylvania group goes into a Tuesday 9:05-10 p.m. slot and Boston is slated for Wednesdays in the same hour. With Interlochen, Mich., symph holding down its present Monday night 30-minutes on NBC Radio, after the first of the year, there will be concerts on Monday, Tuesday and Wednesdays.

Evidently, the network gets a fair pickup from affils on Interlochen. One NBC source listed at least 75 stations at last count, and this presumably spurred the web to feed even more.

Besides the concertizing of three of the five weeknights, NBC Radio told affils it also plans bolstering "Monitor" on weekends with new segs done in cooperation with the Federal Bar Assn. Bill McDaniel, web topper, said: "It will run the gamut from the Secret Service to the Bureau of Narcotics." (It would seem that NBC was spurred to go into coverage of these agencies by the FBI award it received this week.)

Inside Stuff—Radio-TV

As expected, educational tv stations elsewhere in the country are nettled by the sudden "discovery" of ETV by the national press now that New York City has an outlet in WNDT. Their beef is that the national magazines which base in New York tend to reflect the realities of Gotham rather than the rest of the country.

In an article in the Dec. issue of Chicago Scene Magazine, Edward L. Morris, director of development and public relations for the Chi ETVer, WTTW, angrily writes, "Wonder of wonders, New York finally has an educational tele station and its general manager has been acclaimed a pundit after six weeks on the air. Magazine articles are full of what New York is going to do. The latest piece in Newsweek describes typical programming, the best of which Chicago has been seeing for eight years . . . ETV is being praised in New York, though a fledgling, while its proven ability in Chicago, San Francisco and even East Lansing is being ignored."

Morris says further, "national magazines are discovering educational television the way a tourist writes a book about Russia after a six day visit."

Coast's Beverly Hilton Hotel and N.Y.'s Toots Shor's are the joint scenes for tomorrow's (Thurs.) annual Writers Guild Script Awards dinner.

Howard Lindsay will present the awards to N.Y. winners. Six categories are up for awards—best dramatic anthology, best episodic drama, best adaptation of material from other media, best comedy-variety script; best documentary and best radio script (regardless of type). Nominees come from shows of all lengths within each of the six categories.

For the meeting tomorrow night at Shor's 52d St. eatery, the WGA has lined up a rather extensive entertainment—Eddie Bracken, Paul Dooley, Shari Lewis, Julius Monk, Meg Myles, Ann Thomas, Milt Kamen, Alan Alda, Earl Doud, Bill Altman, Harry Reasoner with Peter Lind Hayes emceeing. Sketches were penned by Herb Sargent, Ben Joelson, Saul Turteltaub, Carl Reiner and Aaron Rubin and, as director, the Guild got Lawrence Kasha.

ABC-TV's "Voice of Firestone" will originate from the Waldorf-Astoria ballroom in N.Y. Jan. 13 during ceremonies at which composer Richard Rodgers will receive the annual Mary MacArthur Award, established in memory of Helen Hayes' young daughter, who died of polio. Scheduled for Oct. 21, the presentation was postponed in order to take advantage of the offer to tie-in "Voice of Firestone" with the award made by Harvey S. Firestone Jr., head of the sponsoring firm.

Award in the past has gone to Alfred Lunt and Lynn Fontanne, Clare Boothe Luce and Dore Schary.

Newsmen's dispatches from the Indo-China front are beginning to bring back memories to CBS News editors, who have worked over war dispatches, time and time again.

Rommik Leicht, shooting CBS News telefilm at the Tezpur front, in one of his dispatches, cabled that the situation is "extremely serious." The "bulk of the press," he said, "including several cameramen, already left. Still holding presently," the cable added, "Hope you insured me adequately."

In the VARIETY-ARB syndication chart last week, there was an inadvertent error in the rundown of the top 10 network shows in the Cleveland market. The rundown should have given WEWS seven out of the top 10 shows, instead of five.

The corrected rundown for the Sept. 14-27 period is as follows: 1. "Bonanza," station KYW; 2. "Naked City," WEWS; 3. "Ben Casey," WEWS; 4. "Donna Reed," WEWS; 5. "New Breed," WEWS; 6. "77 Sunset Strip," WEWS; 7. "Dr. Kildare," KYW; 8. "Flintstones," WEWS; 9. "Hazel," KYW; 10. "Ozzie & Harriet," WEWS.

Two Bobs

Continued from page 30

followed were years of travail, during which, for a period, the two Bobs were reduced to third place status in the intramural network sweepstakes.

But the NBC homecoming in '61 was one of the top industry stories of the year, spilling over into '62 and this year's gathering of the affils.

If the ratings fail to give NBC preeminence, there's not too great concern about this, for, as one key affil member put it: "Take away 'Lucy' and take away a flukey entry, 'Beverly Hillbillies' and night for night, give or take a point or two, on the fluctuating Nielsens, NBC can match its programming with its best rival. For diversification in programming, we like it better over on our side."

If there were some pre-convention jitters about the NBC Monday night schedule going down the drain, with the network resorting to movies for the balance of the season, these fears, too, were allayed by the affils in their knowledge of the [illegible] [illegible] NBC will [illegible] the entire evening with made-for-tv programming.)

YOUNG MAN DESIRES [illegible] POSITION IN AGENT'S OFFICE

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Plaza 7-[illegible]

ROLLS ROYCE

[illegible]

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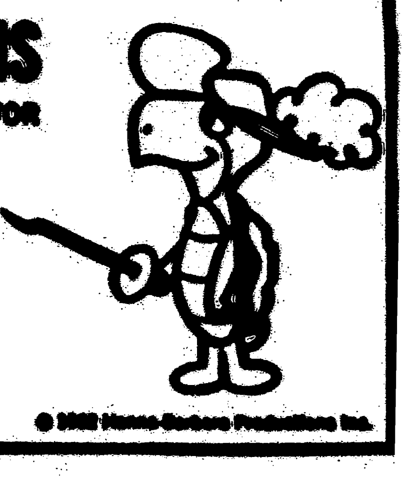

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Moscow TV & U.S. Image

Continued from page 30

presented soon over Moscow Television.

Other than these "rare" documentaries, nothing about the United States is "shown" to the Russian people. Every now and then, to drive home a specific propaganda point, a short film clip about anti-bomb pacifists in front of the White House is shown, or some "Viva Cuba" types marching across the street from the United Nations.

"Talking" or "reading" about America is more flexible. Moscow Radio frequently features editorials about unemployment in America last year. Moscow Radio presented an edited rendition of CBS' "A Harvest of Shame," making frequent references to Edward R. Murrow, then as now Director of the USIA, or Pentagon-inspired "plots" against the peace of the world, or the "perfidy" of the State Department in almost any part of the globe.

"Reading" about America is easier than "talking" about it. American plays are sometimes presented along Moscow's Broadway, and American literature is very popular. Moreover, as a result of the cultural exchange program, encouraged by Khrushchev's policy of "peaceful coexistence," aspects of American culture can be appreciated in the Soviet Union. Right now, for example, the New York City Ballet is a touring sensation—so, too, the Robert Shaw Chorale.

But, despite this increasing exposure to the United States, the fact remains that the Russian people learn pitifully little about America from their radio and television; and the little they do learn is distorted beyond recognition. They would like to learn more—much more. They are profoundly curious about life abroad. But, the State Committee on Radio and Television, a reasonably new and important cog in the Soviet bureaucracy, under the control of Mikhail Kharlamov, former head of the Press Department of the Soviet Foreign Ministry, obviously wants to keep television coverage of America to an absolute minimum. It apparently understands the old Confucian saying about one picture being worth more than a thousand words, and so it talks a good deal about expanding contacts with foreign television companies, and exchanges of films and programs, but it does very little about it. (The problem of American television in Russia is just the reverse: it would love to do more but is deliberately handicapped by bureaucracy, inefficiency and suspicion, and by a practice of playing one competing American network off against another.)

It is a constantly recurring miracle that the Russian people, based solely on what they can "see" about America, and occasionally "hear" about it, do not hate the Americans they meet—but they do not. Far from it. They admire them. They like them. And "Along the Dark Path" notwithstanding, they very much enjoy seeing American tourists in their country, greeting American officials, and reading about America in some not entirely black-and-white newspaper accounts.

NEGRO DEEJAYS

If your air presentation meets these qualifications, were interested in you for a top job in the top five markets. (1) Voice: bright, warm, with no traceable accent, regional or otherwise. (2) Shows: not just time and temperature but interesting or humorous in nature. (3) Production: tight and fast. Mail your tape and background notes posthaste to Box V-3996 Variety, 154 W. 46th St., New York 36.

Mgt: William Morris Agency

'11th Hour'

Continued from page 30

adults. From our state and national offices, and from individual members there have gone strong protests to NBC. In return we and others have received several oral assurances and some written statements that the series was going to become more authentic, but that has not proved to be the case."

NBC categorically denied that it had given any assurances to APA to the effect that the show would become "more authentic." The only assurance the network said it gave was that it "wanted to cooperate fully, as it had been doing, in all matters relating to medical care portrayed in the series."

The APA also raised some questions about the screening system employed on the show whereby professionals can comment on the scripts in advance. Charging that no such workable system had been provided, the APA said it was withdrawing its representative from the show's panel of consultants.

NBC counterblasted with the charge that the APA had not become interested in the show until Oct. 11, after the series' starting date, and only then did its board vote to appoint one of its members, Dr. Eliot Rodnick, to consult with the producers. Dr. Rodnick, however, was already serving on the panel of advisory specialists set up by the AMA. In that capacity, NBC pointed out that Dr. Rodnick was in a position to make known his views on all scripts under consideration.

NBC stated that while existing arrangements "should satisfy any legitimate requirements" that the APA demands, "it would appear that the Association is interested primarily in advancing the status of psychologists, as, for example, in one request that they always be addressed as 'doctor'."

NBC's statement also said that "it would appear that APA's effort to discredit 'The Eleventh Hour' springs from that Association's running controversy with the medical and psychiatric profession over the role of the non-medical psychologist vis-a-vis the psychiatrist in the field of psychotherapy."

TV Followups

Continued from page 30

his love of the theatre because it was the medium where he could best communicate with the audience. (Concerts fitted into this, too.) He said he kept his tv work down not because he didn't respect the medium, but because he did. He said that it was still a new medium of expression and that he'd come to video when he felt that he had something to say and an interesting way in which to present it. "I will not get involved with anything that disturbs my creative flow," he added.

He mentioned that he turned to singing after studying to be an actor because acting jobs were hard to find and being a Negro made it harder. He also added that he does not like to be labelled calypso singer or folk singer. "I try to resist the forces that try to put me in a cubbyhole," he added.

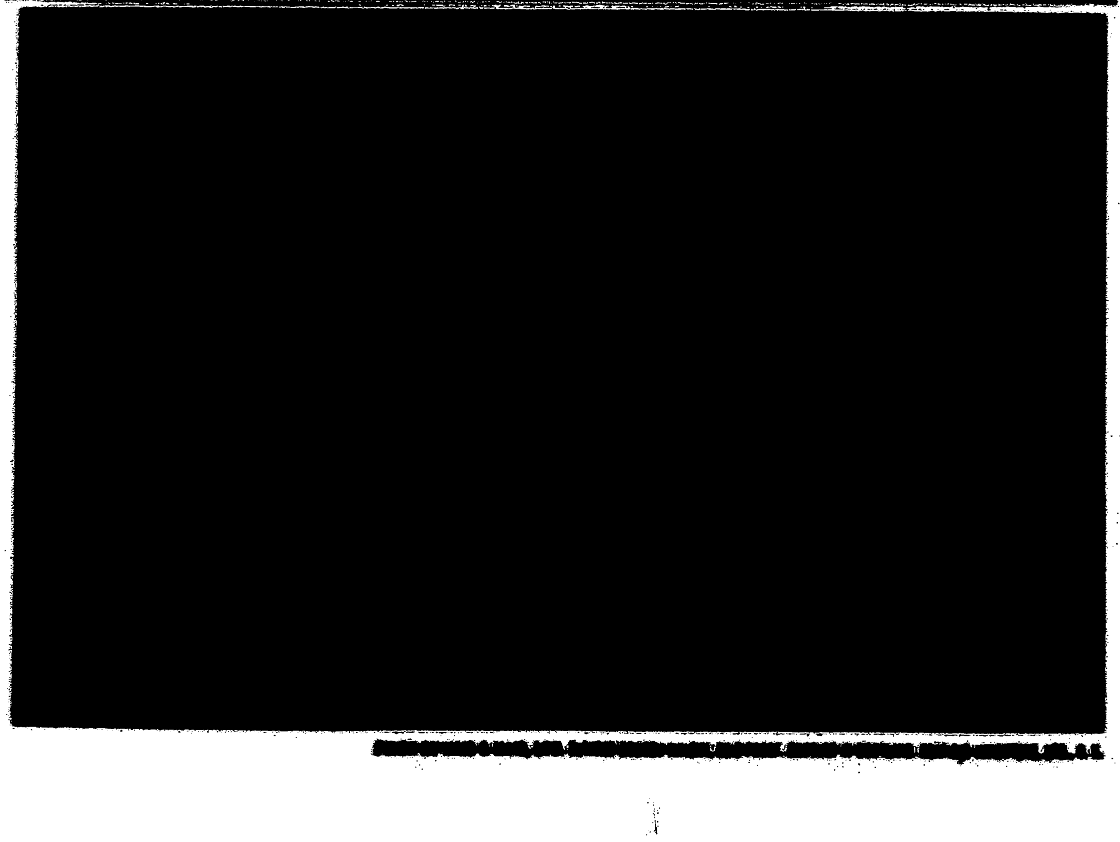
The session wound up with Belafonte singing "Try To Remember," a tune from the off-Broadway musical "Fantasticks." It was preceded with a solid plug for the off-Broadway movement and the song's writers Tom Jones and Harvey Schmidt. The CBS orch, usually under the baton of Alfredo Antonini, was conducted by Robert de Cormier, a longtime associate of Belafonte's, and he knew just what to do.

Gros.

CBS-TV O&O's

Continued from page 28

WCAU-TV and WBBM-TV have been presenting shows similar in concept to the "Repertoire Workshop" series locally in an effort to develop programs for the exchange. WCAU-TV recently broadcast a one-act play by Jules Feiffer, "Crawling Around," which featured actors from the Philadelphia Drama Guild. WBBM-TV is continuing to present its series and is working on several projects to be presented as part of "Repertoire Workshop." An original script is in the works for one of the Chicago outlets.



D.C.'s Sweeping TV Reforms

Continued from page 1

relieve FCC of many present details and headaches of regulation by carrying out cooperative self-regulation.

—FCC should have authority to regulate networks. (FCC, with Commissioner Rosel Hyde dissenting, has previously advocated a new law empowering it to regulate the webs. But the Commission asked Congress to defer action on such a bill until Bryant's network study was completed. Bryant again recommends such authority.)

FCC 'Dept. of Networks'

—A permanent network affairs office should be set up within FCC to keep a close eye on all web problems and practices.

—Television networks should be pushed as hard as they can to do two things:

1. Set up the machinery for a fair hearing on both sides when creative talent complains that advertisers have made unjustified demands regarding the content of particular programs; and (2) find a method for devising a lower advertising scale for desirable programs which appeal only to a smaller and selective audience.

—The present network system, for all its faults, is in the public interest and should continue as a commercial venture based on advertising revenues, according to a significant finding by Bryant.

Bryant has finished only the first volume of a two-volume report, placing it into the hands of the FCC only a few days ago. Efforts had been made to keep it a secret until the second volume, expected to run 1,000 pages or more, is completed.

But it leaked.

Bryant, in public hearing in various cities spanning about a year and a half, listened to representatives of writers, producers, directors, advertising agencies, advertisers themselves and finally top officials of all three webs.

His findings and recommendations are subject to further FCC action later. The Commission, after poring over his report once it is completed, will undoubtedly make legislative proposals to Congress. It would seem obvious that the FCC will ask the next session of Congress to legislate authority for network regulation, since the Commission has previously supported such a law.

Too Much Program Control

Heart of Bryant's report is that while networks are desirable from the public interest standpoint both socially and economically, they have taken all significant control of programming away from affiliates, on one hand, and from creative talent not owned or controlled by the webs themselves on the other.

Bryant's recommendations were shaped to give affiliates a bigger voice over programming and to make it possible for independent producers to have a chance to get shows back on the nets. (There was one instance found by Bryant where a large advertiser liked a show offered by an independent producer, bankrolled a $100,000 pilot and then couldn't find any network which would schedule the show.)

His pet recommendation is perhaps the new idea in a broadcasting trade association. Bryant obviously views NAB as spineless and ineffective.

In its place he would, with FCC supervision, set up an industry association capable of engaging in self-regulation of broadcast licensees and networks. Congress would have to pass a law to make such an association possible.

Here is how it would work if Congress approved such a law.

FCC would invite the industry to draw up a plan for such an association. This would be submitted to the commission which would offer suggestions and whatever changes FCC felt should be made.

Then the association could be created. A code would be drawn up, also requiring the approval of FCC.

All licensees and networks would be required to be members of the association and abide by its rules of conduct and its code. The association could fine a wayward member or kick it out of the association. Expulsion would automatically cause revocation of its license by FCC.

But any licensee forced out of the association would have the right to appeal such expulsion to the commission itself. FCC would hear both sides.

The Point of Wall

It would:

—Relieve FCC of considerable details in regulating licensees and watching them.

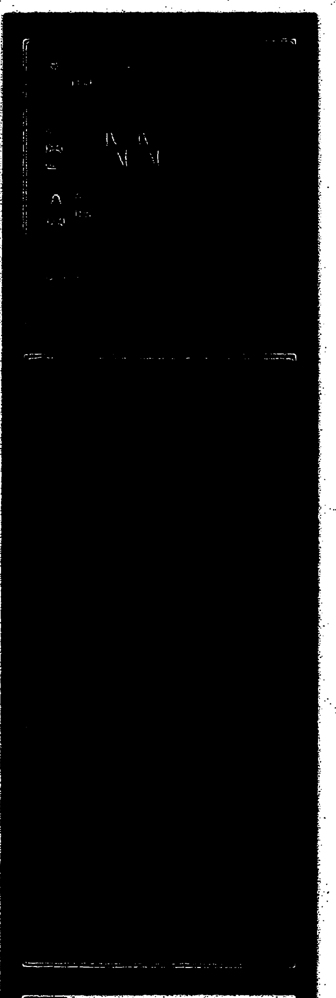
—Theoretically create a new situation within the industry where individual licensees could, with considerable influence and power, get to networks effectively on the subject of programming. Bryant evidently feels that such an association could do something FCC can't do under the law and perhaps the constitution; namely, censor web programming.

—With teeth, through a tough, enforceable code (unlike NAB's) stop overcommercialization both in radio and tv.

—Write the death sentence to excessive crime and violence on tv programming through its code. This is a problem which has always been extremely sensitive for FCC to handle, Webster's definition of censorship being what it is.

—Put props under other unwieldy regulatory problems now plaguing FCC.

In a different way (because the problems are different) these are the sort of things the National Assn. of Securities Dealers have taken over the hands of the securities and exchange commission. Bryant patterned the new broadcasting association along that line, and for good reason.



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FILMS
[illegible]
[illegible]

WBZ-TV

Continued from page 30

ington Wed. (28), a Justic Department spokesman fired back by issuing a lengthy statement delineating the department's activities in Mass. in recent months.

By the time the second forum was aired, political columnists and man-about-town columnists were penning their observations while editorial pages (from Lewiston, Maine to Cape Cod) were generally acclaiming the "Focal Point" discussions.

Perhaps the highest tribute came from the highly respected editorial pages of The Pilot, official organ of the Boston Catholic Archdiocese. Stated The Pilot, in part: "The presentation ... is likely to be one that ...

[illegible]

Jerry Lewis Deal

Continued from page 31

[illegible]

Collins Amends

Continued from page 29

... back to ... days when the seeds of freedom were ... in America."

Woven throughout the entire ... of American ... independence ... that ... the right to speak one's mind," he added.

When colonial and revolutionary America became dependent on the circulation of printed matter, "the right to free speech thus became inexorably interwoven with the right of a free press," Collins went on to say.

Once the rights of speech and press were firmly implanted, the right to hear and see developed into "an essential part of a free society," he continued.

The sum total of these freedoms on Collins' historical adding machine was "the right of communications."

FCC Taps Wm. Ray

Washington, Dec. 4.

The FCC has named William Ray chief of its Broadcast Bureau's Complaints & Compliance Division. He succeeds John C. Harrington who has become assistant general counsel.

A broadcast news veteran, Ray has been with the commission since September, 1961 as a Complaints & Compliance investigator on temporary appointment.

Prior to that Ray spent 28 years in broadcasting, 26 of them with NBC. His only non-NBC stint was as owner-manager of KASI in Ames, Iowa, in the two years preceding his joining FCC.

His NBC years were in local and network radio and television news, all in Chicago.

Off-Web Ratings

Continued from page 26

(Only Hollywood post-'48 major pix still withheld from the tv market are those of Paramount and Universal.)

Firestone did herald initial ratings in San Francisco, where KGO-TV, an indie there, bought three off-network properties and coupled them with features under a "Big Show" title umbrella. Initial ratings, according to Firestone, brought the station from ratings in the neighborhood of two to ratings of eight in the 5 to 7 p.m. period.

Golden, Firestone and others agreed, though, that the more definitive rating picture will come in December.

Did B'casters Help Incite Ole Miss Riots? FCC Readying a Report

Washington, Dec. 4.

The FCC has finished its investigation of allegations that radio and tv stations helped the tension pot boil at Ole Miss.

FCC "in close coordination with Justice Dept." is now preparing a report on its on-the-scene study of 25 unidentified stations in 12 Mississippi cities.

Investigation began, according to Commission spokesman, after "numerous complaints were received from both whites and Negroes" that some stations helped incite the riots which welcomed Negro student James Meredith's enrollment at the Univ. of Mississippi.

Among the charges were that "station facilities were used to incite racial riots, that stations failed to balance news or let both sides be heard and that walkie talkies were illegally used by some rioters."

Baytown, Tex. — KWBA is the latest outlet in the state to change its musical format to that of a full-time country music station. Bob Wolf, Ty Conners and Bob Delcoure are members of the disk jockey staff.

More for Your Money

NEW HIGH DIVIDEND

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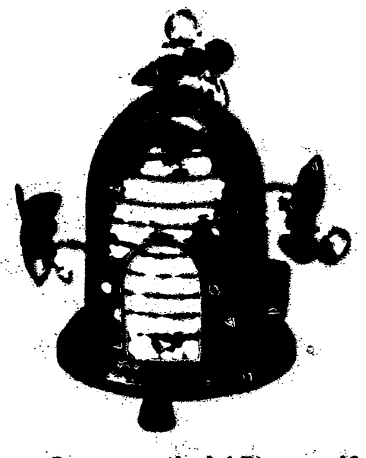

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Hurry In to Open Your Savings Account
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From The Production Centres

Continued from page 30

WRC-TV is telecasting National Symphony Orchestra concert in honor of the late Eleanor Roosevelt ... WTOP-TV-radio and Washington Junior Chamber of Commerce promoting "Dollars for Orphans" Christmas drive.

IN LONDON . . .

Associated TV's Stephen Wade gets this year's C.P. Robertson Memorial [illegible] for most successfully interpreting the Royal Air Force to the p[illegible] ... BBC-TV series "Lake Music" starts shedded four weekly slot [illegible] 12 first starring Matt Monro and Joe Brown . . . Young & Rubicam [illegible] Ron Ingman quit chairmanship of the Commercial TV C[illegible] [illegible] on Redhead joining BBC-TV's "Tonight" mag program [illegible] quarter on Jan. 1 ... Prof. Sir Willis Jackson is the new ch[illegible] of the Television Advisory Committee ... John Temple has [illegible] senior promotion writer for Scottish TV . . . Norman Hoskins [illegible] to deputy publicity controller of AR-TV.

IN PHILADELPHIA . . .

TRAC (Television Radio and Advertisers Club) will hold its first Christmas [illegible] Dec. 13 ... Dick Sheehan, manager of comedian Cary Morley, and Jack Hein, New York tv producer, have incorporated here to form [illegible] television packaging firm, with a game-type show in the works ... For second consecutive year, WRCA-TV has been named a winner of the National Safety Council's "Public Interest Award" ... William [illegible]very, formerly with WNHC New Haven, has been named assistant to the sales manager of WFIL-TV ... Gilbert H. Thompson has joined the WFIL-TV sales organization as an account exec ... Joe Moran, all-night deejay on WIP's "Dawn Patrol," has turned two hours of the show into a beep phone gabfest ... John F. Wade appointed director of research for the WFIL-TV and radio stations ... Gene Litt, WCAU radio general sales manager, is in New York this week for CBS Radio spot sales conference.

IN ST. LOUIS . . .

Lois Wittig has received the nod to hostess KTVI-TV's early morn "Romper Room" show. She will replace Joan Pirtle, who is leaving the post to smooth the path towards adoption of a child . . . Comic Jan Murray played to excellent crowds at the Chase Club. "All that exposure on those tv quiz show brought 'em in" said Murray ... Imogene Coca's musical revue, "Standing Room Only," playing a two-week stint at the Sheraton-Jefferson Hotel's supper theatre ... Robert Keeshan, tv's "Capt. Kangaroo," will appear with the St. Louis Symphony Orchestra in a special concert for children on Sunday (16) at Kiel Aud.

Radio stations KADY and KADI-FM were sold last week to a corporation headed by Rodney Erickson of station WONS in Syracuse. Fred L. Morrison will leave CBS spot sales in New York to take over as general manager at KADY ... Bob Newhart will appear as guest on KMOX-TV's "Quiz-a-Catholic" on Sunday (9) ... KMOX radio's Rex Davis will serve as coordinator for the station's "Snow Watch" this winter. Program alerts students to school closings on days of inclement weather.

IN PITTSBURGH . . .

KDKA-TV, in cooperation with the Joseph Horne Co., brought 13,000 parents and children to the banks of the Allegheny River on Friday (23) to greet Santa Claus, arriving by boat. Horne's also sponsors "Open End" as a public service on WQED ... Photographer Ed Bailey has joined WIIC on a regular basis after being the weekend stringer. WIIC now has news coverage around the clock seven days a week. Dick John is the station's new news director, replacing Bob Holland.

KDKA will do the live broadcast of the Golden Quill awards on Tues. (4). Pierre Salinger will be the principal speaker . . . George Thomas, the first tv news editor in Pitt, celebrates his first decade in the business this week. Thomas has 144 stringers in the area plus a national at-large correspondent ... WIIC now showing "Weekend With Jerry Lester" each Friday night following the "Tonight" show.

IN CINCINNATI . . .

Robert Taft Jr. has resigned as secretary and board member of Taft Broadcasting and is moving his family to Washington as newly-elected congressman-at-large from Ohio. The move advanced Roger B. Read, administrative v.p., to the Taft board, and attorney Charles S. Meachem as secretary ... Luke Feck, Cincy Enquirer tv-radio editor for past two years, assigned to local columnist and succeeded temporarily by Arthur Darack, music and feature writer and columnist . . . Crosley's WLW-I, Indianapolis, the first tv station to receive the American Legion's Americanism Award ... All basketball games of national collegiate champs U. Cincinnati Bearcats aired by WKRC announcers Gene Kelly and Paul Jones with a taped pre-game feature by Coach Ed Jucker.

IN MILWAUKEE . . .

Marshall J. Sovick, former news photog on Appleton Post-Crescent, joined WITI-TV staff to beef up Ch. 6 photo dept., directed by chief photog Bob Romberg . . . Clifford Roberts, onetime WDSU, New Orleans & WIBA Madison, announcer now with WHA Wisconsin State Broadcasting Service flagship ... Bill Brumhall, WMIL & WMIL-FM program director, now in hourly 10-minute newscasts . . . Roger LeGrand, general manager WITI-TV, was kudoed in "Torch," Milwaukee Ad Club's monthly, for public service with charitable, civic, religious orgs and Milwaukee Symphony Orchestra ... Jack Baker added WMIL, Norfolk, returning to midnite-6 a.m. light swing & jazz disk stanza on WEMP ... And WEMP now airing Marquette U. basketball games home & out-of-town with Braves announcer Earl Gillespie doing play-by-play ... "Adventures In Science" series of 10 filmed scientific experiments, produced by General Electric Co., started Nov. 20 within "Pops Theatre," for two weeks on WISN-TV. Replaces cartoons.

IN MINNEAPOLIS . . .

WCCO-TV averted walkout by its AFTRA personnel after eleventh hour strike deadline was lifted last week. Union voted acceptance, contingent on contract wording, of the CBS affiliate's proposal offering paid vacations for staff specialists and wage hikes. AFTRA also dropped its threatened strike against WCCO Radio but did not withdraw unfair labor charge it had previously filed with the NLRB against the station for "failure to bargain." AFTRA is currently negotiating new pacts with WLOL and Time-Life's WTCN-TV and Radio ... Labor talks are also continuing between WCCO and the IBEW over contract which expired Oct. 7. Major factor in the IBEW negotiations, according to a union spokesman, is the "technological displacement of personnel through automation" ... WLOL began airing Univ. of Minnesota's 24-game basketball season Saturday (1). Ray Christensen is handling play-by-play chores ... KMSP-TV pubaffairs director Jim McGovern appointed to exec committee of Twin Cities seminar for "freedom of expression."

IN SEATTLE . . .

Ron Forsell named news director of KIRO-TV, replacing Don Brice, who has joined news staff of KPIX-TV, San Francisco. Other news assignments at the CBS outlet include Dick Hopkins as head of news features and veteran radio-tv personality John B. Hughes as producer of public affairs specials ... Bill Goff upped from news director to operations manager at KVI. Lou Gillette, formerly news chief at KJR, now news director at KVI ... Bob Hale, cartooning weatherman on KING-TV, has opened mail order cartoon school . . . George Boucher, announcer at Radio KNBX, named commercial manager. Anita Busch upped from program director to operations manager and Lloyd Allen named chief announcer . . . Heinrich Van Dyke new general manager of KGDN and KGFM-FM. Al Cherry new program manager and Dick Harris operations manager.

Cigaret Ban

Continued from page 25

come through amendment of NAB's code of good practices.

First meeting of NAB's code review board since the Collins speech takes place in Washington, Dec. 11, and it could well be a showdown battle, if Collins sticks to his guns. Meeting of the NAB committee set up to negotiate the renewal of Collins' contract, which had been slated for Washington in mid-month, was cancelled in light of the Oregon address.

That committee meeting now won't take place until the NAB board of directors meeting in Phoenix on Jan. 14. By then, the die will be cast as to whether Collins remains or leaves his post.

The Dec. 11 code review board meeting, due to take up the cigaret cancer controversy, is empowered only to make recommendations to the NAB board of directors.

The United States Surgeon General report on the controversy is due to be rendered next year. President Kennedy appointed a committee of prominent individuals to assist the Surgeon General in rendering the report. Some broadcasters, both network and station, feel that this report should furnish the guideline for the industry. In Britain, the report of the Royal College of Surgeons helped trigger the pre-9 p.m. cigaret commercial ban there.

What is haunting some broadcasters is that Collins' warning might forecast what the Surgeon General will recommend in his awaited report. To dismiss Collins for anticipating what might become official government action can only hurt the industry in the long run, it's contended.

That private reservation admittedly is only held by a minority, with the majority of broadcasters, both in public and in private, condemning the Collins position.

Beaumont, Tex.—R. Tom Gibson and Edward E. McLemore Jr. of Dallas have purchased KJET here for the reported sales price of $235,000, subject to the approval of FCC. The duo also own KZEY in Tyler, Tex.

New T.V. Center
N.P.O. Bldg.
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Space Available
Entire Floor 7,300 Sq. Ft.
Also Larger Floors
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Ideal for Photographer, Studio,
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Desilu's 'Martian' Pilot

Hollywood, Dec. 4.

Edmond Beloin has been signed by Desilu Productions to produce the pilot of a half-hour comedy, "I Married a Martian," starring Julie Newman. Property was created by Lee Karson.

Desilu production chief Jerry Thorpe signed Beloin.

Fort Worth—Jere Hahn has taken over duties here as new manager of KXOL. He comes here from KCRS, Midland, Tex., where he was assistant manager.

Carson's Old Capers

Continued from page 31

Monday through Thursday, the indie averaged a 6.8 for its late-night features against a 4.1 for WBBM-TV and a 3.1 for WBKB. On weekends both WBBM and WGN rotate spots in their Friday, Saturday and Sunday night movies. It was exactly a draw, with both stations averaging 11.3.

Armed with new MGM, Warner Bros. (Seven Arts, Vol. 2) and Allied Artists titles, WGN-TV for the first time programmed first-runs opposite WBBM-TV's powerful "Best of CBS" on Saturday nights. In past years that was the highest-rated local show in this market. The new ARB gives WBBM-TV a 17.4 average for the Saturday features and WGN a 17.3. (Latter took an overnight ARB coincidental some weeks back when it matched "Al Capone" against "Caine Mutiny" on the CBS station. It came out a tie at 14 each.)

WGN's foreign pix on Sunday night did surprisingly well, although they placed third. WBKB led with a 10.1 average for its cinematics, WBBM followed with an 8.4 and WGN's dubbed imports got a 7.3. WNBQ's "Movie 5" ran fourth with a 3.6.

In the latenight film wars, the independent station is handicapped by a poor lead-in from its newscasts, vis-a-vis WBBM-TV whose 10 p.m. news-weather show pulls a fat 26 average Sundays through Saturdays. The transition from news to movies finds WBBM-TV dropping audience from 37 to 19 (or 31 to 12) while WGN-TV [illegible] from a 4 news rating to an 18 for the feature.)

BLANK TO WINS

Curtis Blank, formerly with NBC-TV as manager of production, has joined WINS Radio as business manager.

Since WINS became a Westinghouse property, business affairs have been handled by Russ McCarker, WBC's director of management development.

Houston—Chuck Benson has been named program director of KILT, the Gordon McLendon operated outlet here. Bob McCloud has returned to the announcing and disk jockey staff.

FIELDSTONE
To Settle Estate
Exclusive Listing. [illegible]
JOHN J. REYNOLDS, INC.
[illegible] WEST [illegible] ST., N.Y. [illegible]

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120 Madison Avenue
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IDEAL FOR TV PRODUCER
DRAMA SCHOOL, OFF BROADWAY
REHEARSAL OR RECORDING STUDIOS
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Conveniently located on Madison Ave., between 30th-31st Sts., this outstanding building has extensive facilities for diverse show business activities and offices.
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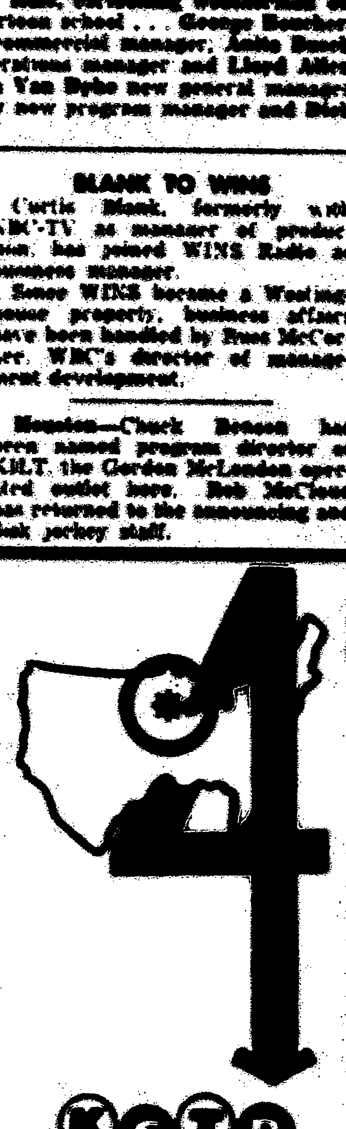
th in the
NATION!
in retail sales
per household*
That's Minneapolis-St. Paul, with retail sales of $4,[illegible] per household. In this key market, KSTP-TV is the *first* television station serving [illegible] homes.
KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

Movies Sales Pattern

Continued from page 31

of NBC-TV's Saturday night features from 20th are somewhat older yet, having built to that point over a season and a half, they collect at the rate of $64,000 per minute of features and $25,000 for repeat airings.

At selloff of the Monday shows there will be fractional NBC figures, is better than a total loss; at a pricing of $25,000 a minute in the to-be-cancelled "Man's World" and at $28,000 for the to-be-cancelled "Saints & Sinners," the network still couldn't get sale No. 1 in either show after Jan. 28.

Of the first 12 Fox films chosen by NBC-TV 11 are in color. Pix are:

"Boy On a Dolphin" (Sophia Loren, Alan Ladd, Clifton Webb); "Barbarian & the Geisha" (John Wayne, Sam Jaffe); "The Bravados" (Gregory Peck, Joan Collins, Stephen Boyd); "April Love" (Pat Boone, Shirley Jones); "Enemy Below" (Robert Mitchum, Curt Jurgens); "Heaven Knows, Mr. Allison" (Deborah Kerr, Robert Mitchum); "The Hunters" (Robert Mitchum, Robert Wagner, Richard Egan); "Gift of Love" (Lauren Bacall, Robert Stack); "Mardi Gras" (Pat Boone, Tommy Sands, Fred Clark); "Harry Black & the Tiger" (Stewart Granger, Anthony Steel); "From Hell to Texas" (Don Murray, Chill Wills); "Sing Boy Sing" (Tommy Sands, Edmond O'Brien, John McIntire, Nick Adams).

Epileptic Seizures Can Be TV-Induced Mayo Medics Find

Minneapolis, Dec. 4.

A United Public Health Service grant has enabled a trio of Mayo Clinic doctors at nearby Rochester, Minn., to confirm that watching television can trigger epileptic attacks in the susceptible.

Dr. Reginald Bickford, one of the trio, made the findings known to Victor Cohn, Sunday Tribune science writer.

In some instances, a person first may discover he's afflicted with the disease when he blacks out while watching tv, according to the findings.

While not widespread, such tv watching consequences aren't extremely rare either, Dr. Bickford told Cohn.

Epileptic seizures especially are likely to occur if a person, knowingly or otherwise, is susceptible to them in case that the tv set adjustment is off and there's flickering, the physician said.

Gobel's Hour Pilot

Hollywood, Dec. 4.

Howard Leeds has been named producer-writer of "George Gobel Presents," pilot of a 60-minute filmed variety show being co-produced by Gomalco Enterprises and Revue for next season.

Pilot rolls Dec. 10 at Revue. Kobey Ruskin will direct. Johnny Williams will be musical director.

FCC to Networks

Continued from page 30

sion criticized the o&os for too much programming control from New York (all three have Chi outlets) and for insufficient local programming.

The letters dispatched to all webs late last week requested the nets to reply on local programming policies of their o&os by Dec. 17.

Text of the missive is as follows:

"The Chicago television programming inquiry, conducted in March and April 1962, provided information regarding local programming policies and practices of the (network)-owned station located in Chicago. The Commission wishes to know whether the information you provided in the record of that inquiry as to the operation of your Chicago station may be considered as typical of the manner in which other (network) television stations are operated.

"If you do not regard it as typical, please explain in what ways it differs in each community. The matters of particular interest are the extent to which local station management in program selection, the extent of licensee supervision and the provision made for production of local programs.

"You are requested to supply the above information to the Commission on or before Dec. 17."

TV-Radio Wages Up in Past 2 Yrs.; Biggest Hike to News Directors

Washington, Dec. 4.

Wages paid by broadcasting stations have jumped, on the average, 7% in television and 4% in radio during the last two years, according to a National Assn. of Broadcasters survey.

Average nationwide weekly salary paid by tv stations this fall range from $76 for a floorman to $276 for a sales manager. In radio, the national weekly wage was spread from $60 for a traffic manager to $174 for a sales manager.

James H. Hubert who conducted the NAB study noted that pay varied "substantially" according to geographic location, station and market size and other factors.

Nine key jobs in radio and 17 in tv were covered in the survey. Hubert said half the tv stations and 37% of the radio stations participated.

Largest increase in pay during the last two years, a 11.3% hike, was in the average wage of tv news directors. Salaries of tv staff announcers went up 9.6%, while those of sales managers climbed 8.7%.

Radio's biggest, a 6.1% jump, was for continuity writers. Radio news directors were found to be getting 4.7% more.

Overtime, fees and commissions, where paid, were included in the Hubert figures.

The breakdown by job classifications of the average weekly wage being paid this fall is as follows:

Television—Sales manager $276; chief engineer $196; program director $182; salesman $176; news director $167; staff announcer $140; producer-director $132; technician $123; art director $118; film department head $112; staff photographer $107; cameraman $97; production man $[illegible]; traffic manager $90; continuity writer $85; film man $[illegible]; and floor man $76.

Radio—Sales manager $174; salesman $124; program director $122; chief engineer $118; news director $111; staff announcer $90; technician $97; continuity writer $70; and traffic manager $60.

Met Life Sponsoring CBS 'Years of Crisis'

Metropolitan Life Insurance, which is picking up the tab for CBS-TV's news extras this season, has been inked to broaden its sponsorship to encompass the web's "Years of Crisis" special.

Special will be telecast by CBS-TV on Dec. 26 from 7:30 to 9 p.m., for the first time going from a length of 60 minutes to 90 minutes. The telecast will originate from N.Y.'s Cosmopolitan Auditorium before an invited audience.

TV Exclusivities

Continued from page 31

the trumpeter before his exclusivity deal was over at CBS. According to NBC, singer Bennett, while having finished his current Sullivan contract, was under "a moral exclusive" to Sullivan and hence "he wouldn't work elsewhere without checking Sullivan first." Again, he got the nod to do the NBC latenight scene. Sullivan hired Maximillian Schell, says NBC, even though the actor was set for "Tonight."

"Garry Moore," says the "Tonight" producer, "has been most cooperative lately." Cross pointed out he agreed to let NBC-TV's "Tonight" use Alan King "between guest shots on the CBS-TV program."

Gleason wasn't the least disturbed that at a request to let comedian Phil Foster appear on "Tonight" as a gab guest two nights before he appeared in a regular routine on the Saturday CBS-TV hour, according to Cross.

The "Tonight" producer swears that he can't see where "Tonight" and any prime time variety entertainment programs are competitive. To him, "Tonight" uses show biz people as "personalities" while the prime time stanzas use them as "performers." He admitted that occasionally the guests do prepared material on "Tonight" but that their main job at minimum tv scale was to ad lib and be themselves.

FCC Gets a Czar

Continued from page 31

dealings, first came on board in 1940 when he joined FCC in Boston as a radio inspector.

Boston-born, Plummer was graduated from the U. of Maine in 1935 as an electrical engineer. He worked with stations in Portsmouth, N.H. and Portland, Me. before his FCC enlistment.

He transferred to Washington in 1941 as a broadcast engineer. His other FCC jobs include Chief Engineer, Television Engineering Division head and Broadcast Bureau chief. In addition, Plummer has been a U.S. delegate several times to conferences of the International Telecommunication Union and of the Safety of Life at Sea Convention.

Allentown, Pa.—Paul Blanchard Jr. is the new general manager of WFMZ here. He was formerly radio-tv director at the U. of Pa. and earlier was community relations director at WHYY, the Philly educational radio station. Blanchard's No. 1 aide will be station manager Daniel Houck.

TANDEM PRODUCTIONS, INC.
BUD YORKIN — NORMAN LEAR
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

November 30, 1962

Mr. Robert Finkel
Producer
THE ANDY WILLIAMS SHOW
NBC
Burbank

Dear Bob,

In the absence of a rooftop we want to take this means to shout:

Congratulations to you and the entire staff of THE ANDY WILLIAMS SHOW for topping the hour on the new National Nielsen.

ABC
15.1 Average Audience
28.9 Audience Share

CBS
16.1 Average Audience
30.8 Audience Share

NBC ANDY WILLIAMS
16.8 Average Audience
32.1 Audience Share

We're confident as you are that this is only the beginning.

Sincerely,

Bud and Norman

Checker's 'Limbo,' Brown's 'Rodgers,' Kingston's 'Frontier,' Top New LPs

CHUBBY CHECKER: "LIMBO PARTY" (Parkway). Chubby Checker, one of the prime factors in last year's Twist craze, is now stirring up new terp trouble with the Limbo. His "Limbo Rock" single is clicking already and this package will help further the movement. Here he Limbos around with "Banana Boat Limbo Song," "When the Saints Go Limbo In," "La La Limbo" and a reprise of the "Limbo Rock" click. For added appeal, he also gets into the Bossa Nova groove with the popular "Desafinado."

LES BROWN ORCH: "THE RICHARD RODGERS BANDBOOK" (Columbia). This is the third of Les Brown's "Bandbook" series and it's a swinger. The Richard Rodgers melodies excellently adapt to the big band groove and Brown makes it highly appealing fare for the terp crowd. The repertoire covers tunes Rodgers wrote with Larry Hart, Oscar Hammerstein 2d and "No Strings," in which he did his own lyrics. It's the melody that counts, though and Brown makes it quite evident all the way. His other "Bandbooks" covered Lerner & Loewe and George Gershwin.

THE KINGSTON TRIO: "NEW FRONTIER" (Capitol). Once again, the Kingston Trio has dug into the folk repertory and come up with another commercial package. It's the same zesty style on a group of tunes with varied themes. The title song, "The New Frontier," is a new ballad by John Stewart, a finely-intentioned patriotic hymn with a contemporary pex. Other standout items are "Greenback Dollar," "Honey Are You Mad At Your Man?" "Some Fool Made A Soldier Of Me," "Lord, What A Mornin'," "Genny Glenn" and "Dogie's Lament."

NORMAN LUBOFF: "CHORAL SPECTACULAR" (RCA Victor). Rigged with a 100-voice chorus and a symphony orch, Norman Luboff has come up with another rich-sounding package. In this one, Luboff's legions attack a group of great oldies in various tempos, handling them all with good taste despite the mammoth productions. Standout are "Where or When," "In the Still of the Night," "Old Black Magic," "Granada" and "Tonight."

CLYDE McPHATTER: "RHYTHM & SOUL" (Mercury). One of the slickest purveyors in the rhythm 'n' blues idiom is Clyde McPhatter and this is a solid and sure showcase for the singer. The title is rightly chosen, in that the session is loaded with rhythm, and the technique is about as soulful as it can be. It adds up to a winning outlay for McPhatter. He's backed vocally here by the Merry Melody Singers, who do a sureheated supporting job. The session packs a full measure of the emotion and drive the r 'n' b market craves and could break into the broader pop field via the strength and dynamics the singer has to offer.

RALPH MARTERIE & AL CAIOLA: "ACAPULCO 1922" & "THE LONELY BULL" (United Artists). The blending of Ralph Marterie's strong trumpet work and the guitar stylings of Al Caiola works to nice advantage on this set of Latin melodies. Backed by an orch with strings and a vocal chorus, the duo turn out their efforts in often-stirring renditions which provide an atmospheric tour south of the border. Marterie wails sweetly and clearly and Caiola plays with melodic and rhythmic precision. The backing blends in for a very listenable session. Included among the tunes are "Fandango," "Marcell Rose," "It Happened In Monterey," "Cielito Lindo," "Blue Tango," "La Paloma" and others.

BEATRICE KAY: "HAVING A PARTY" (Parker). With comedy LPs back in the running again, this set may have a chance but it will take some doing to get a big response for it. Beatrice Kay is an actress-comedienne who likes to use dialects and Yiddishisms in her work, so much so that the kidding gets a bit rough in spots. She's an engaging performer, though, and reels off a variety of stories, anecdotes and jokes with savvy. She also warbles a tune or two during the course of this "party" which was taped under direction of Mundell Lowe. There's some fun here. However, it's something of an inside item and may prove too specialized to catch on.

"NICK KENNY READS NICK KENNY" (Dot). The N.Y. Daily Mirror columnist, Nick Kenny, the laureate of the tabloids, has collected some of his verses in this LP reading. Kenny stems from an old tradition of popular poets who put homely ideas into simple rhymes, usually with a serious moral or religious lesson at the core. Kenny introduces each short piece with a brief comment and gives quietly effective readings to such works as "A Mother-in-Law's Prayer," "Life's Supermarket," "Rainy Day Prayers," "Be Gentle, Be Patient, Be Kind," "Safety Valve" and "Life Is Worth Living."

MEL TORME: "COMIN' HOME BABY" (Atlantic). Mel Torme fans, of which there are purported to be many, will take great delight in this latest session by the singer, as will others interested in a swinging and hip performance. Pegged to his current single, "Comin' Home Baby," which has a rocking pop quality, the session features arrangements mostly by Shorty Rogers and a few by Claus Ogerman. Latter did the title tune and "Right Now" (the flip side of "Comin' Home"), while Rogers has lent a swinging hand to a lot of fave standards in the hip idiom. Throwing in some soul and other unique and dynamic vocal patterns, Torme wails mostly through a variety of tempi here on such tunes as "Dat Dere," "Lady's In Love With You," "Puttin' On the Ritz," "Sing You Sinners" and "Green Dolphin Street."

"MANDOLINO ITALIANO" (Vesuvius). This is a highly attractive instrumental import from Italy, featuring Iller Pattacini as conductor-arranger of the Ricordi orch. In the traditional Mediterranean groove, it's a consistently melodic package with fiddles mingling with mandolins for a richly colorful sound. Besides the title song, the set includes such catchy numbers as "Mandolino Mandolino," "Gondola, Gondola," "Anema E Core," "Napule Ca Se Ne Va" and "Serenade Francese."

"TERESA BREWER'S GREATEST HITS" (Philips). The title of this LP only tells half the story. True, the set is a collection of Teresa Brewer's former disclicks but they haven't merely been assembled and thrown together to make up the entry. Under Shelby Singleton's direction, the tunes have all been re-recorded. Although they're very similar to their original versions, there's a freshness and vitality here that lends new life to the oldies. Miss Brewer is in fine voice for the session which, natch, covers a variety of tempi and material. It's a right-sounding outing which includes such as "Music, Music, Music," "Sweet Old-Fashioned Girl," "Till I Waltz Again With You," "Let Me Go Lover," "Ricochet," "If You Want Some Lovin'," "Bell Weevil" and others.

GINO MESCOLI: "SUMMERTIME IN VENICE" (Vesuvius). This is a tasty package of nicely-arranged tunes which has a very listenable quality. Right for background programming and even cocktail time terping, the array features an orchestra paced by the continental piano of Gino Mescoli. His work on the 88 is light and simple, and the orch performs pleasantly under his baton, dishing out some Mercurous items loaded with lush stringy effects. The result is a disk which should keep the "soft" music radio programmers happy. It also has pleasant home consumption values too.

SLIDE HAMPTON: "EXPLOSION" (Atlantic). There is a fine big sound on this outing by Slide Hampton. He's backed by a large aggregation of top jazz tooters and the result is a solid, full sound dressed up with hip arrangements. There is some nice grooving done in a Latin mood. The work on some pop standards and originals by the trombonist-leader also has a strong emotional feel that makes for good listening throughout. It's a big band array the likes of which aren't heard too frequently these days and it will be a welcomed addition to any jazz buff's disk library. Tunes included are "Maria," "Begin the Beguine," "Your Cheatin' Heart," "Bye Bye Love" and others.

JUAN SERRANO: "OLE, LA MANO" (Elektra). Flamenco guitar music has a new champion in Juan Serrano. The young Spanish guitarist displays a dynamic, banking style on this, his first disk. Having registered impressively in a few club engagements since coming to this country last summer, Serrano here showcases what all the fuss was all about. His playing has a strong dramatic flair and his technique shows flashes of brilliance. His speed is also a cause for dynamism. The overall performance captured on this disk should bring fans of this type of music flocking to hear this fine craftsman.

LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZIGEUNER" "ZIGEUNER"
B/W "NIGHT THEME"

Longplay Shorts

The Chad Mitchell Trio completes its new Kapp album this week, recording in the afternoons and headlining at New York's Blue Angel in the evenings . . . Title of the new Clara Ward Gospel Singers' LP for Vanguard will be "Clara Ward at the Village Gate," scheduled for release in early 1963 . . . Folk artists Steve Addiss & Bill Crofut will do a satire of a mythical Kennedy-Khrushchev summit meeting based on "The Twelve Days of Christmas" for Verve . . . Capitol Records Distributing Corp is offering a 10% discount on new Capitol and Angel LPs released between Oct. 1 and Dec. 21.

Jimmy McHugh's tune, "It's Me, Remember?" will be the title of Keely Smith's next album for Dot . . . Bobby Colt back from a quickie visit to Madrid, where he cut an album for Certified Records . . . Riviera Records has devised a kiddisk item which is at the same time a folk music package, coloring book and contest entry blank. It's a two-disk package called "Treasury of Folk Songs for Children" and was designed by the company's veepee Bill Harvey . . . Vi Velasco, currently out with a Coipix LP, "Cascando Bossa Nova," will do the lead role in the Richard Rodgers' musical, "No Strings," for two weeks in mid-December, when Diahann Carroll goes on vacation . . . Parker Records has put on three promotion men to handle its current LP output; Bob Holladay will cover the Coast while Mickey Wallach and Mike Bone will cover New York and the east.

The Choir of Men and Boys of St. Thomas Episcopal Church in New York cut an album of Christmas songs called "Noel" for the Mirasonic label . . . The Phoenix Singers, the trio of ex-Belafonte Singers formed into a folk group of their own, have cut their first LP for the Warner Bros. label . . . Columbia will release three four-track stereo tapes this month, including the original soundtrack of "Billy Rose's Jumbo."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CONNIE FRANCIS . . . I'M GONNA BE WARM THIS WINTER
(MGM) . . . . Al Di La
Connie Francis' "I'm Gonna Be Warm This Winter" (Merna†) will heat up the turntables with its snappy beat and energetic vocal that always seems to please the young disk fans who'll bring it into the payoff bracket. "Al Di La" (Witmark) is a rich ballad from her "Modern Italian Hits" LP that's good for many programming spots.*

• • •

SANDY STEWART . . . . MY COLORING BOOK
(Colpix) . . . . I Heard You Cried Last Night
Sandy Stewart's "My Coloring Book" (Sunbeam†) is a strong entry in the disk race on this attractive ballad. She started the whole thing by introducing it on Perry Como's tv show several weeks ago and it should give her the winning edge. "I Heard You Cried Last Night" (Paradet) will please a lot of ballad fans if they ever turn over "Coloring Book."

• • •

MIKE CLIFFORD . . . . WHAT TO DO WITH LAURIE
(United Artists) . . . . That's What They Said
Mike Clifford's "What To Do With Laurie" (Trio†) is in the same ballad groove as his previous "Cutie" click and it shapes up as another top spinning bet because of the pleasing way the vocal and orch backing blend. "That's What They Said" (Trio†) is a moderate ballad effort but it could find a spot on quiet programming schedules.

• • •

BENT FABRIC . . . . CHICKEN FEED
(Atco) . . . . That Certain Party
Bent Fabric's "Chicken Feed" (Metorion†) will do for "chicken" what he did for "alley cat" via its sharp and always delightful instrumental styling that's heightened by his many flourishes. "That Certain Party" (Bourne Donaldson) brings the standard back into spinning position with its clean and clear instrumental delineation that features more of his nifty keyboarding.*

• • •

RICK NELSON . . . . IT'S UP TO YOU
(Imperial) . . . . I Need You
Rick Nelson's "It's Up To You" (4 Star Sales†) falls into an easy ballad pattern and it's vocalized with a song-selling assurance that will take it for a long spinning run. "I Need You" (Hilliard†) is a slow but insinuating ballad with a country & western flavor that takes hold.

• • •

GEORGE CHAKIRIS . . . . MY COLORING BOOK
(Capitol) . . . . I've Got Your Number
George Chakiris' "My Coloring Book" (Sunbeam†) puts him in the race against some top femme versions of the same tune, but he's got a good chance to crack through with this ballad because of the romantic reading that's sure to win over the girls. "I've Got Your Number" (Morris) is another entry from the "Little Me" score that will attract some play because of its likable beat.*

• • •

JERRY VALE . . . . . FROM THE BOTTOM OF MY HEART
(Columbia) . . . . Here's To Us
Jerry Vale's "From The Bottom Of My Heart" (Laurel) is a big romantic ballad with a Neapolitan-styled melodic quality that the vocal builds into a potent spinning entry. "Here's To Us" (Morris*) has a bright showtune flavor (it's from the "Little Me" score) and the programmers who go for Broadway music should give it a good play.*

• • •

JACKIE WILSON . . . . A GIRL NAMED TAMIKO
(Brunswick) . . . . What Good Am I Without You
Jackie Wilson's "A Girl Named Tamiko" (Famous) is a pic title tune with lots of ballad meat to feed the current pop market and the vocal makes the most of Mack David's fine lyric contribution. "What Good Am I Without You" (Merrimac†) should warm up the jukes with its hot beat and sizzling vocal.*

• • •

SAMMY KAYE ORCH . . . . . SHOOT THE PIANO PLAYER
(Decca) . . . . Big Deal
Sammy Kaye Orch's "Shoot The Piano Player" (Brudert†) is a brisk pic title tune with an attractive orch match and a cute window gimmick to win it strong jock and juke play. "Big Deal" (Republic) tries hard with a driving beat and some cute vocal angles but it still doesn't have enough strength to pull in the spins.

• • •

JERRY LANDIS . . . . THE LONE TEEN RANGER
(Amy) . . . . Lisa
Jerry Landis' "The Lone Teen Ranger" (Amy-Landis†) takes off on a wild rhythmic ride to win payoff jock and juke approval right from the start. "Lisa" (Landis†) is a quiet romantic ballad that's okay for occasional play.

• • •

JERRY REED . . . . OVERLOOKED AND UNDERLOVED
(Columbia) . . . . Too Old To Cut The Mustard
Jerry Reed's "Overlooked and Underloved" (Lowery†) features some brisk rocking touches to attract the juke set and a sharp vocal style to add to its spinning potential. "Too Old To Cut The Mustard" (Acuff Rose†) spreads out a teenage dance beat that's tailor made for terping around the jukeboxes.

• • •

THE VIRGINIANS . . . . LIMBO BABY
(Colpix) . . . . Greenback Dollars
The Virginians' "Limbo Baby" (Tipt†) cracks into the limbo race with a zesty tempo and a cute lyric to attract the young terp crowd. "Greenback Dollars" (Daron†) has an okay folk feel that should get a spin every now and then.

• • •

JOEY POWERS . . . . DON'T ENVY ME
(RCA Victor) . . . . Me, Myself And I
Joey Powers' "Don't Envy Me" (Famous) builds up a strong ballad effect with a Latino-styled beat and some powerhouse pacing. "Me, Myself And I" (Vanna†) is set along easy ballad lines and the vocal delineation makes it quite attractive.* **Gros.**

*ASCAP. †BMI.

'TAKE ME TO YOUR MEADER'

Dissident AFM Bandleaders Gaining In Move to Form Nat'l Batoner's Org

Plans for formation of a national orchestra leaders' organization to campaign, among other things, against the American Federation of Musicians' 10% surcharge on traveling engagements and other "discriminatory" rules are gaining momentum. A sixth regional group has been formed and sessions to launch similar groups in two other cities are also in the works.

Latest to join the movement is a group of Boston batoners who have set up the Greater Boston Orchestra Leaders Assn. with Ted Bernard as prexy. There are already such outfits in New York (where the movement began and the leaders of which have been instrumental in the formation of the other orgs), Philadelphia, Connecticut, Southern Illinois and South Carolina. Plans for preparatory meetings in Washington and Los Angeles are being mapped.

The GBOLA was established at meetings held last Wednesday (27) at the Somerset Hotel, Boston. Some 30 full-time orch leaders attended the conclave which was addressed by Eddie Whitstein, prexy of the Connecticut group; Marty Lahr, secretary of the Philly body, and Ben Cutler and Don Terry of the New York unit.

With formation of their association, the Boston leaders also became intervenors in the current Federal Court case in which several batoners are challenging the surcharge and other rules by signing slips empowering Godfrey P. Schmidt, general counsel for all of these groups, to represent them.

Among the Boston group's complaints are allegations to the effect that "a three-minute drive in any direction outside of Boston brings us into the jurisdiction of another local, thereby slapping us with the 10% tax." They also charge that the Boston AFM local has raised its rates for Saturday evenings to compare with those in N. Y. City, "practically pricing us out of the music business and making our efforts to sell live music an impossible one." In addition, the bandleaders contend that the local "has done nothing to stem the flow of non-union bands which continually prey upon our business."

Following the line established by other orch leader groups, the GBOLA has stated that "we are the employers of the musicians." Meetings will be held shortly in Washington and L. A. when an effort will be made to form similar organizations in those cities.

Fox Wraps Up Beaucoup O'seas Affil Deals in Bid For B'ground Tune Biz

Fred Fox, veepee of Sam Fox Music, is aiming to get his firm in on the ground floor of background music usage on the overseas tv and film scene.

Back in New York after a seven-week trip abroad, Fox wrapped up affiliate deals in Greece, Lebanon and Israel. In Greece, Fox will be tied with Gaiumes of Athens, in Lebanon with Charles and in Israel with Negros.

Although the countries have no tv or film industry to speak of, Fox feels that they will soon start moving into those areas and he wants to have a foothold there when they start building. He has a two-way deal with these firms, which means that if they come up with anything suitable for U.S. publishing, the Fox firm will be handling it.

In addition to the new affiliates, Fox now has publishing ties in England, Holland, Germany, Switzerland, and Italy.

Fox also expects to work out deals with his overseas affils whereby they'll also handle the disk output of his recently activated Gallant Records firm.

Sam Fox, firm's head, was also on the overseas junket and he's returned to his Florida home.

Lombardo Eases Sked

Guy Lombardo is slowing up his schedule in preparation for his Dec. 20 opening at the Americana Hotel, N. Y. On a tour of one-nighters since September, he switches to a split-week plan this week.

Until his two-week stint at the Americana, Lombardo will go out for two or three dates a week, using New York as his home base. He'll also appear on the Ed Sullivan Show Dec. 16 and cut some disk dates for Decca.

British Disk Biz Bids Govt. to Cut That 45% Tax

London, Dec. 4.

Irate from the government's recent reduction of the sale purchase tax, the disk biz—groaning under a 45% impost—is preparing a new drive to get a little of the political gravy ladled its way.

As the first step in the campaign, EMI and Decca have just hiked retail prices of their seven-inch singles 3½ cents to 97c, being careful to point out in their reasons for the boost that they cannot rule out EP and LP prices being similarly treated "in the near future" and if the government would cut the tax a bit they would almost immediately pass on the relief to disk buyers.

EMI and Decca control 18 labels between them. The other majors—Pye and Philips—continue reticent but are expected to announce similar increases. It will be the second price hike in seven months, the last being less than one cent in April.

Decca director William Townsley hints at increased pressure on the

(Continued on page 44)

COMEDY DISKINGS CUE MASS DEMAND

By EDDIE KALISH

In the fickle and overloaded disk market there's probably only one axiom that always holds: "There's nothing better than a hot comedy album." The comedy segment of the LP market is probably its most faddish and unpredictable area. And this idiom, which once saw several laugh platters high on the charts at one time, now appears to be in for a new splurge.

Humor has long been considered one of the most delicate and difficult phases of show biz to pay off, and on wax it is an even longer shot because there is no help from the visual. As a result it has always required a special approach to comedy-on-wax to hit pay dirt. The topical and satirical storytellers like Shelley Berman, Bob Newhart, Mort Sahl, Mike Nichols & Elaine May, Jonathan Winters, Dick Gregory, Bill (Jose Jiminez) Dana and Dave Gardner have hit this groove.

Femme potter with a spicy punch has sold well via such purveyors as Rusty Warren, Moms Mabley and others. And still other comedy items have broken through from time to time.

But the dominant force in comedy waxing is satire and the public wants it in a certain way. Having tired, or so it seems, of the social satire as presented in a forcefully hip groove by such artists as the above, but still seeking a note of satire in its disk listening habits, the public has now jumped on another form of satirical comedy. The items, as everyone knows, are Allan Sherman's "My Son, the Folksinger" and Vaughn Meader's "First Family."

Accents Softer Satire

Unlike the stinging, sometimes too-close-to-home humor of the Bermans and the Newharts, the Sherman-Meader genre is of a softer breed of satire. Sherman's parody of Yiddishisms and folklore, while probably blacking a few eyes, probes its subject with a more gentle, broad-based and

(Continued on page 44)

Factor's 'Fictitious' Collateral From Frankel Cos. Perils Indie Disk Loans

Big Longhair Grosses

San Francisco, Dec. 4.

Jascha Heifetz-Gregor Piatigorsky chamber music concerts drew a total of $40,000, filling the Opera House to 87% capacity, according to Columbia Festivals Inc. and the Civic Arts Foundation, joint impresarios.

Soviet violinist David Oistrakh, appearing November 17 at the Opera House, drew over $10,000, Dana Attractions, booking agent, reported.

Victor Adopting '1-Company' Pop A&R Concept

RCA Victor will go into a "one-company" pop artists & repertoire concept with organization changes in N.Y., Hollywood and Nashville. According to Ben Rosner, newly appointed pop a&r manager, the shifts are an attempt to bring closer together the three record producing areas of the pop division. Hugo & Luigi, Chet Atkins and Neely Plumb will now work as a team to accommodate the needs of all Victor and Groove artists.

"Ideas for records, both singles and albums, and for recording our artists," Rosner said, "will be interchangeable regardless of physical locations of offices."

Hugo (Peretti) & Luigi (Creatore) will run the N.Y. recording operation, make all recording assignments, and submit recommendations for the signing of new artists. Under their supervision will be a&r directors Marv Gold, Brad McCuen and John Farkle, who recently joined the company.

Neely Plumb, who headquarters in Hollywood, has been appointed

(Continued on page 45)

The future of indie record company financing was thrown up in the air late last week with the disclosure by Century Industries Co., a factoring concern, that "difficulties" with a disk company account "might eliminate all corporate earnings for the year." The account was later learned to be J. J. Frankel's Recording Artists Corp. and Jayme Products, parent companies of the Artia and Parliament labels.

It's understood that Century loaned Frankel's firms $1,100,000 which was secured by $1,800,000 of accounts receivable. It now develops, however, that only $650,000 to $800,000 of the accounts receivable appear to be good.

The spotlighting of the difficulty in ascertaining a proper picture of a disk firm's accounts receivable will now probably make it tougher for the indies to borrow money to finance their activities. (In factoring, accounts receivable are purchased at a discount with the factor taking the responsibility for the collections. Loans, also, are secured by a firm's accounts receivable.)

According to Alfred A. Tannenbaum, Century president who declined to identify the account, the trouble arose over "fictitious bills" and "advertising allowances." It was pointed out that record distributors sometimes make deals with the disk manufacturers on advertising in which they get a credit on the disks they buy. The advertising allowances are not deducted from the bills.

Another problem in record company factoring stems from the return privileges a manufacturer gives the distributor. Returns run between 20% and 30% and are not indicated on the original bill.

Julian T. Abeles, music biz attorney representing Harry Fox, music publishers' agent and trustee, has also moved into the picture. According to John Carr, of Abeles' office, all publishers' agreements have been terminated with the Frankel disk firms and Frankel has been notified that continued sale of the records will result in an infringement action. The bulk of the Artia-Parliament product is made up of overseas recordings, but they recently issued a jazz package prepared from tapes leased from Roulette Records here.

It's not yet determined what steps Century will take to recover its loan. The factoring company, originally in the ribbon industry, was acquired some years ago by the Tannenbaum family, which controls Yonkers Raceway Inc. and a trotting track at Freehold, N.J. Frankel, incidentally, has also been active in the foreign film distribution field.

Doubling Up of Act And A&R Man Accented Anew With Ellington, Cooke Deals

The doubling up of performer and artists & repertoire man is again in the spotlight. Latest to tackle the double-pronged assignment are Duke Ellington and Sam Cooke.

According to an announcement made by Frank Sinatra in Chicago last week, Ellington has signed with his Reprise label as a performer and artists & repertoire man. Ellington, for the past several years, has been recording for Columbia.

Cooke's doubling chores are a bit more involved. He'll continue as a singer for RCA Victor but will act as a&r man for the indie Scepter label. The agreement with Scepter is for one year with options.

At the start, Cooke will work with Scepter's top disk team, The Shirelles. He'll select their music and supervise all their recordings. The Scepter operation is headed by Florence Greenberg who made the deal with Cooke.

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Longhair Acts Should Shun Exclusive Disk Pacts, Loren Maazel Asserts

"It's difficult for any one record company to satisfy the repertoire needs of an artist." That's the opinion of Loren Maazel, young conductor currently wielding his baton at the Metropolitan Opera, on whether a classical musician should sign exclusively with any one label.

Maazel has been waxing for Deutsche Grammophon for five years but also records for Angel and London Records. "Each recording company," he pointed out in New York recently, "has a special sound and it's advantageous to do work that fits into that sound."

Although Maazel is a U.S. citizen, he has spent most of his professional career in various music centres abroad. He noted that there are advantages to working overseas such as the fact that "Europe is a concentrated conglomerate of music centres." He also observed that many singers prefer to work abroad because they can earn more money, "sometimes as much as double more."

But "music is more developed here than anywhere else in the world," he said in referring to the U.S. However, he added that this applies more to the concert field than on the opera level. But he believes the U.S. is catching up to Europe in opera too.

Maazel said that there are also problems overseas for Yank artists nationalism in being one of them. "At times for a U.S. singer abroad is not always easy." Age, too, can be a problem. Maazel, now 32, has been playing professionally for the past 30 years in front of some of the top orchestras of the world. "But if you make music well," he asserted, "they don't care if you're 22 or 92."

Speaking of the artist traffic from Europe to the U.S., Maazel opined that a large percentage of foreign artists who are given a big play here are considered second rate at home. He stated that "85% of these are very poor to non-existent names in Europe."

Overseas, however, he feels that the artist flow between countries has had a positive effect. For one thing, it's cut out as surrounding the [illegible] countries must [illegible] own music in its [illegible] less true [illegible] interchange of artists.

A major fault that Maazel sees throughout Europe is that "everywhere people are very much afraid of an independent artistic personality." He charged that audiences are exposed to a "mediocrity" that has [illegible] them to anything that's [illegible] or uncluttered for "many countries are devoted to the perpetuation of the mediocre."

This he finds quite annoying, because he feels that "there is no such thing as playing any other way than through one's self. Interpretation is [illegible] of music making." He stressed that notes alone don't tell anything and often have little relation to what the author had to say.

Maazel declared that the "instinctive musician is the only musician," and that "technique has been reduced to science so that almost anyone can learn to play the piano well." It's like sports, he remarked.

Eydie's Three-Way Disk Spread — Col, UA & ABC

Eydie Gorme, who is under contract to Columbia Records, is getting a three-day diskery spread.

Recently United Artists released the stereo LP "The Two Of Us," which she recorded with her husband Steve Lawrence, who is also under contract with Col. Now ABC-Paramount, to which she was once signed, is prepping a singles push on the Bart Howard song "Fly Me To The Moon," which she recorded in 1958.

AGAC Sighting $2,000,000 Take

The American Guild of Authors & Composers expects to hit a $2,000,000 collection mark by the end of the year. According to Miriam Stern, AGAC's exec director, the last tabulation was well over $1,500,000 and the additional $500,000 will easily be picked up by the year-end tally. "More than $100,000 of this," she said, "is found money."

Also on the AGAC front, Rep. Emanuel Celler told a recent meeting of the membership that in the new Congress he would again introduce legislation for the purpose of changing the 1909 Copyright Law which gives jukeboxes a royalty exemption.

He said, "I believe that all auguries are peculiarly favorable for substantial progress in copyright law reform. The Federal Administration has uniquely manifested its interest in cultural affairs, having for the first time appointed a Special Presidential Consultant on the Arts, the Hon. August Heckscher. The Congress will be increasingly alert and sympathetic to these problems, having worked with them, and it is your job to make us wholly conversant with your needs and problems."

DON'T UNDERESTIMATE FILMUSIC: TIOMKIN

Madrid.

Editor, VARIETY:

Despite the Academy's annual awards of Oscars for dramatic and comedy score and best song, the longhair critics tend to look askance at motion picture scores as a [illegible] art form. This has been true since the beginning of sound pictures 35 years ago.

When sound made its bow, the press and public were impressed by the short subject in which Will Hays uttered the first words spoken from the screen, hailing the new medium. Then came John Barrymore in "Don Juan" with the first synchronized musical score—which was virtually ignored.

For all the subsequent improvements in soundtrack and projection, the composer is still subtly aware that his masterpieces will be only half-consciously heard by the audience, absorbed in the screen's emotion and action. Indeed, the more skilfully the composer and conductor blend their music with the film, the more it merges into the over-all effect of story and stars, and the better it contributes to audience enjoyment.

Yet I would not accept a subliminal or subconscious role for motion picture music. If the music-track were suddenly cut-off in mid-measure, the audience would pop out of their seats. The silence would be deafening.

The reverse is also true. One of my lifelong feuds, or at least struggles, is with the dubbing departments who built up the volume and overemphasize the brasses in the naive and touching faith that loudness creates enjoyment, whatever happens to the eardrums.

Motion picture music can stand on its own feet. A recent trade listing of album sales showed 20% were from recent soundtracks and motion picture songs. They have a long life too. Dramatic scores like "Gone with the Wind" and "Around the World in 80 Days," to pick some I didn't compose, are standard perennials in the record stores.

Never underestimate the power of music!

Dimitri Tiomkin.

FRENCH SINGER HOT AGAIN IN VAUDERIES

Paris, Dec. 4.

An economic upturn has given disks big sales opportunities again, helped by solid radio and video exposure. This has brought the singer back to a solid grossing position in the local vauders, which are now doing sock biz as the public seems willing to see their preferred vocalists in the flesh.

Edith Piaf and rock 'n' roller Johnny Hallyday racked up boff Olympia stints and the one-man shows of Yves Montand and song-impressionist Marcel Amont have also been sock.

Many feel the reason that if disks do not kill the desire of people to see them, there is enough audience for several appearances a year in front of every few years, or once a year as most have done recently.

The French have always had a penchant for singers and this led to the big vaude renaissance 10 years ago.

GUY LOMBARDO

Newest Decca LP
"GUY LOMBARDO PRESENTS AL CONTE"
Opening Dec. 28
AMERICANA, N.Y.
TV: ED SULLIVAN, DEC. 16;
NEW YEAR'S EVE, CBS-TV
LOOKING MAY, 1963.
Via Larry Owen
[illegible] Broadway, New York—WH 4-6938

'Lerner & Loewe Song Book' Has Valedictory Touch to 2 Top Careers

"The Lerner & Loewe Song Book," edited by Dr. Albert Sirmay with commentary by Scott Sullivan (Simon & Schuster; $10) is an album of top tunes from former musical comedy team's productions of "My Fair Lady," "Brigadoon," "Paint Your Wagon," "The Day Before Spring," "Camelot" and the movie, "Gigi." Music in form is arranged for piano with guitar chords. Sullivan excerpts provides necessary recap of books of the shows and valuable observations on working methods of Messrs. Lerner and Frederick Loewe. Original casts and creative personnel are listed and there are photographs of players, sketches of sets and costumes.

In Sullivan's notes concerning "Camelot," there is an account of that show's struggle with out-of-town disasters, the illnesses of Lerner and director Moss Hart. Credit is given Richard Burton, star of the piece, who, like Rex Harrison in "My Fair Lady," proved strong asset in assuring "Camelot's" eventual Stateside run (now over 800 performances) at Majestic, New York. No mention is made of Hart's death about a year after show opened, departure of Burton for filming of "Cleopatra" some months earlier, loss of Julie Andrews to impending motherhood last spring, dissolution of the team of Lerner & Loewe and "Camelot's" successful fight for survival sans total effectiveness of these combined and necessary guiding hands.

Volume, in a sense, becomes a valedictory to one of the top teams of the American musical theatre, a team that produced, in 15 years, scores for six major Broadway shows and the popular film, "Gigi." "What's Up?" their initial collaboration, was "shortlived and not much regretted," hence no tunes from that entry are included.

Book has importance, not only for its inclusion of so much vital material and because of nostalgia connected in public mind with early L. & L. productions, but also because "My Fair Lady," with an assist from Bernard Shaw's "Pygmalion" and Moss Hart's direction, became the longest-running musical in history.

Rodo.

Kaye's Guest Batoning To Benefit Buff Symph

Buffalo, Dec. 4.

Danny Kaye will satirize the symphonic conductors with his batoning of the Buffalo Philharmonic Orchestra in a special concert to be held here Jan. 19 at the Kleinhans Music Hall. He will attempt to wipe out a $92,000 deficit incurred by the group during the year and which expects to run out of funds early 1963.

Kaye's appearance is designed to keep the orch going until it can mount its annual maintenance drive which takes place in the spring. Kaye is credited with having raised about $1,000,000 during the past few years for various symphony orchestras. Tickets for this stunt will be as high as $50.

Bent Fabric, Many Monikered Dane, Weaves 1-Man Music Biz 'Monopoly'

RCA Victor Mexicana In 160G Building Program

Mexico City, Dec. 4.

RCA Victor Mexicana is spending $160,000 in new waxing installations to augment present facilities. Firm's largest recording studio is being razed for reconstruction with latest sound and acoustic advances.

Victor has also launched a series of past recordings, with no new waxings scheduled for balance of year.

Colpix Rides High On TV Promotion

Colpix Records is on a sales spree via strong assists from tv. The disk company is currently running with Paul Peterson's "My Dad" and Shelley Fabares'... Sandy Stewart's "My Coloring Book," both of which were introduced on tv.

Peterson, who is a regular on "The Donna Reed Show," first sang "My Dad" on a segment of the tv'er last month. The recording took off immediately and Peterson started making the rounds of tv guest shots. He recently completed a tour of cities in the south and southwest hitting the local tv stations. He also taped an interview with Dick Clark which was televised Nov. 28.

Miss Stewart first sang "My Coloring Book" on the Dec. 30 slot of Perry Como's NBC-TV show. She received about 20,000 fan letters in response and repeated it the following week. She is slated to sing it again on the Como show.

She's also doing the tv guest rounds. She did the "Buddy Deane Show" Dec. 1 and is set for the [illegible] show this evening. [illegible] wanted her for a stint on Ed Sullivan's CBS-TV show and her former boss Garry Moore is also trying to get her for his CBS-TV show.

Another Colpix item that scored momentum via video exposure is "Bimbo Baby" by The Vi[illegible]. The trio sang the song on WRVA-TV in Richmond early in November and the side took off immediately. Also, Shelley Fabares, Peterson's tv sister, sang her disk "Johnny Angel" on "The Donna Reed Show." Her latest etching, "Big Star," was sung on the same tv'er Nov. 15 and it is following the pattern of "Johnny Angel."

One of James Darren's top disks was "Goodbye Cruel World." This too, was performed on "The Donna Reed Show." As a result of Teddy Randazzo's presentation of his first Colpix release, "Big Wide World," on a local station in Milwaukee, the side is one of that city's biggest sellers.

SACEM BACKS DOWN; TOO MANY TRANSISTORS

Paris, Dec. 4.

SACEM, the French counterpart of ASCAP in collecting music performance rights payments, has been taking its due on radio and tv sets installed in cafes, bars and hotel lobbies. It recently tried to extend this jurisdiction to sets installed in hotel rooms. It was challenged by a hotel owner and finally decided against pressing its demands.

Seemingly, the consideration that had SACEM back down was that most travelers these days carry their own transistor sets and that most hotels no longer really need room receivers. So since installations are dying anyway, SACEM decided to forget it.

BERGER BOWS BIG TOWN

Joe Berger has been named manager of Big Town Records, the label established a year ago by United Artists Records as the first company-owned branch.

Berger has done considerable work in the distribution field having managed branches for Capitol, Mercury and Warner Bros. Records.

There are some built-in hazards to show biz success in a country whose total population is half that of New York City. In the case of Bent Fabricius-Bjerre, diskery exec, tv personality, musician and tunesmith from Denmark, it was caused him to adopt four different aliases in addition to his own name to keep him from seeming like a one-man music biz monopoly.

Under the handle of Bent Fabric, he has provided the U.S. disk market with a click single and equally solid LP pegged to the 45 called "Alley Cat" on the Atco label. Bent Fabric is the name of the pianist on the tune and the name of the writer of the number is Frank Bjorn, who also happens to be Mr. Fabricius-Bjerre.

Using his real name, he writes serious music for films and the like and is also a half-owner of Metronome Records, Danish disk producer-distributor. Other of his handles include Frank Barklay and Bert Graves. The latter two gentlemen also supplied material for the "Alley Cat" album and likewise write much of the song material used on his monthly tv show. He explains that there is only one tv channel in Denmark and that it broadcasts but six hours a day.

Of the Scandinavian disk biz, Fabric, to use [illegible] Yank title, says that around 50% of the hit parade is American. He adds that about another 25% is British material while the rest is local product and hits and pieces from other disk suppliers. He points out that this reflects a changing pattern in Scandinavian countries in that up until a few years ago, local companies [illegible] to concentrate on cover records made by natives as opposed to importing the foreign disks.

There are some 15 disk companies in Denmark where there is a population of [illegible] 4,500,000 of which about [illegible] people own [illegible] players. [illegible] Danes [illegible] American and British material [illegible]. Of course they [illegible] to make local recordings [illegible] to establish [illegible] he adds, but [illegible] on [illegible] profits.

The combination of so many companies and the relatively small disk market [illegible] something of a squeeze of late. "Five years ago you could sell 50,000 copies of a hit but today you're doing well with 20,000 or maybe you can hit 30,000," he opines. "Once in a while you can sell a 50,000 sale or better."

One of the reasons Scandinavian countries like Denmark have switched emphasis to the Yank and British product is the sound, he feels. "The sound of the lyrics together with the melody make a hit," Fabric states. "It's the sound that's important." In this connection he finds U.S. pop disk technique to be the best and therefore he believes that it has the best chance of producing a click platter.

As far as the disk market itself in Scandinavia, Fabric says that "single sales have been down but LP sales are going up." This despite the fact that in Denmark the LP is a very expensive item. It costs about $6 in the U.S. equivalent, which is about half an average week's pay in Danish currency, he points out. He asserts that things are better from a sales standpoint in Sweden because the standard of living is higher there, thus more people can afford the LP tab.

SOVIET CONTEMPORARY MUSIC, BUT NOT TOO

Moscow, Dec. 4.

For the first time the Soviet Union will have a Festival of Contemporary Music. Will take place in the city of Gorki on the Volga River. The new generation will not be represented. Works to be heard are by composers Stravinsky, Hindemith, Bartok, Britten and Villa Lobos. From American composers, Samuel Barber will be represented.

There will be concert-scenes, the Shostakovich opera, "Lady Macbeth," and the world premiere of a song cycle for which the text is written by poet Ana Ajmatova, whose work is still on the "blacklist."

Night-Long Queues for Concert Tix Marked Shaw Chorale's Soviet Tour

"People stood in line all night to get a coupon which would enable them to stand in another line and wait for standing room." That was the situation for a large portion of his 30-concert Russian tour, said Robert Shaw, director of the Robert Shaw Chorale and Orchestra, which returned last Wednesday (27) from an eight-week trek that also included performances in Berlin and four Yugoslavian cities.

Despite a lack of advertising, Shaw declared that word of mouth filled all of the concerts to SRO proportions, with overflow crowds on most occasions. The traveling company comprised 60 members including the leader and a company manager, of whom 34 were singers and 24 musicians. They performed three programs for Russe audiences, with material ranging from Bach's "B Minor Mass" to Gershwin's "Porgy & Bess" to the more progressive work of Ives and Schoenberg and some contemporary folk pieces.

Shaw was particularly impressed by reaction to the "B Minor Mass," a long and difficult religious piece which he said audiences were most enthusiastic about. On the audiences, he found that music exists for a broader strata of society in Russia so that the appreciation of the classics isn't so much a highbrow affair as it is here.

As to Russian musical taste, Shaw said there isn't as much experimental avant garde material played there. He pointed out that it is preferred ... the large areas of ... sumption." From the ... standpoint he said ... operas ... and superior to the ... Soviet ... kan production?"

RCA Victor was unable to record any of the Soviet concert performances of the chorale but ... has an alternate plan ... Shaw to make ... make its annual U.S. ... 1,27 ... waxing the Russo ... will be ... trek, for ...

This ... the road ...

(Continued on page 45)

Dutch Disk Best Sellers

Amsterdam, Dec. 4

Brandend Zand .... (Philips)	Groenich
Speedy Gonzales (London)	Boone
Stop Loving You (ABC Paramount)	Charles
Roses Are Red (Artone)	Padre Twins
Want to Dance (Columbia)	Richard
Guitar Tango (Columbia)	The Shadows
March Along (Decca)	Blue Diamonds
Jamie (Artone)	Dennis
Sealed With a Kiss (ABC Paramount)	Hyland
Like I Do (Reprise)	Nancy Sinatra

Vet Music Man

Arnold Shaw

discourses on the U.S. yen for the 'Latin tinge' in

Now It's Bossa Nova

another interesting Feature in the soon-due

57th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles

Only 100G Banked, Fabian Yens Spina As New Manager

Philadelphia, Dec. 4.

Down to his last $100,000, Fabian petitioned the Orphans Court here for a new manager. According to accounts filed with the Court the rock 'n' roll singer has been paid $737,462 during his four-year career.

The guardians of Fabian ... 19 ... filed the petition asking the approval of Jack Spina to become his new manager. According to the petition $422,200 was paid out from the singer's earnings to booking agents, commissions, personal taxes and travel expenses. Fabian still has $110,662 ... but debts will bring ... down into the five figure category.

Judge Harold D. Saylor took under advisement ... approval of Spina ... manager of Pat Boone and other name acts. Fabian's former manager was Bob Marcucci ... of this city. That contract was terminated by agreement ... June.

Because of his age the South Philadelphia teenager's contracts must receive approval from the Orphans Court for all expenditures and contracts until he is 21. The new contract with Spina would assign the agent 10% of Fabian's gross income until February 1964 when he will attain his majority.

SEATTLE FAIR TUNED UP 873G FOR TOOTERS

Seattle, Dec. 4.

Musicians earned $873,863 under union contracts connected with the Seattle World's Fair, reports Hal Folsom, secretary of Seattle Local 76, AFM. He said it was impossible to estimate earnings for ... not directly connected with the fair.

Seattle musicians earned $517,464 on the fairgrounds and ... ing musicians earned $267,... Traveling musicians earned $84,... on the Dominion ... ship while local musicians netted $9,174. Seattle musicians received $40,832 under contracts for shows at the Orpheum ... Folsom said.

Bennett's Rousing $8,200 Nips Philly Acad Losses

Philadelphia, Dec. 4.

Tony Bennett halted the succession of disasters that has attended pop music shows this season at the Academy of Music with his concert Friday (30), when he drew two-thirds of a house in the 3,000-seat concert hall.

Tickets for the recital were priced from $2.50 to $7 for the boxes and $6 for orchestra, a high top for a pop program here. The boxoffice net was $8,200. Concert was promoted by Tom LaBrum, public relations exec, and Paul Stoudt, member of the Academy's management staff.

ARMADA Powwows To Map Solution For Unsettled Mkt. Patterns

The American Record Merchants & Distributors Assn. (ARMADA) will hold board meetings next Monday (10) and Tuesday (11) in Detroit to blueprint a program for the coming year. Virtually all board members are expected to attend despite the fact that distribs are in the midst of the busy Christmas season.

Heading up the conclave will be Amos Heilicher, ARMADA prexy; John Kaplan, exec veep, and Harry Schwartz, treasurer. The execs feel that this will be one of the most important get-togethers the group has held since plans are to be formulated to try and stabilize present unsettled marketing patterns.

Much of the agenda will be concerned with methods of handling ... problems as direct deal ... by manufacturers and transshipping. Also to be discussed will be an attempt for a united stand by ARMADA members as to cards ... relations with manufacturers and establishing a greater protection for distribs.

Andy Anderson, prexy of SORD ... trade organization ... will ... meet on Monday. Bob Chatton, ... Martin Carl Glaser, Jake Friedman, Irwin Funk, Bill S... and Bud Lampe are among distribs who will attend.

Kearney Joins A-R

Ramsey Kearney has been named to the professional staff of Acuff-Rose Publications. The pub is currently expanding its activities which are centered on the country & western market.

Kearney has been a writer and disker in the c&w scene. He presently waxes for Hickory Records and will continue to do so in addition to his chores for Acuff-Rose.

Capitol Etches Role in B'way Legit Realty & May Expand Into Pix Prod.

Hollywood, Dec. 4.

Capitol Records, like the majority of companies looking toward diversification of interests, is now in the Broadway legit realty biz as a result of providing a $1,000,000 revolving fund for a production firm of Cy Feuer-Ernest Martin.

Waxery already controls a legit showcase in London via its position as a subsidiary of Electric & Musical Industries Ltd., and there's a deal in fire which could bring Capitol into motion picture production as well.

Still other ventures ... in the overall show biz spectrum are contemplated by Capitol in line with diversification program plans outlined by prexy Alan Livingston in a DAILY VARIETY interview in December, 1960.

Deal with Feuer-Martin makes Capitol a 50% partner in F-M's ownership of the Lunt-Fontanne Theatre, where the team's new hit, "Little Me," opened Nov. 17. Thus the waxery, in addition to sharing royalty return on its investment in the production, also will get half of the house take which could be anywhere from 20% to 30% of the boxoffice gross.

Feuer-Martin also are in ownership with EMI, Capitol's parent, and British realtor Charles Clore on the Shaftesbury (formerly the Princess) in London, which is in the process of remodeling and will open in March with the F-M hit, "How to Succeed in Business Without Really Trying." Hence, Capitol already has ... double collateral going for it ... $3,000,000, but it will pick up ... another way and ... in the diskery's biz to boot.

While RCA Victor ... the profitable album ... "How to Succeed" and also "Little Me" Cap now is in ... to the new F-M ... the first platter company to become a general partner in play production.

Several have been ... partners as indeed Cap ... an investment of $12,500 in "A Funny Thing Happened on the Way to the Forum" ... album and also, but on the ... side, the wax rights to "The ..." on which it dropped a production bundle totalling $180,000.

Austrian Disk Best Sellers

Vienna, Dec. 4.

Speedy Gonzales .... (London)	Boone
Meiner Band ...... (Polydor)	Mina
St. Tropez Twist (Ariola)	Di Capri
Sweety (Polydor)	Kraus
Adios Amigo .... (Polydor)	Distel
Speedy Gonzales (Electrola)	Guido
Baby Twist .... (Polydor)	Brandes
Linda (Polydor)	Backus
Lady Sunshine (Electrola)	Conny
Fiesta Brasiliana ..... (Polydor)	Mina

Raksin New CLGA Prexy as Stevens Exits After 9 Yrs.

Hollywood, Dec. 4.

David Raksin succeeds Leith Stevens as prexy of Composers & Lyricists Guild of America, latter stepping down after nine years. Jeff Alexander takes over as 2d veeper, Jerry Livingston secretary-treasurer while Johnny Green continues as special assistant to prexy dent.

First and 3d veepers and asst. secretary-treasurer are posted by N.Y. section of the Guild.

Newly elected board members here are Alfred Newman, Hamilton, Jack Meakin, Pete Rugolo, Rob ... Sandy and Jean Scott Trotter. Reelected were Ivan Ditmars, Jerry Livingston, David Raksin and Nathan G. Scott, all for three-year terms.

Remaining on Western board for coming year are Basil Adlam, Jeff Alexander, Bernie ..., Alexander Courage, Mack David, Ralph Freed, Johnny Green, Leigh Harline, Wayne Bates, Henry Mancini, Franklyn Marks, Lyn Murray, Leith Stevens and Paul Francis Webster. Eastern board elections went to Richard Du Page, Lehman Engel and Henry Sylvern, with incumbent Winston Sharples, Elie Siegmeister, Cornel Tanassy and David Terry.

Annual membership meeting also ratified special television rates negotiated with the AMPP.

2d Bossa Nova Concert Tops Initialer W'th Hot $2,250 at Vill. Gate, N.Y.

In the aftermath of the recent bossa nova blooper at Carnegie Hall, a second program of the music, featuring a card of Brazilian and U.S. jazz men, was run off Monday (3) at the Village Gate, N.Y. Held in two sessions, one at 8:00 p.m. and the other at 11:30, the shows were presented by the Brazilian government via its consul-general Dora Vasconcellos and Art D'Lugoff, owner of the Greenwich Village nitery.

Among artists who appeared were composer-guitarist Luiz Bonfa, writer of nearly 80% of the current bossa nova songs; Carlos Jobim, singer-guitarist Joao Gilberto, the Sergio Mendes Sextet, singer Sergio Ricardo, composer-singer Carlo Lyra, ... Roberto Menescal and Yvonne ... exponent Herbie Mann. There was a $3 admission charge with no minimum.

The smoky cellar atmosphere of the Gate seemed to suit the bossa groups better than the expanse of Carnegie, as around 750 patrons turned out for the two shows for a total gross of around $2,250. This was almost capacity for both shows.

Once again the ... were marred somewhat by the camera boys (CBS-TV) ... scene with its ... and ... still photos ... Mike problems ... but more intimate ... helped overcome ... Everyone fared better.

The two shows ... about on schedule. Many ... the groups and ... of them to the ... trons who gave him the biggest mitts of all after each of his flute solos. This was deserved because the hipster proved he understands

(Continued on page 45)

Diahann Carroll Hits SRO 14G in Concert Bow At Philharmonic Hall, N.Y.

Moonlighting ... work ... just ... Capitalizing on ... off from "No Strings" ... Diahann Carroll made her ... debut at Philharmonic Hall, N.Y., Sunday (2) and ... was drawing a posh ... SRO crowd of 2,650 for a gross of $14,002.

Monte Kay and Harold ... presented the program which also featured the John Lewis ... extra performing under the baton of Peter Matz for Miss Carroll's work and conducted by Lewis and Gary McFar and for some instrumental interludes. Tickets were scaled to a $6.50 top and about 600 of the patrons were there as part of a benefit party.

The chirp has a strongly dramatic delivery which was fashioned into a polished and distinctive performance under the supervision of Joe Layton, who staged "No Strings," and with musical direction by Matz, lighting by David Hays and gowns by Bernard ...

Despite weaknesses in the Hall's acoustical system which sometimes allowed the 30-piece orchestra to drown out Miss Carroll even though she was working with a hidden lapel mike and the ... artificial sound ... make created ... the singer managed to ... a solid show.

Shunning material from "No Strings" ... of tunes from the pens of Harold Arlen, Marc Blitzstein, Rodgers & Hart, Burke & Van Heusen, Noel Coward, George Gershwin, Fred Hellerman, Oscar Brown Jr., Bock & Harnick, Coleman & Leigh and Morgan, Stock & Cavanaugh.

The instrumental work was also first rate. At most times Miss Carroll was backed by the full orch.

(Continued on page 45)

Inside Stuff—Music

The National Assn. of Record Merchandisers (NARM), through the ... of its exec director Jules Malamud, is formulating a confidential questionnaire which will be sent to the organization's regular membership as the first step in the preparation of its 1962 study of business ... An important area to be covered in the survey is the subject of ... volume in all its facets. A total volume figure will be requested ... as well as a comparison between this year's figure and last ... A ... volume breakdown will be made for singles, EPs, kiddie records and ... albums.

According to Malamud all indications are that the '61 gross dollar volume figure of $88,935 ... for NARM members will go over the $... mark for '62. The final report of the study will be made ... at the 63 NARM convention, its fifth annual ... which will be held at the Fairmont Hotel in San Francisco March 3-7.

... Gerald Marks' pastime of browsing in religious book stores sparked the recently released Columbia Records' package, "The ABC Stories of Jesus." He found the book of the same title by Mildred S. Edwards on one of his browsing tours and felt that the idea of using all the letters of the alphabet as pegs on which to tell the stories of Jesus could be turned into a musical package.

After getting an okay from Mrs. Edwards and encouragement from Goddard Lieberson, Columbia president, Marks set out to musicalize the property. Anita Bryant then recorded it backed by a miniature symphony under the direction of Robert Mersey. The music is published by Ben Bloom in association with Dave Dreyer. Marks' other religious works include "Ten Catholic Holy Days," "Ten Jewish Holy Days," and "Ten Protestant Holy Days." In the pop field Marks' credits include "All of Me" and "Is It True What They Say About Dixie."

According to doctor's orders Herbert von Karajan, chief conductor and artistic director of the Vienna opera and the Berlin Philharmonic, will have to quit piloting his plane for a while. Plane can be hired with the copilot (but without von Karajan) by anyone interested.

A Swiss publishing house has published recently the monumental work by conductor Ernest Ansermet, who made his debut this week at the Met with "Pelleas and Melisande." The title is "The Essence of Music Within the Human Conscience."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	29	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
2	1	58	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	4	7	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
4	3	19	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
5	5	13	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
6	6	15	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
7	10	8	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
8	7	10	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
9	28	2	VAUGHN MEADER (Cadence) First Family (CLP 3060)
10	8	32	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
11	15	11	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
12	9	20	HENRY MANCINI (Victor) Hatari (LPM 2559)
13	12	33	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
14	11	13	KINGSTON TRIO (Capitol) Something Special (T 1747)
15	13	8	BENT FABRIC (Atco) Alley Cat (33-148)
16	16	10	LIMELITERS (Victor) Folk Matinee (LPM 2547)
17	21	3	RAY CHARLES (ABC-Par) Modern Sounds in C&W, Vol. II (ABC-435)
18	14	17	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
19	33	3	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
20	30	2	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
21	17	13	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
22	20	12	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
23	39	4	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
24	34	11	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3458)
25	25	6	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
26	22	50	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
27	29	6	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
28	42	4	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
29	27	11	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
30	35	3	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
31	18	7	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
32	26	19	RAY CONNIFF (Columbia) Rhapsody in Rhythm (CL 1878)
33	43	6	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
34	23	25	DAVID ROSE (MGM) Stripper (E 4062)
35	--	6	EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
36	31	94	CAMELOT (Columbia) Original Cast (KOL 5620)
37	44	3	FRANK SINATRA (Reprise) All Alone (R 1007)
38	--	19	MUSIC MAN (Capitol) Original Cast (W 990)
39	34	11	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4009)
40	19	3	OLIVER (Victor) Original Cast (LOCD 2004)
41	38	7	PERRY COMO (Victor) By Request (LPM 2567)
42	32	23	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
43	24	7	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
44	40	3	MR. PRESIDENT (Columbia) Original Cast (KOL 5870)
45	46	25	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1430)
46	45	21	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
47	41	28	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
48	40	13	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
49	48	18	BOBBY VINTON (Epic) Roses Are Red (LN 24020)
50	50	3	TONY BENNETT (Columbia) Tony Bennett at Carnegie Hall (C2L 23)

Davis Jr. Hits Concert Trail for 40 Dates

Sammy Davis Jr will take to the concert trail tomorrow (Thurs) when he opens at Loew's State Theatre, Cleveland. Tagged "An Evening with Sammy Davis Jr.," the package is being produced by George Treadwell and Will Mastin. Also appearing on the 40-date trek will be comic Pat Henry and Sy Oliver's orchestra.

On Dec. 11, the unit will do a benefit performance at the County Center, White Plains, N.Y., the proceeds of which will go to Rev. Martin Luther King Jr.'s Southern Christian Leadership Conference.

British Disk

(Continued from page 41)

overnment through his statement. "We cannot see why the motor industry can have its purchase tax cut down to 25% while we have to be burdened with as much as 45%. The disk business is not as buoyant as it was some few years ago.

"We've managed to absorb rising costs for a long time because we've been anxious not to have any deterrent put on record sales by increased prices. But we can't go on forever subsidizing disks. The only way out seems to be to persuade the government that it is time the disk industry was allowed to share some of the tax relief being given other industries."

Comedy

(Continued from page 41)

less heady approach. Meader's poke at the Kennedy clan is even further away from home and works on the theory that the person one likes to hear kidded the most is the boss.

Both are moving with full throttle and they will undoubtedly pave the way for others. Sherman is already preparing a second volume of his "Folksinger" session. And it is understood that other parody platters in a similar vein, may be using a different group as the target, are also in the works.

One such project has been picked up by Atlantic Records. It's a folk and beatnik session written by mag scripter Shel Silverstein. Anthony Newly is also planning a comedy entry. Among some of the titles going around the trade for other laugh platters are "Speeches By People Who Almost Made It," "My Son the President," "My Daughter the Torch Singer" and various others. Almost every diskery is getting something into the works and some labels are culling old comedy LPs for material in the current funny vogue for release as singles.

Political material such as Meader's however, is not likely to be much of a fad. There have been, from time to time, items of this nature. But since they require such a special touch, it isn't likely that many will follow. It is even a possibility that Meader himself will find difficulty in cashing in with a followup.

Those Deejay Plugs

One thing that has helped the Sherman and Meader albums is radio airplay. Sherman's formula, being musical in treatment, lends itself most readily to deejay activity. And because Meader's outing isn't likely to offend anyone but some member of the Kennedy group, it makes for a safer programming gambit.

However, Sherman has the best chance. And industryites, realizing the added promotional asset of a musical comedy LP over a straight talk item, may now move with vigor (as Meader would say) to dish their comedy with a dash of music.

The Meader platter also is mostly short takes which gives it a better programming chance than some of its forerunners which tended to be somewhat lengthier. Comedy LPs, in general, stand a better chance on the air these days anyway, since many stations have set aside a "comedy feature" timeslot.

Although the standard complaint of "how many times can you listen to a 'comedy record'" is still a prevalent one, any store in town can prove that there's nothing better in the disk business than a hot comedy album. And the heat almost always generates more product before it cools off.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	BIG GIRLS DON'T CRY — Four Seasons	Vee Jay
2	2	8	RETURN TO SENDER — Elvis Presley	Victor
3	3	6	BOBBY'S GIRL — Marcie Blane	Seville
4	6	10	ALL ALONE AM I — Brenda Lee	Decca
5	4	5	DON'T HANG UP — Orlons	Cameo
6	15	4	TELSTAR — Tornados	London
	5	11	HE'S A REBEL — The Crystals	Phillies
8	8	11	LIMBO ROCK — Chubby Checker	Parkway
9	7	11	ONLY LOVE CAN BREAK A HEART — Gene Pitney	Musicor
10	9	6	LONELY BULL — Tijuana Brass	A & M
11	10	9	RIDE — Dee Dee Sharp	Cameo
12	13	5	RELEASE ME — Esther Phillips	Lenox
13	11	7	DANCE WITH THE GUITAR MAN — Duane Eddy	Victor
14	12	8	NEXT DOOR TO AN ANGEL — Neil Sedaka	Victor
15	14	7	CHA CHA CHA — Bobby Rydell	Cameo
16	31	4	LET'S GO — Routers	Warner Bros.
17	20	3	KEEP YOUR HANDS OFF MY BABY — Little Eva	Dimension
18	28	2	GO AWAY LITTLE GIRL — Steve Lawrence	Columbia
19	16	4	ESO BESO — Paul Anka	Victor
20	17	9	WIGGLE WOBBLE — Les Cooper	Everlast
21	19	10	GINA — Johnny Mathis	Columbia
22	37	2	YOU ARE MY SUNSHINE — Ray Charles	ABC Par
23	22	3	DESAFINADO — Stan Getz & Charlie Bird	Verve
24	24	13	DO YOU LOVE ME — Contours	Gordy
25	32	4	RUMORS — Johnny Crawford	Delphi
26	47	2	LOVE CAME TO ME — Dion	Laurie
27	18	9	CLOSE TO CATHY — Mike Clifford	UA
28	36	4	PUSH AND KICK — Mark Valentino	Swan
29	34	2	CHAINS — Cookies	Dimension
30	26	2	RUBY ANN — Marty Robbins	Columbia
31	25	3	DEAR LONELY HEART — Nat King Cole	Capitol
32	21	4	MY OWN TRUE LOVE — Duprees	Coed
33	44	2	THAT'S LIFE — Gabriel and the Angels	Swan
34	--	1	ZIP-A-DEE DOO-DAH — Bob B. Soxx	Phillies
35	23	11	POPEYE — Chubby Checker	Parkway
36	32	15	SURFIN' SAFARI — Beach Boys	Capitol
37	42	2	HOTEL HAPPINESS — Brook Benton	Mercury
38	--	2	LOVERS BY NIGHT, STRANGERS BY DAY — Fleetwoods	Dolton
39	30	7	NOTHING CAN CHANGE THIS LOVE — Sam Cooke	Victor
40	29	8	I CAN'T HELP IT — Johnny Tillotson	Cadence
41	45	12	TORTURE — Kris Jensen	Hickory
42	43	2	MARY ANN REGRETS — Burl Ives	Decca
43	--	1	MY DAD — Paul Petersen	Colpix
44	27	2	SHUTTERS AND BOARDS — Jerry Wallace	Challenge
35	35	12	MONSTER MASH — Bobby Pickett	Garpax
46	--	1	SPANISH LACE — Gene McDaniels	Mercury
47	39	8	WORKING FOR THE MAN — Roy Orbison	Monument
48	48	10	LEAH — Roy Orbison	Monument
49	40	7	I WAS SUCH A FOOL — Connie Francis	MGM
50	40	10	PATCHES — Dickey Lee	Smash

Second Bossa Nova

Continued from page 43

the bossa nova every bit as much as its Brazilian innovators.

The Sergio Mendes Sextet, with Mendes on piano, also registered as a big fave with the crowd. Comprised of guitar, piano, sax, trumpet, drums and bass, the unit got off several tunes in driving and swinging style. Carlos Jobim, a composer-singer, was hampered by mike trouble. Although more a writer than singer as Mann explained, he proved agreeable enough on "One Note Samba," one of his compositions. Ringsiders were probably the only ones who got to hear him, however.

Guitarist Louis Bonfa, who collaborated with Jobim on the score for "Black Orpheus" among others, also suffered somewhat with amplification problems in that his patter was virtually lost. H's guitar technique pleased patrons via his lively style which was very gimmicky, especially in his presentation of percussive effects by thumping the guitar et[c].

Gilberto, the fave of the bossa nova set and intro'ed as the "papa" of the vogue, has a quiet and intimate style that would stand any soundman's hair on end. He virtually whispers his songs and sometimes appears to be mumbling rather than singing. But he can be a very effective performer and certainly gets the full attention of the audience which seems to hang on his every tone. His intimate style registers particularly well with the femmes.

Composer-singers Ricardo Roberto Menescal and [illegible] presented an array of tunes swinging and backing each other with vocal harmony and instrumental[s]. Ricardo showed a pleasant style clad in turtleneck sweater as he warbled a few bossa novas in dramatic fashion with Menescal backing on guitar. [illegible] proved an ingratiating performer singing and talking in broken but very good English for good audience reaction. His native [illegible] warbling was smooth and entertaining.

Although the bossa n[ova] tends to become repetitive in a lengthy program no matter who the artists involved, the [illegible] session was broken up and presented in such a way as to make the evening interesting and generally lively throughout. Patrons seemed to have a ball and maybe now the Brazilians can go home feeling that they have been well represented. *Kafi.*

Hi... this is Al Brachman...

The big drive on the hit songs from OLIVER! is now in the second week. Plug line up includes top artists and top rated shows during As Long as He Needs Me, Where Is Love?, Consider Yourself, I'd Do Anything, Who Will Buy? It's the best Christmas season programming. David Merrick-Donald Albery production of Lionel Bart's OLIVER! opens in New York at Imperial Theatre on December 27th, following 5 record breaking months on tour, 14 "hot" single records plus original cast album on RCA Victor spinning coast-to-coast. If you haven't received your professional material write — wire — call . . .

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WARNER BROS. RECORD NO. 5303

M[ORRIS] [MUSIC CORP]ORATION

Soviet Tour

Continued from page 43

if it is decided to cut the material at actual performances. This is not certain yet, however, because many technical problems must be discussed and settled.

The Russian tour covered 11 cities and the Mass, a 1 hour-hour work, was given 10 times. One of the Moscow performances was carried on radio. Another facet of the cultural exchange was the group's distribution of [illegible] of its Victor disks to a [illegible] of musicians, teachers, students and politicos. Such platters aren't readily available in Russia. Chorale members were also given various Soviet disks to take home with them.

Yet another part of the trip was the holding of question and answer periods with students, teachers, musicians [illegible] whenever possible. Shaw found them most interested in [illegible] and particularly [illegible] church music.

Shaw said he was asked to return "at any time I want." He said that he will try to arrange another trip for next season. On his next excursion the Chorale master will not only guide his own group but was also asked to work with state choruses and major orchestras there on such pieces as the Mass and other items in h's repertoire. "The [illegible] now," he noted, "is when can we get free."

Diahann Carroll

Continued from page 43

but for a short interlude she switched to support by a combo ranging from a single guitar to a seven piece unit. This latter intimate setting worked particularly well for her.

The McFarland compositions, particularly in a three-part piece called "Encounters," displayed a lyrical and emotionally strong quality. It bore a close connection to contemporary non-jazz work but contained an underlying jazz tempo. The three segments were fine mood pieces of deep tone. Lewis played piano here and added fine touches on the keyboard.

Miss Carroll collected hefty applause on many of her selections and her show was marred only by some rudeness on the part of the benefit crowd who began drifting out during the latter half of the show's second portion and some amplification failings. The outing had a formal air, with the orch smartly clad and the audience bearing a class demeanor. All of which added up to a distinctive and rewarding concert debut. *Kafi.*

Decca's Regular 30c Div.

Decca Records has declared a regular quarterly dividend of 30c a share on capital stock.

Divvy is payable Dec. 28 to holders of record Dec. 17.

MJQ's Lewis Sounds Off On Issue of Musician Vs. Non-Musician A&R Men

Always a touchy subject among recording jazz musicians is the role of the jazz artist & repertoire man in a disk session. One of the biggest bones of contention among hipsters is that some a&r men aren't musicians themselves and that some also tend to try and impose their will too strongly on the work of the artist.

John Lewis, pianist-composer and musical director of the Modern Jazz Quartet, recently was named a disk producer by Atlantic Records. This will in effect, put him on the other side of the booth. His feeling about a&r work is that the musician usually knows best "at least I expect him to."

Speaking about musician vs. non-musician a&r men, Lewis said that "I can help them [illegible] on the dates which is something [they] can't do." He sums up the role of any a&r man, jazz or not, as "to try to put together the best music that the people we're working with are capable of." To do this in jazz, he believes that the artist should be given his musical head "if he's able to do it like that." He feels that the best way to conduct a jazz disk session is to let the men play freely and then step in if it becomes necessary.

He is opposed to the format used by some jazz producers of constantly shifting their artists from groove to groove trying to find the right format for them. Lewis opines that the jazz man usually knows best where he fits in and what kind of music to blow. Given this leeway at the start, he added, the best performance will emerge, with the a&r man there simply to step into the breach should one develop.

It's Lewis' opinion that a musician is naturally a better a&r man because he can help out if some musical difficulties occur. Of course there are non-musicians who have savvy too. It's not a hard and fast rule.

"Jazz has to be big and wide in order to live," he said. "It is the strongest American music we have and audiences are bigger for jazz now than ever." As far as some complaints that jazz is no longer as entertaining as it used to be, Lewis asserted that it "doesn't have to be entertaining. It's an experience. Jazz has grown tremendously. It's now an art and art is an experience."

When it comes to the public's support of live jazz Lewis pointed out that "many people won't come to a club to hear jazz but will go to a concert." He said he favors the concert plan and that more groups should try it "if they are able to." He himself prefers the concert audience because they are there to hear jazz and for no other reason. He cautions that "the music must be something that the audience can become absorbed in" if it is to be successful in this format, however.

Victor

Continued from page 41

Coast pop a&r manager and will report operationally to Steve Sholes who manages the Coast operation, while coordinating his functions with Rosner. Darrol Rice, a Coast a&r director, reports to Plumb.

Chet Atkins will continue to head the Nashville operation assisted by Anita Kerr. Both will still record as artists for the company and will coordinate their activities with Rosner.

In the reorganization alignment, Herman Diaz will serve as administrative assistant to Rosner on a national basis and also be available for special in-studio recording projects. Also in N.Y. Ethel Gabriel continues to be responsible for a&r on RCA Camden. Joe Linhart will concentrate on Broadway original cast album acquisitions and Bergen [illegible] will con[tinue] [illegible] packaging. All will report to Rosner.

On the Upbeat

New York

Johnny Tillotson left for London last week to appear as guest star in the Columbia filmusical, "Just For You." While in London the Cadence disker will do tv and radio guest shots before heading for bookings in Denmark, Sweden, Germany and Italy. He'll do a "Johnny Tillotson TV Spec" emanating from Rome and is scheduled to return to the U.S. on Dec. 10. . . . Orch leader Tony Cabot has written the score for the industrial, "Fantasy In Furs," for the Fur Industry Council.

Franz Waxman, composer of the "Taras Bulba" score, off to England until after New Year. Alan Douglas, jazz a&r director of United Artists Records, to Paris Dec. 1 to spend a month waxing European artists for the label. The Highwaymen concertize at Lisner Auditorium, Washington, D.C., Dec. 7, at Mary Washington College, Virginia, Dec. 8 and open two weeks at the Blue Angel, N.Y., Dec. 11.

Juan Serrano, flamenco guitarist, concertized at Town Hall, N.Y., Friday (30). . The Los Angeles Chapter of the National Academy of Recording Arts and Sciences (NARAS) added Jimmy Hilliard, Hy Lesnick, Pete Fountain, Helene Marcus, Paul Gardner, Ivan Fischer, Gary Paxton, Tommy Morgan, Grieg McRitchie, James Malloy, Neil Boyle, Helen Solomon and Darrell Calker to its active membership list.

Connie Francis to London and Italy for tv stints and MGM disk sessions. . . Paramount Pictures and Brunswick Records scheduled a major promotional campaign in behalf of the new Jackie Wilson recording of the title song, "A Girl Named Tamiko." More than 5,000 disk jockeys have been serviced with the platter. . . Pianist Stan Pool at Andre's Great Neck for an indefinite stay. . . Singer Geri Walcott at the Little Casino until Dec. 19.

Ted Brooks joined Tommy Valando's music publishing firm as assistant to professional manager Frank Military. . . Sol Yaged set for a series of Sunday afternoon jazz concerts during December with his quintet at Chez Denise in The Bronx. . . One of Meyer Davis' society band units set for the season at Huntington Hartford's Ocean Club on Paradise Island and a Davis orch under direction of Bernie Dollen opens Dec. 8 at the Everglades Club, Palm Beach, for its 12th consecutive season.

Eva Dolin has taken over as publicity director for all of Mercury's labels (Mercury, Philips, Smash and Fontana). Mrs. Dolin, who has been a writer in Merc's publicity department for the past two years, replaces Charles Byrnes who has been tabbed managing director of the International Assn. of Auditorium Managers. . Singer Don Anthony begins a week's engagement at the Forty Thieves Club, Hamilton, Bermuda, next Monday (10). . Algon disker Dina Claire set for a week at Arele's beginning Dec. 15.

London

Bandleader-writer-pianist Tony Osborne quit EMI for Decca. . . Decca planning a cast album of the latest offbeat legit musical, "What a Crazy World," which critics rapped strongly on its out-of-town bow. Diskery also signed 15-year-old colleen Clodagh Rogers to three-year contract. . . Peter Sullivan shifted from EMI's a&r department to that of Dick Rowe at Decca. . . Singing organist Alan Haven signed by Philips for their Fontana label.

Rupert Davies, BBC's "Maigret," to make his first disk for Parlophone. . Craig Douglas cancelled an Australian tour for February, will go into hospital instead for tonsils removal. . . Johnny Dankworth cut a Brazilian bossa nova "O Pato" and Acker Bilk is working on four for an EP. . . Joe Meek signed with Kapp to make disks in Britain for original release in the U.S. Meanwhile his "Telstar" becomes "Magic Star" as a vocal which Decca has given to Kenny Hollywood. . . Barry Langford, organizer of the Brighton Disk Fest, is in New York spreading the word. . BBC staff conductor Malcolm Lockyer, just back from four days guesting with Hilversum Radio, has a new film backing to do.

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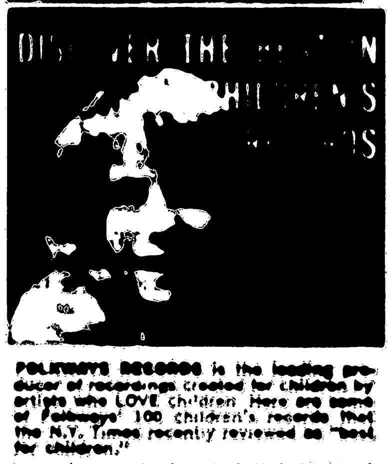

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Puerto Rican Hotels Set Top Names As Winter Tourist Influx Nears Peak

San Juan, Dec 4.

With the winter tourist season going into high gear, the major resort hotels are readying their entertainment schedules. Puerto Rico will again host top nitery names from the U.S., a flashy musical revue with emphasis on pulchritude and many w.k. Latin American performers.

The Caribe Hilton will stress "new faces" or big name acts that have never appeared on the island, while El San Juan Hotel has prepared an impressive list of blockbuster turns guaranteed to draw nightclub enthusiasts. Meantime, impresario Lou Walters is rehearsing a Parisian revue for presentation at Puerto Rico's newest plush resort, Tisch's Americana Hotel.

Caribe Hilton entertainment director Nick Albors said the hotel has prepared a roster for its Club Caribe that includes numerous big name entertainers who have never worked in Puerto Rico.

Club Caribe's Acts

Acts signed for Club Caribe are Rafael de Cordova's Spanish Dance troupe (Nov. 30-Dec. 23), Senor Wences (Dec. 14-25), Robert Goulet (Dec. 26-Jan. 8), Juliet Prowse (Jan. 9-24), Shelley Berman (Jan. 25-Feb. 7), Edie Adams (Feb. 22-March 7), Miriam Makeba (March 8-21) and Gordon & Sheila MacRae (March 22-April 4). Rosemary Clooney was scheduled to appear from Feb. 8-21, but other performers are now being considered for that spot.

The Hilton Hotel's new Caribar, on the pool terrace, slated to open the middle of December, will feature a pianist, according to Albors.

An array of top calibre talent is booked into El San Juan Hotel's Club Tropicoro, which was recently redecorated. Esther Sutherland and comic Herbie Sells, current until Dec. 12, will be followed by Carlos Ramirez (Dec. 13-21), Harry Belafonte (Jan. 4-16), Bobby Darin (Jan. 17-23), Tony Bennett (Jan. 24-30), Xavier Cugat & Abbe Lane (Jan. 31-Feb. 13), Tony Martin (Feb. 14-27), Sammy Davis Jr. (Feb. 28-March 13) and Nat King Cole (March 14-27).

El San Juan's El Chico Bar will continue to offer Mandy Campo's combo. The Billy Fellows quartet began an engagement at the Cofresi bar Saturday (1). The hotel's new Rickshaw bar, which opened

(Continued on page 50)

'Bikini' Hyland's Big Boy Now; Bows in B'way Cafe

Brian Hyland, whose disking of "Polka Dot Bikini" in 1960 was one of the major disclicks of that season, is now a grown up singer and will make his bow on Broadway. He's been booked for the Jack Silverman's International Theatre Restaurant and starts May 15 for three weeks.

It's figured that he'll appeal to the prom set, which will be in the age group of those who dug the original "Bikini."

Americana Bows In San Juan, P.R.

San Juan, P.R., Dec. 4.

Hotel Americana, a 15-story, 452-room contemporary structure with Moorish overtones was opened here Thursday (29) by the brothers Tisch who head the construction-prone subsidiary of Loew's Theatres Inc. Bob and Larry Tisch, co-directors of Loew's Hotels, have gone outside continental U.S. for the first time to build their seventh major hotel in the past 30 months.

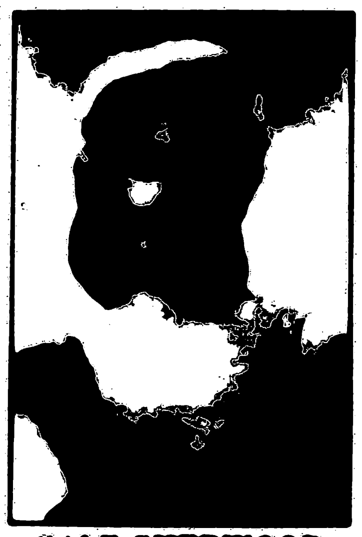
The luxurious Americana of San Juan, located on a beachfront in the palm-ground Isla Verde section, is just five minutes from Puerto Rico's International Airport. Neal Lang, formerly with the Hotel Plaza, N.Y., was recently appointed v.p. and managing director of the Americana.

The new hotel's Club La Copa, seating 450, has been provided with enough facilities to stage a major Broadway musical. The room's entertainment has been turned over to Lou Walters who is now rehearsing a lavish girlie review entitled "Midnight in Paris" in the Bal Harbour Americana for a Dec. 13 opening in San Juan.

La Copa's show will be spotted with feature acts, kicking off with sleight-of-hand artist Dominique, singers Ralph Young and Carla Lucerne and dancers Chiquita & Johnson. Pepe Lara's orch will provide the music.

Songstress Dorothy Donegan opened the hotel's Carioca Bar Friday (30). The new hotel also offers a Gaucho Steak House, coffee shop, bars and gift shops.

Ribbon-cutting honors went to Mrs. Al Tisch, mother of Bob and Larry, who chalked up her sixth scissors credit.



GALE SHERWOOD

Now recuperating from a rousing run at The Chequers in Sydney, Australia with Nelson Eddy, and rekindling enthusiasm for a busy 1963. "She's an hilariously funny woman," said Ruth Nuttall, El Cajon reviewer. "Incidentally, she really SINGS!"

A. P. A. handles

N.J. ABC Agents Cite 3 A.C. Cafes For 'Lewd' Shows

Atlantic City, Dec. 4.

The Jockey Club, already ordered closed for 75 days by the State Alcoholic Beverage Control Board on charges of permitting strip shows and B-girl activity, last week was again cited for the same alleged violations. The 75-day shuttering was effective Wednesday (28) following an ABC hearing in Newark last August when the original charges were substantiated.

ABC agents visited resort night spots on Saturday, Nov. 10, and Sunday, Nov. 11, and said they found two other clubs playing strip shows and allowing B-girl activity. Papers charging all three were served last week and hearings in Newark will determine whether their licenses will be suspended, or revoked.

Besides the Jockey Club, they went to Paddock International where agents said they found lewd, indecent and immoral acts, B-girl activity and employment of persons not bona fide residents of the state. Owners of the club will appear for a hearing Jan. 9.

Schillig's Escort Bar also was charged with permitting an indecent show, B-girl activity and employment of a person not a state resident. John J. Schillig, its operator, was notified to appear for a hearing Jan. 7.

The Jockey Club has been operated for years by Jockey Hayett, and its brushes with the ABC have been many. Climax of a visit by ABC agents made last February came a few weeks past when William Howe Davis, state commissioner of Alcoholic Beverage Control, closed the club for 75 days, one of the longest ever ordered here.

Testimony at the Newark hearing revealed that some of the 15,000 school administrators in the resort for a convention encouraged entertainers to "take 'em off." One did amid cheers from the educators.

In closing the club until Feb. 11, 1963, ABC fixed 45 days as the penalty for permitting indecent entertainment, 15 more than the minimum because of "audience participation in the obscenities," Davis said. On the count of permitting women employes to accept drinks purchased by customers, penalty was set at 20 days with an additional 10 days because the management had two similar violations within a five-year period.

Despite the fact that an ABC charge was pending, agents on a check at the Jockey Club last month found it was as bawdy as ever. Its operator will appear for a hearing Jan. 14.

R&H 'Cinderella' Heads Scot Yule Fare; Revues, Pantomimes Also on Tap

Glasgow, Dec. 4.

Harold Fielding, London impresario, is restaging Rodgers & Hammerstein's "Cinderella" as the Christmas-New Year show at the Empire Theatre here, opening Dec. 11.

Cast includes Calum Kennedy, Scot singer, as the prince, Johnnie Beattie, local comedian, as Buttons and Una McLean, Scot comedienne as the fairy godmother. Ugly sisters are played by Richard Wakeley and Tony Hilton, with John Mulvaney as the king and specialty act by Hollander & Hart.

The choreography is by Sidonie Darrell and Eddie Fraser, local radio director, will stage. Show will run through to January.

Other Christmas layouts in Scotland include a new Scot musical pantomime "A Love for Jamie" presented by Stewart Cruikshank and starring McKellar and Rikki Fulton, with Terry Hall and his ventriloquist dummy "Lenny the Lion." Freddy Carpenter is staging this and also "A Wish for Jamie," the 1960 and 1961 click pantomime from the Alhambra, Glasgow, now skedded to open Dec. 14 at the King's Theatre, Edinburgh, with Jack Milroy, Fay Lenore and Charlie Sim starred.

The Glasgow Pavilion management is presenting "Dick Whittington," twice-nightly family pantomime with Alec Finlay, Scot comedian and Betty Jumel. Revues over the festive season include "Saturmacnalia" with Duncan Macrae at Citizens' Theatre, Glasgow; "The Fol-de-Rols" at Lyceum, Edinburgh and "Victory Vanities" with Johnnie Victory, at the Gaiety Theatre, Ayr.

'HOLIDAY ON ICE' BIG $137,900 IN TOLEDO

Toledo, O., Dec. 4.

"Holiday on Ice" rolled up an impressive $137,900 in 12 performances at the 5,400-seat Sports Arena here in a week's stand which ended last Wednesday (28). Take represented a 12% boost from last year's gross when one less show was given. House was scaled to a $3.50 top.

Two regular shows (matinee and evening) and Saturday and Sunday (24-25) were sellouts, according to Arena manager Andy Mulligan, and an extra Saturday afternoon performance was near capacity. The Monday (26) show also a sellout. Blader was heavily promoted throughout the northwest Ohio-southern Michigan area.

Logan's 'Fever' Tour

Glasgow, Dec. 4.

Jimmy Logan, Scot vaude comedian who planed in last week from a North American tour, said he may take the stage comedy, "Wedding Fever" to Australia and New Zealand next year. He is also on the prowl for another play to repeat his 1962 success with "Wedding Fever."

Logan is currently readying his role in the Howard & Wyndham pantomime, "Goldilocks and the Three Bears," set for the Theatre Royal, Newcastle-on-Tyne, Eng. He is also taping a guest spot in "The Dickie Henderson Show" on ITV.

'Plumbers' 10G Encore

Three men posing as plumbers robbed the Encore Restaurant, N.Y., of a sum estimated by the management to be between $8,000 and $10,000 on Sunday (2).

They opened a safe after tieing up a porter and walked off with the loot.

Teamster Union's $2,750,000 Helped Back Specter's Riverside, Reno, Buy

Reno, Dec. 4.

A deed filed with the Washoe County (Reno) recorder's office last week revealed that Teamster Union coin—a total of $2,750,000—helped finance the recent purchase of the Riverside Hotel by Raymond Specter, former ad agency exec and onetime officer of the Hazel Bishop Cosmetics firm.

The Teamster investment, however, has the approval of the Nevada Gaming Control Board and the Gaming Commission, two agencies empowered with the control of gaming in Nevada.

The union's connections in the hotel's purchase were revealed in a deed filed in the Washoe County Courthouse, listing the Nevada Bank of Commerce, and the Central States, Southeast and Southwest Area Pension Fund as parties of the second and third parts.

Teamster boss James R. Hoffa is one of the 17 listed trustees of the pension fund, with headquarters in Chicago. The fund reportedly has assets of approximately $180,000,000.

Edward A. Olsen, chairman of the Nevada Gaming Control Board, said the fund loan was fully disclosed by Specter at the time he was licensed, and was approved by his agency.

"So far," he noted, "the state has looked on pension fund investments as legitimate financial ventures. The loans are just the same as those made by insurance companies, banks or other institutions investing in real estate ventures."

The money is not directly connected with the operation of the Riverside's casino, but with purchase of the actual physical assets of the historic Reno hostelry.

While the Teamsters' investment is the first of its kind in a Reno gaming location, such funds are commonplace in Las Vegas. Teamster loans are financing expansions of the Fremont Hotel and the Dunes Hotel.

Specter was not available for comment, but it is believed the loan was used to consolidate three mortgages outstanding against the Riverside at the time of its most recent purchase, thus putting it in the best financial condition in years. Mortgages paid off were reliably reported to be those of George Wingfield Jr., the Washoe Hotel Corp. and the Beverly Hills Development Co.

Ashton Revues Into New Golden, Reno, Next July

Hollywood, Dec. 4.

Barry Ashton will resume producing nitery revues for the Golden, Reno, when that hostelry is rebuilt and opens in July. An Ashton show got burned out (and one chorine died) when Golden was gutted by fire last Feburary. Two $12,000-a-week shows (26 in cast of each) are booked back-to-back for eight-week run apiece by Golden upon reopening.

Ashton also is slated to resume producing for Chase Hotel, St. Louis. Hotel has bought, for $8,000 weekly, a revue to open Dec. 31.

Grade Org Eyes London Showcase

London, Dec. 4.

The Grade Organization is in advanced negotiations to acquire a West End theatre. If and when the deal goes through, it will start looking for another. The agency plans to stage its own package productions, following a talent lineup arranged by Leslie Grade and Sydney Grace during visits to the U.S. this year.

Leslie Grade, the agency topper, said that if the initial negotiations are successful, his organization will be presenting its own productions in the West End by midsummer, 1963. As a first stage, it is hoped to present twice nightly revues using top comedians and prominent costarring talent, including w.k. vocalists.

Additionally, it is planned to present package shows for limited runs of from four to eight weeks, with Sunday concerts slotted as one-night stands. Arrangements are being made to use top recording and jazz artists in conjunction with Harold Davison, with American, European and British stars as headliners.

If it proves possible to acquire a second theatre, Grade explained that they would continue the revue policy in one house, and the package shows in another. However, the two-pronged project appeared iffy at the moment and depends on theatre availability.

Apart from these West End projects, the Grade Organization has intensive plans for summer shows and Sunday concerts in resorts such as Blackpool, Great Yarmouth, etc. Sunday concerts have already been blueprinted at the new ABC Theatre in Blackpool, which opens in June, and also at Queens Theatre in the same city, as well as the ABC Regal in Great Yarmouth. Latter previously maintained a film policy for the seventh day.

Additionally, summer revues have been lined up for Blackpool and Great Yarmouth. In conjunction with Forrester-George Ltd. "The Ken Dodd Show," with Ken Dodd, Eddie Calvert, The "G" Men, the Raindrops and Rosemary Squires is to open at Yarmouth on June 21. In late May a new musical revue headlined by Lonnie Donegan is skedded for the Queens Theatre, Blackpool. There is to be another Blackpool revue starring Cliff Richard, with the Shadows, starting in June. The last two productions will be by Albert J. Knight.

PINCH BELLE BARTH; 'FILTHY' BUFF SHOW

Buffalo, Dec. 4.

Singer Belle Barth was arrested Thursday (29) following a performance at the Moulin Rouge nitery here on charges of using obscene language. Police said she had been tossing off cracks in her songs that were "downright filthy." She was released in $100 bail for a hearing Dec. 14.

Miss Barth, who gave her name as Annabelle Martin, 49, said of the experience: "If it's breaking the law to make people laugh, then I'm guilty."

Indoor Football, Hole In 1 Match, New A.C. Lures To Chase Dec. Doldrums

Atlantic City, Dec. 4.

This is football week here for the floor on the boardwalk level of Convention Hall has been sodded and a regulation gridiron laid out. Some 7,000 fans flocked inside the arena Saturday (1) to see Kings Point down Penn Military College 9-0. The contest was one of seven to be held in the Hall, where the Miss America Pageant and other non-athletic spectacles are presented.

Michael Fiore, hotelman and chairman of the Special Events Committee of the resort's Chamber of Commerce, reports that crowds drawn here by the indoor contests will be equal to those of a large convention. The C. of C., incidentally, conceived the idea of "football week" last year to increase visitors in December when usually there are few conventions.

Big event was the Little Army-Navy football game played at 3 p.m. Saturday (1). It drew a sellout crowd of 12,000 and brought the schools' alumni here for a weekend at the Ritz-Carlton Hotel and the Dennis, which hosted the teams and their followers.

Fiore hopes to build the early December schedule up to a point where two or three good college teams will come in to play weekend games. The Little Army-Navy game would be continued. Thus the resort would benefit from added business during a dead December.

Still another lure will be a hole in one contest Dec. 9-13 which will bring top pros and amateurs here in quest of a $1,000 first prize. This too will be staged in Convention Hall on the football gridiron.

AGENCY SPECIALIZATION ERA

Seattle Fair, 1st 1-Season Expo to Hit Black, Winds Up With 910G Earnings

By DON REED

Seattle, Dec. 4.

The Seattle World's Fair wound up with nearly $1,000,000 in net profits, plus ownership of the Monorail, which the Fair paid $5,212,000 to acquire, said Fair president Joseph E. Gandy in a preliminary report on the Fair's financial condition made Dec. 1. A final report is due Dec. 17.

The profits will be split by the City of Seattle and State of Washington, with cut not decided yet and which may bring controversy. Alweg Corp., builder of the Monorail, will operate it until April 15, 1963 and perhaps longer. Whether or not the city will then run it as part of its transportation system is still to be decided.

Gandy said it was the first one season world's fair ever to make a profit.

Report showed that more than $64,000,000 poured through the Century 21 treasury during the fair—$23,000,000 of which represented direct income from admissions, concessions income and service charges.

The preliminary report gave assets as $1,756,000 (cash—$1,084,000; accounts receivable—$311,000; equipment, materials and supplies—$211,000, and interest in still standing Skyride—$150,000). Liabilities were listed as $846,000, leaving a net of $910,000.

Performing Arts in Red

The report showed a loss in the performing arts operation, with income of $731,000 and expenses of $851,000. Final report may have more detail on this.

Meanwhile, future operation of the fair site is a subject of controversy with about a dozen groups with ideas for postfair operations. Chief hassle to be between Seattle and the State with state interests calling for inclusion of state and federal offices, trade fair and perhaps foreign consulates with income production in mind. The Seattle push is for use of the site as a cultural and recreational mecca.

Two Seattle groups are making postfair plans for the site—the Seattle Center Commission and

(Continued on page 50)

Blackpool Illuminations Saved British Resort

Blackpool, Eng., Dec. 4.

The annual Blackpool Illuminations saved the day for this leading northwest England show biz town, which has had its worst season in years. Both theatre owners and amusement caterers say the season was an extremely poor one. The unpredictable British climate, plus lure of Continental resorts with sunshine, are blamed.

Figures just released show that at least one quarter of British Railways' 1,400,246 passengers to the resort from May 1 to Oct. 31 came during the 52 days of the Illuminations in September-October. Motor coach figures over the season were down by 50,000 and rail passengers were 287,570 fewer.

Re-Do and Enlarge Minneapolis Aud

Minneapolis, Dec. 4.

City council members will meet this week to hold their first public hearing on new plans to a $9,000,000 to $10,000,000 remodeling and expansion of the municipal Auditorium.

Blueprints have been shown privately to the council's public grounds and building committee. A citizens' group has had them prepared. General obligation bonds will furnish the money for the project.

Better facilities locally will be provided for theatrical attractions, big sports and trade shows, concerts and conventions than now are available in the present structure. In fact, the building in its present shape is considered deficient in the aforegoing respect.

Additional adjacent property already has been acquired for the building's expansion.

DEVELOPERS OF NEW OUTLETS

By JOE COHEN

The age of specialization is being forced on talent agencies, according to veteran observers in the industry. Aside from two or three major offices, many in the industry feel that the shape and scope of the percenteries is being changed so that special areas will be forced upon them.

This trend has been evident in the past, but was halted by the breakup of MCA's talent agency operations and the formation of several large offices which sought all-encompassing operations. However, the direction seems now to be in the path grooved before the MCA splitup.

It is also becoming more evident to industry spokesmen that in order to meet the threat of the large offices, many offices will seek out working arrangements with other agencies to shore up operations in areas in which they are not set up. Ultimately, it's envisaged that the combination of two or more smaller agencies working in concert with each other will be able to provide all the services which a performer will require without going into operations which call for huge overheads.

The items that are forcing specialization on the percenteries is seen primarily by the operations of the new offices. No matter how many agents in various fields are on the payroll of any of the new outfits, it seems that they tend to excel in only a few directions.

Also buttressing the claim to the trend of specialties is the fact that some of the new overall agencies have unusually high expenses which has given rise to reports in the trade that some are scurrying about for more financial backing. Feeling persists that they will trim expenses and work in fields for which they have shown a natural bent, either because of acquisition of certain agents, location, or because the talent already acquired and making money for them excel in certain fields.

In only one case has a strong

(Continued on page 50)

Philippe Revamping Royal Box To Improve Audience & Talent Rapport

Claude C. Philippe, executive veepee and managing director of the new Loew's-Tisch Americana flagship in Manhattan, has taken sundry criticism (including a negative VARIETY review last week) constructively and has set about reshaping the Royal Box. This is the nitery within the Americana which has been criticized by both the trade and the public for its minimal ringside locations, elongated design and other shortcomings which militate against the headliner's best projection and the customers' best viewing. It will take months to achieve the end result, but meantime Philippe does not want to interrupt business.

Incidentally, the quick intratrade grapevine of his amenability to improve the oddball boite seems to have stepped up the talent availabilities.

Jane Blair shifts from her Las Vegas closing to become the New Year's Eve premiere attraction, displacing Guy Lombardo who, for the galanight, shifts from the cafe into the 2,500-capacity Imperial Ballroom because of his now traditional coast-to-coast CBS-TV pickup for Chockfull O' Nuts. In effect this gives the Americana a doubleheader Eve headliners, with two tariffs — one for the ballroom (Lombardo) and another for Miss Blair's bow. Lombardo follows Keely Smith into the Royal Box on Dec. 20.

Phyllis Diller (February), Ella Fitzgerald (April) and Donald O'Connor (May) are the other set headliners. Philippe is dickering Tony Bennett for March. He plans remaining open June (with some prom-appealing juvenile headliner) and into the July and August months. The Plaza's Persian Room proved that the tourist influx makes an "entertainment policy" at the key hotels worthwhile, especially now since the roofgardens have folded. In addition, the skytop terping is academic in light of overall airconditioning in any spot.

Among the immediate improvements will be doubling the present ringside tables (from 13 to 25), by bringing out the apron of the Lester Lanin bandstand. Raising tables for improved observation is also on the program.

Eventually the bandstand and talent platform will be brought centre, a la the Starlight Roof (Waldorf-Astoria) layout, but that must wait on building another egress from the kitchen.

Fundamentally, the nitery's construction from the ground up seems to be the basic fault.

Another criticism — slow coatroom facilities — has been corrected, feels Philippe, by ousting the present concessionaire and getting another. It's more a problem of manpower (in this case womanpower) by not trying to do the job with just one coatroom girl. The hotelier figures that correcting the personnel must come first; eventually he'll take care of the physical revamp.

Settle Ex-Valet's L.A. Suit Vs. Jimmy Durante

Los Angeles, Dec. 4.

Suit brought by Albert Stecker, his former valet, against Jimmy Durante on claim he had been promised a pension when he retired has been placed off Superior Court calendar, apparently settled out of court.

Stecker, who had been with Durante since 1946 until he retired last year, demanded $300 monthly, amount he said he had been promised by comedian, plus $100,000 damages.

Rose Inks Benny For Ziegfeld, N.Y.

Jack Benny has ben inked for a six-weeker at the Ziegfeld Theatre, N.Y., under Theatre Guild auspices, starting Feb. 27. It'll be one of the rare occasions in which the Guild is sponsoring a variety attraction. Benny will come in with a show tabbed "Life Begins at 39," with singer Jane Morgan featured. There will be a two-week break-in for the layout at the O'Keefe Center, Toronto, starting Feb. 11.

Billy Rose, operator of the Ziegfeld, plans a series of concert varieties at his house. He has already set Maurice Chevalier to open the series on Jan. 29, directly ahead of Benny. There are negotiations for other headliners, including a show where Lena Horne and Jimmy Durante would headline a single card. Bea Lillie, George Burns & Carol Channing, among others, are also being dickered. He is also pitching for the N.Y. preem of 20th-Fox's "Cleopatra."

Meantime, Rose is attempting a deal for Louis Armstrong through the latter's agent, Joe Glaser, head of Associated Booking Corp. The impresario, incidentally, has been writing and cabling stars through-

(Continued on page 50)

Louise O'Brien Pays Off N.Y. Nitery to Take Role In Vegas 'South Pacific'

The price of getting out of a nitery contract sometimes runs high. Louise O'Brien, booked to open Monday (3) at the Living Room, N.Y., asked out of that two-weeker in order to take the lead role in the Thunderbird, Las Vegas, version of "South Pacific" which opens Dec. 20.

Miss O'Brien has to pay the Living Room management the face value of the two weeks' salary she would have received had she worked there. The management also wanted her to fork over $1,500 which it reportedly spent in advance advertising. However, the American Guild of Variety Artists ruled that she need only pay the stipulated salary.

Miss O'Brien also had to withdraw from several guest appearances on NBC-TV's "Sing Along With Mitch" in order to play the cafe-legiter which is being produced by Monte Proser.

Rehearsals on "South Pacific" start in Las Vegas this week, which necessitated Miss O'Brien's exit from her Living Room deal. Carol Bruce, playing her first cafe date in some years, replaced Miss O'Brien. Others on the bill are Vince Mauro and Hank Garrett.

Scots' Big 16G, Pitt

Pittsburgh, Dec. 4.

The Royal Scots Greys and the Argyll & Sutherland Highlanders, under the promotion of John H. Harris Associates, racked up a neat $16,200 on Friday (30) at the Civic Arena.

Some 5,715 attended.

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Comic Raynaud Doesn't Join Navy to See World; Stages Auditions Instead

Paris, Dec. 4.

Mime-comic Fernand Raynaud would like to appear before foreign audiences. But unwilling to wait for offers, he is organizing a series of auditions to be held in January at the immense Salle Pleyel concert hall, where agents will be asked to see him. The public will also be admitted for a small fee to defray expenses.

Raynaud reportedly intends to do his top sketches from 6 p.m. to 8 p.m., his mime bits from 8 p.m. to 10 p.m. and then till midnight his well known farces. His goal is to sign enough contracts for two years abroad.

Raynaud, popular on tv and radio, has made films and also had a sock one-man show three years ago.

Clyde Beatty-Cole Bros. Circus Gives N.Y. Coliseum a Top Show Biz Entry

The New York Coliseum, designed originally as an exhibit hall, for the first time is housing a firstrate show biz venture. Jack Tavelin & Co. are giving Gotham a [illegible] with creditable acts [illegible] and all of [illegible]

The [illegible] Clyde Beatty-Cole Bros. [illegible] of [illegible] performer [illegible] of elephants, clowns and [illegible] amounts of [illegible] are [illegible]

[illegible]

sideshows and exhibits which by themselves will aid in maintaining the circus' financial solvency. New York at last has a true cirque d'hiver.

The circus which opened Thursday [illegible] until Jan. 1. During that time is one of the best weeks in show biz, the Christmas-New Years week, when school's out. In that seven-day stretch it's planned to do four shows daily. With a little more than 4,000 seat capacity at admissions from $2 to $4, with children at half-price that could mean a lot of loot. Meanwhile before that week hits, there are weekends.

More important is a tieup with Procter & Gamble which provides a general admission ticket for the Salvo boxtop. This should furnish considerable aid. More advertisers with similar plans are being lined up for next year. Tavelin and his associates have a 10-year lease on the Coliseum and it's evidenced that this circus will be an annual just as the Ringling Bros. & Barnum & Bailey show is a yearly Madison Square Garden event.

Another factor worth noting, is the ads which call the presentation the Coliseum Christmas Circus & Holiday Festival. The official program doesn't mention the current occupants, the Clyde Beatty & Cole Bros. combined outfits. So it's possible there may be other circuses in this spot next year.

It so happens that the current talent lineup is excellent in this three-ring spot. There is a feeling of intimacy as in the European circuses, with only one ring in operation most of the time. The acts are topnotchers and there is reason to applaud.

One of the top turns of course, is that of Clyde Beatty, with a mixed group of lions and tigers in the cage at one time. Beatty, armed with whip, chair and gun, puts these cats in their places and with dispatch. There are some rebellious animals but they succumb to Beatty's persuasion.

Hannefords

This show also marks the return of The Original Hanneford Family, for years one of the great names in the equestrian field. Tommy Hanneford provides the comedy and it's rocks all the way with him. There are talented youngsters in this tribe including Kay Frances Hanneford, who performs applause-getting tricks on bareback.

Also in the thrill field are the Four Flying Gaonos, working on the trapeze. A New York state law which makes it mandatory that aerial act work with nets was well-appreciated. For one of the lads missed a catch just by a hair, and there was a fall into the net. The act operates smoothly. Comprising three men and a girl, they execute transfers, triple somersaults and some excellenet catches to make the turn a highlight in the second half.

Also working aloft is Josephine Berosini, who ascends her strand walking up an inclined wire and descends the same way. She walks across the high wire blindfolded, rides a bike and does other tricks that are well appreciated. Princess Tajana also does a stunt aloft. Her highlight is a shift from the knees to the ankles while swinging with head down. Capt. Astronaut is shot from a cannon as a finale.

There are also other turns. Four Titos do a good trampoline act. Appearing simultaneously are the equilibrium work of The Great Colleanos, with Querto and Miss Mariene performing in the acro vein in other rings. An unusual act is Olga Ming who swings aloft by her hair, shedding kimonos as she rides in this unusual manner. Miss Lillian also shows a good set of tricks on the trapeze.

The Six Frielanis have okay bicycle formations, Victor Julian has some cute pooches prancing across the tanbark. The Smahas exhibit excellent haut ecole horsemanship while the Elkins Sisters perform backbending acrobatics for good results. The music is by the Paul Lavalle band, which keeps up with the myriad of cues.

Jose.

DONNA LYNN
Jimmy Durante's Singing Protege
[illegible]
Agent: [illegible]

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John Griffin, 63, Irish Tenor, Dies

John Griffin, 63, Irish tenor, died last Wed. (28) in a Teaneck, N.J. hospital after a long illness with dropsy and heart disease. His death occurred less than a year after that of his brother, an even more famed Irish tenor, Gerald Griffin, who also served briefly as executive secretary of the American Guild of Variety Artists.

John Griffin was a familiar figure in vaudeville and film house presentations. He had numerous radio credits, notably with the old Roxy's Gang and Lipton Tea. He spent 16 years as tenor soloist at St. Patrick's Cathedral in Manhattan.

Actually John Griffin had several careers. He had been with the old Lord & Thomas ad agency and the Chicago Post before his developing voice encouraged him to follow in the steps of Gerald Griffin, an Irish tenor who roamed all the amusement media and as far away as Australia.

The Griffins, a large family, were and are prominent in various fields. Another brother, the late William V. Griffin, was founder-editor of the New York Enquirer. It was on this paper that John became a political commentator after his show business career terminated with the diminishing of live talent markets. The N.Y. Mirror's tele columnist John David Griffin is also a member of the clan.

Nor was the Enquirer his final career. Latterly the tenor was a prominent staffer on the Haire tradepapers, where his name remained on the masthead despite his invalided state. He was also founder of a trade association in N.Y., the China Glass & Pottery Assn.

Survivors of John Griffin include his widow, five children and 24 grandchildren. A brother, Marcus, formerly of the N.Y. Enquirer, is prominent in publishing. A sister, the late Marcella Griffin Wolfe, was formerly with Lord & Thomas while a surviving sister, Mrs. Geraldine G. Moore is now with McCann-Erickson. Ethel Griffin continues at the N.Y. Enquirer.

Zsa Zsa G. of H. at N.Y. Troupers' Benefit Shindig

With Zsa Zsa Gabor as the guest of honor, The Troupers, a femme theatrical organization, drew more than 450 to a cocktail party yesterday (Tues.) at the Royal Box of the Americana Hotel, N.Y., at a $5 admission nick. More than 100 were turned away. Receipts are to be used for Christmas aid to youngsters of the theatrical needy as well as the establishment of scholarships for the children of the profession.

Jackie Karnon was emcee. Entertainment was provided by John Bubbles (ex-Buck &), Alan Dale and Barbara Heller. Cecil B. Jacobs, of the banquet dept. of the Latin Quarter, N.Y., was chairman of the event.

'Horizons' Goes Native

Sarasota, Fla., Dec. 4.

Far Horizons, Long Boat Keys' beach resort, is going native in its Reef Dining Room format. Its Hawaiian thence will be expanded with lush Polynesian decor and luau fare.

Returning Friday (7) for the winter is the Charles Drake Trio. A calypso clan, billed as the Eloise Trio, will gyrate Dec. 7-31.

Harris May Quit 'Unfair' Lease On Pitt Arena Unless He Gets Relief

By LENNY LITMAN

Pittsburgh, Dec. 4.

John H. Harris, who probably rents as many buildings as any promoter in the country, is dissatisfied with the terms of his lease at Pitt's Civic Arena and may pull out unless the operating Authority gives him some relief at a Dec. 14 meeting.

Harris has offices for his ice show empire in the building and he grossed $1,200,000 of the building's first 10-month income of $1,700,000. In spite of this Harris told VARIETY he lost $33,000 while the building which has an operating cost of $500,000 for 10 months lost $37,000.

Harris said that he grossed over $500,000 for two weeks of "Ice-capades" and didn't make as much money as he did the year before at Forbes Field. He also said he grossed $50,000 with Judy Garland and didn't show a profit.

Outside of a few remarks to friends in the business, Harris had never levelled a serious attack at the Authority until he learned that the building was being rented to outside promoters at a rental cheaper than his.

"How can they justify this?" he asked. "It seems that the more business you give them, the more they want to charge you. I would be better off renting the building for 'Icecapades' and forgetting everything else. I am definitely not going to put in any more outside attractions except 'Ice Follies' unless help is given."

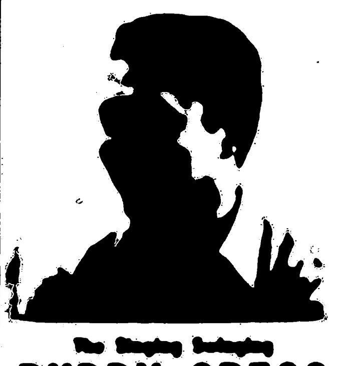
The Civic Arena, Harris noted, is the only such building in the U.S. that gets revenue from its own parking and has a summer rental. In this case, it is the Pittsburgh Civic Light Opera, which runs all summer in the air conditioned building. Incidentally, the CLO is in a rental hassle with the Authority over what constitutes "cost." The CLO was to get the building for cost but right now there is $25,000 difference between the two bodies in what "cost" means.

Harris also pointed out that he does not get any money from the program, a situation, he said that does not exists in any other building in the world. He also declared that he cannot see how the building can operate at a profit with a $500,000 overhead. He said this nut has to be cut and the economies effected be passed on to the promoter.

The building, constructed at a cost of $22,000,000, has been constantly attacked but the attitude of Harris represents the first serious threat to its very existence. Pro basketball outside of the Harlem Globetrotters has had a poor b.o., wrestling has settled down to a quiet business, boxing has been presented only once and outside shows have trickled down to the Sammy Davis Jr. unit which is scheduled there for Dec. 7.

Ed Fraher, executive director of the Authority, has done an excellent job in keeping the wolves at bay, trade observers feel. But there just hasn't been enough rentals to keep the building going, and his biggest job now is justifying the existence of the Arena to the paying public.

Harris commented on the situation thusly: "I wouldn't say we are whipping a dead horse but I think the horse we are trying to keep alive is pretty sick."



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Ex-Vaude Singer, 83, Ends 80G Suit Vs. Terp Teacher Out of Court

San Francisco, Dec. 4.

Beautiful Bessie Raypole, one of vaude's Six Gypsy Singers around the turn of the century, moved to San Francisco in 1952 at the age of 73. With her late husband, Fred Coddington, she had dueted here in a singing act at the Pantages in 1910.

Lonely but wealthy, she enrolled in dance courses at the Arthur Murray studio, winning medals right and left, and eventually caught the eye of instructor Kelly Branaman.

Last week she and Branaman met in court, where she had sued to recover what she called a $43,000 gift and a $37,300 loan from the handsome 34-year-old (now an ex-instructor).

"I took him to my heart like a son," she declared. She took him to her pocketbook, too, she claimed, financing his investments in real estate, until he became "rude and disrespectful" to her.

The case was settled out of court, and both went back to the apartment building that she financed.

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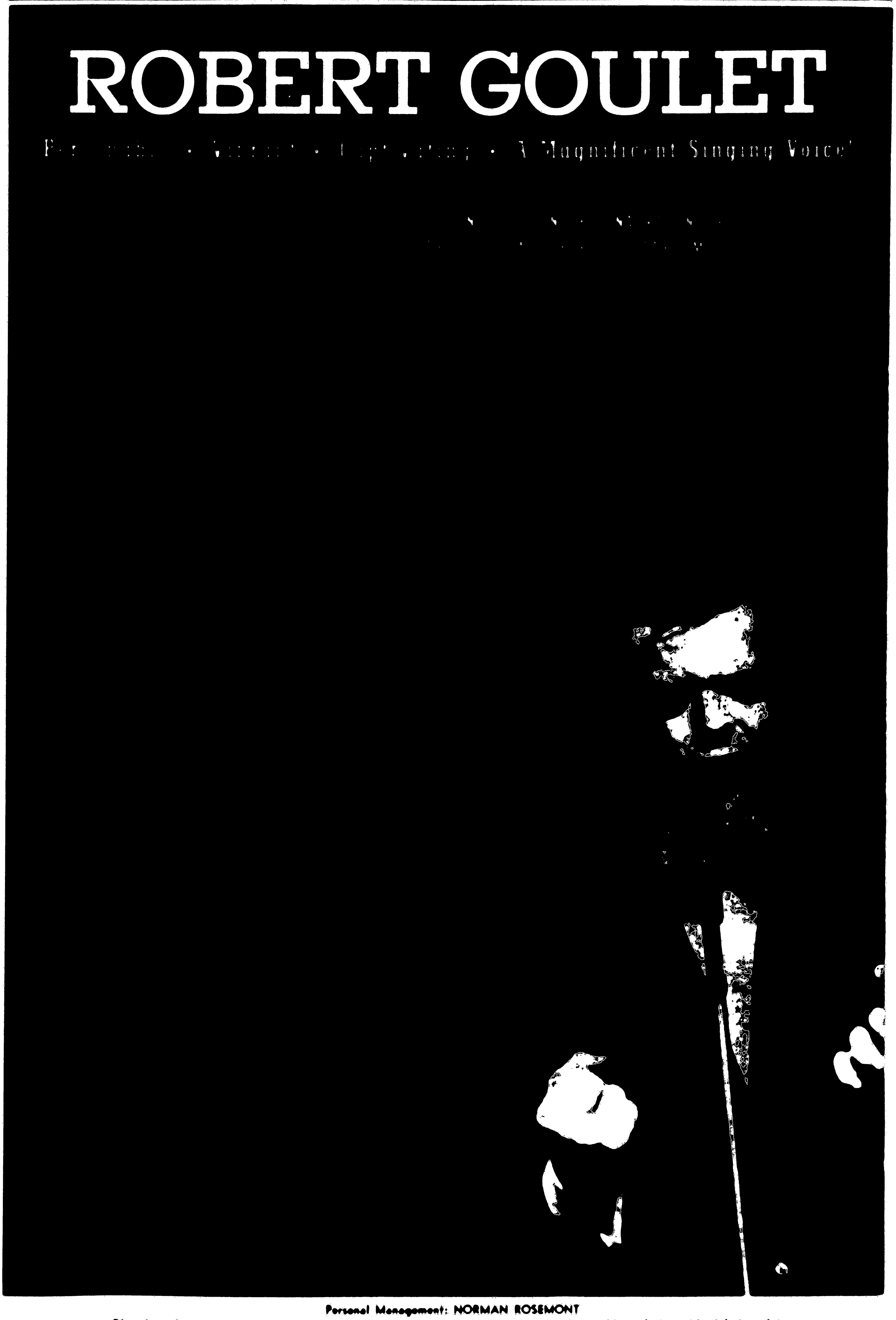

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Vaude, Cafe Dates

Chicago

Marion Colby into the Blackstone Hotel Feb 18 for two weeks . Tony Bennett plays the Sahara Inn, Chi, Jan 4-10. Buddy Hackett is there April 3-23, and Vic Damone and Dave Madden are down for three weeks starting May 22 . Morey Amsterdam skedded for the Drake Hotel June 14 for 16 days, and for the Vapors, Hot Springs, April 25 for a week . Phil Ford & Mimi Hines follow Phyllis Diller into the Palmer House Dec 28 for two weeks . Pompoff Thedy Family opens Dec 11 at the Fountainebleau Hotel, Miami Beach, for a fortnight . June Anthony plays a week at the Lawrence Hotel, Erie, Pa., Dec. 10 . Marie Mineburo is set for Dec 31-Jan 5, and Dick Smith is new house emcee and talent coordinator of the room . Sophie Tucker is down for two weeks at the Roosevelt Hotel, N.O., starting Jan. 31.

Dallas

Toni Carroll and Bud & Cece Robinson due Dec 10 at the Statler-Hilton Hotel, with Don Carson following Dec 27 for two weeks . Al Hirt combo set for Dec 8 gig at Dallas Memorial Auditorium . Johnny Barbrenia inked for Dec 10 at the Colony Club for a fortnight stand . DeCastro Sisters open at Club Bali Dec 12 for two frames . Nora Harden into the Mayfair Room for two weeks Thursday (29) . Chris Sherin, current at La Cabana, gigs Dec 9 for Pioneer Women's Dance at Shearith Israel . Irma Brown, singing 88er, back into Skyriders Club at Holiday Inn for another long stay . Nino Nanni into King's Club last week for 12 days, replacing Tony Lovelli . Clyde McCoy orch set for Dec 21 solo stand at Lakewood Country Club.

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K.C. Auto Show's Upped Talent Budget Helps Set New Attendance Mark

Kansas City, Dec. 1.

The 1963 Auto Show committee made some major changes for this year's show, one of which was an upped entertainment budget. This permitted booking of Margarita Sierra for the entire nine days, Frankie Laine for seven days and Ricky Nelson for the two opening days. Result for the show, which closed Saturday (1), is probably the best attendance in recent years. Last year's show, a week earlier on the calendar, drew a total of about 90,000. The show just ended passed that total by Thursday night.

Auto Show, K.C.

Frankie Laine, Margarita Sierra, Ricky Nelson, Jimmy Tucker Orchestra (14), $1.25. Exhibition Hall, Nov 24-Dec 1.

It was bangup from the opening hour with young Nelson and Miss Sierra doing a 40-minute show at 3:30 and again at 8:30 p.m. Saturday and Sunday. The opening Sunday crowd probably was the all-time peak for the show, teenagers and adults as well. That momentum easily held during the week, with Laine coming in Monday and joining Miss Sierra for the balance.

The mid-week show in 40 minutes had plenty of pace, with Laine putting his veteran experience to good use, and Miss Sierra showing a considerably enlivened personality since her last appearance here, a nightclub stand at the Hotel Muehlebach several years ago. She warbled "Breezing Along" and "Trolley Song" in brisk fashion, added the guitar for "Pretty Baby" and bowed off with a rhythmic "Swanee."

Laine followed a leisurely pace, kidded the customers neatly, sang the numbers from his big line of hits from "Shine" to "Mule Train" and added "What Kind of Fool Am I" for a great round of applause from standees. He's been here a couple of times in recent years, but this is his first long stand downtown. Jimmy Tucker has one of the better dance bands in the area, and he doubled as emcee as well as batoneer.

Quin.

Seattle Fair

Continued from page 47

Century 21 Center Inc., with the latter set to operate the Center. The Commission favors more emphasis on culture, theatres and recreation, while the C 21 group (which includes many individuals and groups who were active in creating the Fair and in its successful operation) leans more toward a Tivoli Gardens type of operation, with attendant charges and (it is hoped) profits. There are many local opinions on how far apart the two groups are at present, depending on how these voicing opinions see the situation.

The C 21 group, with Fair general manager Ewen Dingwall as executive director, plans reopening the site with an Easter Festival and with at least limited operation next summer.

The Coliseum, home of the Washington State theme exhibit, is being converted for use as a sports arena to seat 15,000-18,000, but it will not be ready until 1964.

C 21 plans call for some type of Gayway also, along with new restaurants and a proposed professional repertory theatre in the Playhouse.

Science Biz Lags

The former Federal Science Exhibit is being operated by still another group, The Pacific Science Center Foundation, allied closely with the C 21 corporation. Attendance at the Center has been poor. Understand attendance of 1,500 per day (adults—$1; children 50c) is needed to make expenses and admissions have been averaging only 1,300 per week.

The Center has cut operations to two days per week—Saturday and Sunday. Backers say they are not dismayed, however, and plans are being set to work with schools, plus a promotion campaign that will boost ticket sales to operating levels.

Allied Arts of Seattle, a group which advises the city on overall aesthetic problems and which has worked closely with the Center Commission on postfair plans, is keeping a close eye on developments. It is also backing the idea of a repertory theatre in the Playhouse.

Charges and countercharges have been flying on the Fair's operation with the state Legislature meeting in January expected to carry through with inquiries on the subject.

None of the charges nor controversies, however, can obscure the fact that the Fair was a tremendous success in many ways, including the financial. Seasoned observers here feel confident that after the hassles are resolved or forgotten the fair site will be a valuable facility for Seattle and will definitely act as a hypo for show business in this area.

Hoagy Carmichael Heads Hoosier Rally

Indianapolis, Dec. 4.

Hoagy Carmichael, Indiana-born composer and pianist, will headline a revue, "Stardust over Indiana," which will be presented at the State Fairgrounds Coliseum, Indianapolis, on Dec. 8, to benefit the Indianapolis Symphony Orchestra's general fund. Prices will range from $2 a seat to $50 for a table for four. A sellout of the 7,500 seats would bring in about $25,000 for the orchestra.

Extravaganza besides Carmichael will have Perry Botkin, originally from Richmond, Ind., guitar and banjo player; Andrew Duggan, who is currently musical director for the Beverly Hillbillies tv show, formerly of Franklin, Ind.; Jane and Joan Boyd, the twins of chewing-gum tv commercials, and others. Renato Parcini will conduct the Symphony in the premiere of Carmichael's "Johnny Appleseed Suite."

Billy Rose

Continued from page 47

out the world for dates. A typical telegram, such as was sent to Armstrong, reads:

"Television has vacated the Ziegfeld Theatre, and it will reopen as a legitimate playhouse the last week in January with Maurice Chevalier. Until October, '63, I plan to present a series of variety concerts which will feature the outstanding talents in our business. In most cases, the shows will run for four weeks and star a couple of attractions. Could you and would you make yourself available for any one month between March and November. I think it will be a lot of fun and money will be as big as it can be without a roulette wheel. Please telephone me or wire me at the Ziegfeld Theatre."

Puerto Rico Hotels Set Names

Continued from page 47

Americana's Carioca Bar, which opened last week, is scheduled to feature a cocktail hour pianist or limbo band.

Walters' Parisian Revue

Club La Copa, in the new Americana Hotel, opens Dec. 12, with "Midnight in Paris," a stage spectacular created especially for the club by Lou Walters. (Americana Hotel opened officially Thursday (29). Described as "a gay Parisian revue with 20 mademoiselles doing the original French Can-Can," the show will also highlight magician "pickpocket" Dominique, singers Ralph Young and Carla Lucerne, and dancers Chiquita & Johnson. Pepe Lara and his Latin band will furnish the music. The show is being staged and choreographed by Jack & Marilyn Nagle.

Songstress Dorothy Donegan meantime appears in Americana's Carioca Bar. [Details on the Americana's preem elsewhere in this issue.]

Club La Concha, which is emerging as San Juan's showcase for comedians, has three humor acts booked for the next few months. La Concha's entertainment director Carlos Otero revealed the following schedule: Comedian Rex Owen (Dec 3-15), Miller & Archer (Dec 17-29) and Betty King & Lou Parker (Dec 31-Jan 12). Mexican singer Pedro Vargas is tentatively set to bow Jan 14.

El Mirador Lounge, atop Hotel La Concha, will continue with songstress Jacqueline Dennis and Rafael Landestoy at the piano.

The Condado Beach Hotel will retain its shows "with a Spanish accent." The hotel's newly redecorated Fiesta Room is due to open Dec 14 with the Anna Maria Spanish Ballet, according to entertainment director Lorie Ojeda. The club's slate includes Macho Mac's Argentine Quintet (Jan 8-20), Hernan Pelayo & Del Campo Twins (Jan 22-Feb 3), Dick Roman & Los Requerto (Feb 1-March 3) and Jennifer Marshal (March 5-17).

Pianist Gregg Jones, with a new musical combo featuring Al Gomez on bass, is expected to start soon in the Rib Room in the Sky, atop the Miramar Charterhouse Hotel with dancing under the stars.

Dancing in the main dining room of Hotel El Convento will be provided by Pepito Arvelo and Robert David Montefiore musical combos. The Swiss Chalet, adjoining Hotel Pierre, will continue to present songstress Renee Barrios with Rafael Koloff's trio. The Leo Shaw trio is expected to remain at the Condado Lagoon Hotel.

Bland Hobo, manager of the Dorado Beach Hotel, said last week that continuous entertainment (10 p.m. to 3 a.m.) will be furnished the hotel's guests starting Dec. 15. In addition to the Charlie Rodriguez combo, Hobo said, the hotel will port many local Latin acts.

Specialization

Continued from page 47

Ashley-Steiner Agency which recently merged with Charles K. Feldman's Famous Artists Corp. That office, which formerly excelled in the highly profitable tele packages, now has strong access to films, literary, legit and virtually every other field. That office has been burgeoning since it hired away the cream of the MCA agent list. What's more, its expansion hasn't been in any one direction, but virtually in any field that is the domain of the talent offices.

Although its comparative size is not the major factor, some feel that it is probably on par with the William Morris Agency, and some think it may even be larger in personnel especially since the amalgamation of both offices. General Artists Corp., generally regarded as the No. 2 office since the demise of MCA, has now reverted to its normal third-place position, with no prospects of exceeding either Morris or AS-FA, in the immediate future.

It's recalled that even in the old vaudeville days, an agent would hand over his list to another for representation in another circuit. Thus an indie who was especially strong at Loew's, often carried with him the lists of other offices for representation with that chain. At the same time, this very agent, might turn over his list to another who was potent at RKO.

The predicted specialization of one office is likely to create more rather than less talent agencies. All of them, it's seen, will be highly mobile and able to make rapier-like thrusts in penetrating on a small front, rather than bludgeoning his way around all areas as must be done in a big office.

The smaller agent who knows his field doesn't have to have lengthy that kind of agent will be able to act while others are still engaged staff meetings. The industry says in talking.

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Dissolved 'Rebel' Philly AGVA Group To Seek Govt. Probe of Suspension

Philadelphia, Dec. 4.

Dick Jones, former [illegible] Guild of Variety Artists exec [illegible] and leader of the dissolved [illegible] executive committee of the Philadelphia branch, is planning a fresh fight to [illegible] the Assistant [illegible] General in Washington.

At a meeting of the [illegible] Jones and [illegible] voted to ask the Labor Department to investigate the dissolution of their committee, renewing [illegible] complaint made in March 1961 to the Bureau of Management and Labor Reporting and Disclosure [illegible] [illegible] Landrum-Griffin Act.

The Jones faction [illegible] protesting the appointment of Marty Cavanaugh as new [illegible] of the Philadelphia branch. Cavanaugh's testimony at the McClellan hearings in Washington [illegible] makes him unacceptable, Jones declared. "He did not clean up Chicago and sending him here is an insult to the branch as well as the McClellan Committee."

The resolution charges that the executive committee was illegally suspended by the union in October, 1959 and the branch has been under a trusteeship since that time. The committee was never informed of the charges against it until the time of an alleged hearing and no reason has ever been given the membership for the suspension.

Jones supporters further protest that they have had neither a voice nor a vote in their own affairs, nor the affairs of the union since that date. They want the right to decide on the proper screening of franchised agents of AGVA, the right to approve or disapprove of a strike vote, and to process complaints and grievances of members.

The resolution reaffirmed its confidence in the suspended 14-man committee, and declared that the membership will not have an election until such time as the illegality of the suspension is admitted by the AGVA national board or declared by a competent court.

Geo. Schaefer to Be Exec Producer at N.Y. Fair Thea.

George Schaefer, head of Compass Productions, will be exec producer at the first major theatre to be constructed at the N.Y. World's Fair in 1964. A 2,400-seater, it will also have a [illegible]-seat restaurant. The structure will be built under supervision of Schaefer and August G. Wanne Jr., president of the Great Southwest Corp. and creator of Six Flags Over Texas, an amusement centre near Dallas.

The new edifice will be designed by John Graham & Co., the architects who planned the Space Needle at the Seattle Fair. Lehman Realty & Construction Co. will build the house. Compass Productions, primarily a television firm, produced several specs as well as a legiter, "Write Me A Murder."

Policy of the theatre hasn't been set as yet. However, its producers will attempt to use the house as a base for various kinds of operation including presentation of legit and variety shows, a tv origination point and meetings during the early part of the day. The eatery will be designed so that it can assume three types of decor daily. One will transform into a nightclub.

Snafus Mark Belafonte's Hub Preem But Singer Takes It All in Stride

Boston, Dec. 4.

Everything was snafu at Harry Belafonte's opening of his 11-performance stand at Donnelly Memorial Theatre, formerly Loew's State film house, Friday (30). Harassed by a barrage of nonoperating props, the singer cracked, "I'm here for 10 days. If you want to see a good show, come on the 11th day."

First the lights in the pit didn't go on. Then, the batteries powered mike that he wore operating from a pouch strapped to his hip, and which he pridefully explained to the capacity audience blew. Then, he tripped over a wire. Hand mikes and standing mikes were brought on, one broke off and went rolling across the stage during the second half of the show.

Even the mike outfit used by Amanda Ambrose for "Sweet Georgia Brown" blew. But Belafonte took it all in stride and had a quip for each minor hazard, and the audience cheered him.

ANTHONY'S 45G ESTATE

Edinburgh, Dec. 4.

Jack Anthony, longtime Scot vaude comedian who died last February, left an estate valued at £45,000. Entire estate, including his Roxburghe Marine Hotel in Dunbar, East Scotland seaside resort, was left to his wife Caroline.

Anthony (real name John Herbertson) was a popular pantomime comic in Auld Lang Syne terrain.

More Cafes Eye Seasonal Shutterings To Conserve Coin and Headliners

[illegible] coupled with a [illegible] seasonal shortage of headliners are [illegible] charging operating patterns in the nitery sphere. The [illegible] recent shift is the increasing [illegible] toward cl[illegible] [illegible] season.

The latest to go [illegible] a [illegible] shuttering is the Empire Room of the Hotel Waldorf-Astoria, N.Y., which will darken after Pearl Bailey's last show Dec. [illegible], reopening for New Year's Eve [illegible] with Duke Ellington's Orchestra and resume [illegible] Jan. [illegible] [illegible] of [illegible].

This is being duplicated elsewhere. For example, the Thunderbird, Las Vegas, shuttered last week and will not open until Dec. 20. The Flamingo, and Riviera are closing its main cafe rooms and will operate only in the lounges until business picks up. The Town & Country Club, Brooklyn, will [illegible] Jan. 1 and resume Jan. 18. Unless the T&C gets a hot headliner, it may black out for a month of the Lenten season after March 17. The Cocoanut Grove of the Ambassador Hotel, Los Angeles, is also closing up shop temporarily.

There is an increasing feeling among operators that headliners, unless strong enough to outdraw adverse economic and seasonal tides, should not be wasted on the slow times of the year. Another factor is the [illegible] [illegible] performers commanding [illegible] [illegible] during the [illegible] [illegible].

However, the cafe men figure that there's little sense in [illegible] the tides. Regular business [illegible] a nitery room has almost [illegible] limited. Very few go to a [illegible] spot because of habit. Most check the ads and shop for the best entertainment value [illegible] [illegible] is based on the attraction. Hence the ops feel they shouldn't invite disaster by operating during slow seasons.

Some spots have policies not based on headliners, but even those cafes have a tendency to give casts and staffs vacation at one time. For example, the Blue Angel, N.Y., during the summer had several openings and closing for vacations and for slow periods.

It's also noted that the Waldorf-Astoria, because of insufficient topliners, was forced to suspend summer operations on the Starlight Roof. It's now being used for private functions.

There are many cafes operating on weekends only. Many owners believe that this is carrying the peak-period theory too far. But summer, Christmas and Lenten season closings are being studied more closely by the cafe men.

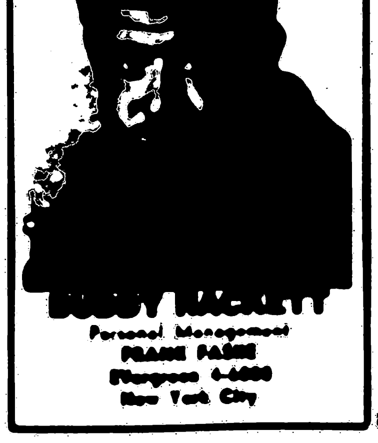
3 Vegas Hotels Make History by Sharing Tab On Dec. Press Junket

Las Vegas, Dec. 4.

For the first time in the history of the [illegible] local [illegible] are cooperating on a press junket. Three hotels having [illegible] on three successive nights have agreed to share expenses on transportation, rooms and meals for those covering the openings. [illegible] were completed yesterday [illegible] at a meeting held between ops of the Riviera, Thunderbird and Dunes Hotels here.

The first of the [illegible] openings will be held Dec. 19 at the Riviera, where Debbie Reynolds [illegible] making her Vegas preem. The following night, the Monte Proser production of "South Pacific" [illegible] open at the Thunderbird, and the Dunes opens "Guys and Dolls" Dec. 21.

This is the latest area of cooperation among the Strip hotels. The operators have worked together in other fields including allocation of [illegible] for [illegible] various benefits and similar [illegible] including disclosure of [illegible] deals on talent. This is the first publicity co-op.



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Cocoanut Grove, L.A.

Los Angeles, Nov. 28.

George Gobel, The New Christy Minstrels (10), Dick Stabile Orch (12); $3 cover, $3.50 weekends.

A handy humorist with an adage, George Gobel applied one on his opening night here: "If you can't beat 'em, join 'em."

The New Christy Minstrels (eight boys and two girls) had preceded him with 30 minutes of folksinging which scored resoundingly. As Gobel guitars and yodels near close of his act, he brought back the youngsters for a "Lead The Way" shout that led the way to a lusty finale to a show which had meandered 'way overlong.

Observing almost at outset, "If you don't expect too much we'll get along real well," Gobel spoke rather prophetically. A rambling raconteur specialist, he let first two stories really ramble (nearly 20 minutes). As he was on 35 minutes solo, Gobel might dispense with guitar-strung "Limerick Time" in view of the rest of the folksy airs and just retain his own very effective "Soon I'll Wed My Love." His "Old Irish Mother" bit is good, but too protracted before he punches over the telegraphed point.

The New Christy Minstrels, fresh-faced and lively youngsters who catapulted from a local coffeehouse to national attention on Columbia Records and as regulars on Andy Williams NBC-TV Show, are going to cut a still larger swath in the still-burgeoning folk-beat field. Happily for their commercial outlook, they are not "purists" in the medium but possess a fine patina of same and are fortified by shrewd showmanship, musicianship and well-blended voices and arrangements. Randy Sparks has done yeoman work in framing this act.

All seven of their renditions hit with impact, tops being "Shenandoah" and "Dying Convict." Some day some group will segue from "Shenandoah" to the Confederate chantey, "Roll Shenandoah," and really have a one-two punch. The very size of this act makes it unusual in its field and makes possible arrangements and vocal improvisations others cannot achieve.

Dick Stabile orch (now down to 12) excellently backstops. Bill, costing flat $10,000 including band, is in till Dec. 16 when Grove, for first time, shutters pre-Yule. Louis Armstrong reopens spot Dec. 26.

Biz opening was half-house and that appears par for this booking's course. *Wes.*

Riverside, Reno

Reno, Nov. 24.

"Vive Les Girls" (23) with Maria Andre, Jean Vallin, Sheila Case, Mario & Sheila, Ariston Trio, Maria Lucero, Buddy LaPata Orch (10); produced and directed by Frederic Apcar, staged and choreographed by Ron Lewis; $3 minimum.

Current billing of "Vive Les Girls" (after a 46-week run in Las Vegas at the Dunes' lounge) marks a striking about-face in show policy for this historic Reno hostelry—an about-face, i.e., from the policy Raymond Spector (former N.Y. ad agency and Hazel Bishop exec) indicated he'd follow when he assumed the Riverside helm last June. At that time Spector, new to the hotel-gaming-nightclub biz, flatly stated he'd de-accent the femme emphasis former Riverside owner Bill Miller used in the Riverside's Riviera Room.

Miller raised much controversy among Renoites (particularly the moral stand of the citizenry and the clergy) by booking productions featuring undraped torsos sprinkled among the line and specialty stripper acts, which were considered by some to be in poor taste. A later booking by Miller of a female impersonation show prompted the Reno City Council to pass an ordinance barring such presentations under the threat of the hotel losing its liquor license.

When Spector took over the Riverside he promptly exiled entertainment to the casino lounge only, and converted the Riviera Room into a bingo parlor. A hard, cold look at economics, however, has apparently convinced Spector entertainment is a necessity to lure both the local and the tourist spender. When bingo obviously failed to carry the nut for the room, he switched back to shows with Denise Darcel, followed by Martha Raye, the last headliner before "Vive Les Girls" [illegible] hotel.

And to further assure more biz from the locals, Spector inked George (Duke) Cosmis as g.m. of the hotel, enticing him from his post as manager of the Lancer, an eatery on the Reno fringe. Cosmis, albeit a relatively newcomer to the Reno area two years, has acquired an impressive following.

In "Vive Les Girls," however, the girls are not completely bare-bosomed as in prior Riverside productions. Although much epidermis is exposed, none of the dancers is without pasties.

Early response to "Girls" suggests a production with generous use of partially undraped femmes, although there's no top-name marquee value, will attract both grinders of the saloon set. Maitre Norman Mastretta for the initial opening stanzas (during the long Thanksgiving weekend) reported SRO houses and some turnaways.

"Girls," which rates plaudits if only for the 46-week run in Las Vegas, is not superlative in either presentation or choreography but fully rates as an entertaining hour. Producer Frederic Apcar is overly generous in production number (includes only two specialty acts) but manages to hold attention with full staging and nice costuming. The lead dancer (Maria Lucero) commands much eye appeal but visually overshadows the remaining femme cast with her long dark tresses, the impressive distribution of the avoirdupois and natural savvy as solo dancer.

Curtain raiser showcases French chanteuse Maria Andre (backed by line in appealing diaphanous peignoir) setting Gallic theme of what's to come. From then on it's mostly girls, girls, girls in a variety of routines running the list from a cute "Little Red Riding Hood" bit to harem stuff. Capably handling the male singing chores is Jean Vallin, with nice baritone pipes and Gallic charm.

Miss Andre, as the spotlighted female singer, belts with the best of 'em in bilingual titles, and also earns good mitts for ad lib lines and positive affinity with ringside tablers. She's pretty and authoritative, and knows the values of empathy in presentation.

Mario & Sheila, the latter a diminutive bundle of talent, win top endorsement with acro-terp routines, with male partner smoothly handling the muscle chores. Impressive is Sheila in orbit at end of long silken sash about her back at waistline. Two also make other good use of the sash for effective choreog in tandem offerings.

The Ariston Trio accents the acro, with some thought to choreography (the interest is primarily on the acrobatics). They score with a lively few minutes that keep auditors off their hands. Three (two solos, one girl) also make for good visual appeal.

Billed as lead dancer is Sheila Case, who essays a couple titles in English and French and doubles as lead terper. She does okay job in both and in exit number teams on the vocals with Miss Andre and Vallin.

On night caught there was some conflict between cast and the Buddy LaPata Orch, but nothing so serious another show or so can't correct.

"Vive Les Girls" will likely live for a longterm exposure in this Riverside outing. *Long.*

Le Cabaret, Toronto

Toronto, Nov. 27.

Jo Ann Val, Jack Lander Trio; $1.75 cover.

In her selection of standards and hits from past Broadway musicals, Jo Ann Val remains a surefire songstress who is a pleasant change of pace from Continental chanteuses. The strawberry-blond soprano opens with a satire "They'll Never Believe Me" and follows with a bouncy "After You've Gone."

Wearing a white, beaded evening gown when caught, the sexy lark whams down the talkative customers with alternating whisper styles and shout. She also does a couple of special material numbers, "I Had to Say 'No'" and "I Love to Love." Both were written by Harry Tage who also did all of her arrangements.

After her two-weeks engagement at the posh Le Cabaret ending Dec. 8, Jo Ann Val flies to La Fiesta, Juarez. *McStay.*

Palmer House, Chi

Chicago, Nov. 29.

Phyllis Diller, Hamilton Twins, Ben Arden Orch; $2.50 cover.

Phyllis Diller has graduated from Mister Kelly's, the snug Marienthal-owned Rush St. spot, to the opulent surroundings of the Empire Room, and, if her preem night is any indication, she's in for a happy four weeks—for her, the house and the customers. It takes mucho personality projection to command this spacious room, and Miss Diller showed more than enough in wowing the opening night crowd.

The angular comedienne punches over her material (much of which is new since her last time here) with some of the most facile mugging seen around here, and punctuates it with explosive body English. Her routines are structured to build from chuckles to guffaws to belly-laughs, and she seldom fails to score.

Miss Diller's material is still based on the universal themes that she has always used—the travails of domestic life and the pitfalls of driving — but she has freshened her anecdotes and delivers them with a first-time enthusiasm. Withal, she has risen to the challenge of Chi's premiere room and conquered it handily.

Opening the show are the Hamilton Twins, a bouncy pair of blond lookers who embellish several clever novelty terp routines with some nice acrobatic touches. They're a charming duo, and their customer-participation Cha - Cha closer is a surefire plaudit-getter.

Room closes Dec. 22-30, opens New Year's Eve with Phil Ford & Mimi Hines, closes again Jan. 1-4, then Ford & Hines are in for four weeks. *Mor.*

Talk of Town, London

London, Nov. 27.

Beverley Sisters (3) (with Brian Rogers), Robert Nesbitt's "Fantastico," choreography, Billy Petch; decor, Tom Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; with Michael Desmond, Eileen Gourlay, Bergman Sisters (2), Lane (26); Sydney Simone and Frank Denis orchs; $7.50 minimum.

The Beverley Sisters are three smart blondes, who have maintained their top-of-the-bill rating for several years, and it's a reasonably safe assumption that their first engagement at this theatre restaurant will keep the customers happy and the cash registers busy. The trio has perfected a warm and friendly style, with an accompanying rapprochement with the patrons which is particularly well in evidence.

There is, however, a mechanical precision about their style which suggests too fussy direction. Every gesture and movement is so well co-ordinated that they could almost put to shame the best drilled battalion of the Queen's Guards. That is a minor flaw however, and hardly affects the overall impact which they achieve with their polished harmony. And also on the plus side is their perfect diction.

The Beverleys' act, with six dozen numbers, running for some 45 minutes, is a mixture of new songs and their standard hits in the first part. Latter half is largely devoted to the era of oldtime vaude. For their opener, a new item written for them by Ron Moody, "When You Walk Upon a Stage," the trio comes on dressed in matching mink coats, but they soon shed those and, as always, are handsomely turned out in identical dresses.

Their ensuing six songs are all in the lighter comedy vein, and include a new version of their standard "Sisters." A participation number, "Yes Yes Yes Yes No No No," is on the naive side, but clearly appealed to opening night ringsiders, who joined with responses. The Beverleys have a diverting click with a parody on Eartha Kitt's "Old-Fashioned Girl," and a new comedy number in "The Football Pools Song."

For the show's second part, the girls do a fast change and dress in slacks, check jackets and derbies to bring back something of the old vaudeville spirit, with such routines as "Following In Father's Footsteps," "I Used To Be Upon a Stage" and "Twas Just Getting Dark in the Fish Shop."

As usual, the starring attraction is preceded by Robert Nesbitt's 30 o'clock revue, "Fantastico," which remains a lavishly staged spectacular, and has wide appeal for out-of-towners. The new specialty act for the current run is provided by the Bergman Sisters, who do some fancy foot juggling.

Sydney Simone's resident orch is on stage for both stints, and insures precision backing for the artists. Bryan Rogers sits in at the ivories for the Beverley Sisters' show. The music for dancing is vigorously contributed by Frank Denis. *Myro.*

Jefferson, St. L.

St. Louis, Nov. 30.

"Standing Room Only," starring Imogene Coca and King Donovan; $6.25 minimum, including dinner and show.

A new Imogene Coca revue, "Standing Room Only," premiered at the Sheraton-Jefferson Dinner Theatre for a two-week run before heading out on the national dinner theatre circuit, and it looks like a winner. Along with the comedy talents of Miss Coca there are antic doings by the rest of the cast of nine, including Miss Coca's husband, King Donovan.

The show features 24 skits and songs, ranging from downright slapstick to some fine poignant touches. In the latter category, Tom O'Horgan as a wandering minstrel and Miss Coca as his poor Columbine blend comedy with pathos in "Poor Pierrot," in which they try to put on a street corner show but are chased by a policeman. Donovan is in the tears-laughter department, too, with a freewheeling drunk skit.

Miss Coca and Donovan pair for some fetching satiric hi-jinks in "See America First," a lampoon on tourists coming home from Mexico, and "Beauty Aid," with Miss Coca as a wife trying to make herself beautiful for her husband's party meeting with his boss. And Miss Coca shines solo in a hilarious striptease bit.

O'Horgan, Virgil Curry and Tom Swan score as three burly New York cops picked to act as women in the decoy squad. Kit Smythe does a superb takeoff on a Petty Girl-type in a sensuous "Stock Market" telephone report, and Virginia Vestoff is delightful in singing the "Coloring Book Song." As an extra decorative touch, Miss Smythe, Carol Gordon and Marilyn Childs wow the baldhead row with "Monk, Monk, Monk."

In the interests of faster pacing, the show could use a bit of paring here and there, but that should present no problems. It'll be on hand for two weeks and will play 'round the country at other dinner theatres. *Bob.*

New China Club, Reno

Reno, Nov. 28.

Andy & Bey Sisters (3), Calvin Shields Trio; no cover, no minimum.

Bill Fong's intimate International Room of the New China Club is rapidly gaining a reputation as a jazz shop—not only for the type of acts booked, but also for surprisingly heavy turnouts for regular Sunday afternoon jam sessions with many musicians from acts working the other clubs sitting in. The sessions have been tried before in other Reno saloons but have never prompted the trade nor the pro attendance the China Club reports. Entertainment director Tai Song says the sessions will continue "as long as the traffic lasts."

Andy & the Bey Sisters in a debut in this area, offer a pleasant turn with standards, mixed with the jazz instrumentals. Andy, at the piano, also works tandem with his two singing sisters (Gerry and Salome) on the vocal stuff for nice effect. Girls essay the likes of "Pretty Baby," "Smiles," and "Don't Get Around Much Anymore." Each also works a brief solo turn.

Three are backed by Clarence Stroman on drums and Earl Wormack on bass. For diversity the femmes show good talent on carbons of Eartha Kitt, Pearl Bailey and Roberta Sherwood. Two also know their way around on scatt stuff and the novelties.

Calvin (Eagle Eye) Shields' Trio, held over for indefinite run, continues as alternate group and the nucleus of the jam sessions. Shields capably handles the drum work, Bryce Robertson impresses with his guitar talent, and Charles Bales scores with his pianistics.

Current bill runs through mid-December. *Long.*

Desert Inn, Las Vegas

Las Vegas, Nov. 27.

Rosemary Clooney, Ford & Hines, Bill Carey, Donn Arden Dancers (12), Carlton Hayes Orch (17); producer by Frank Sennes; choreography, Donn Arden; $4 minimum.

Wilbur Clark & Co. is presenting a generous helping of songs and comedy in the current bill which headlines Rosemary Clooney and features Phil Ford & Mimi Hines.

Miss Clooney presents an act which is refreshing in that it is a drastic departure from most Vegas sessions done by femme singers—she simply does a standup songalog. No dancing boys, no elaborate sets, no choreography and only one prop: a strawhat she wears during her "Sleepy Time Gal" number.

Her 40-minute turn includes such songs as "Lady Is a Tramp," "Tenderly," "Botch-a-Me," "Mambo Italiano," "Come On-a My House," "Sophisticated Lady," and an amusing presentation of some "male superiority songs" such as "A Fellow Needs A Girl." She winds with a medley of Bing Crosby hits, and duets with her maestro-conductor, Buddy Cole, on "That's Jazz."

Ford & Hines, rising favorites here, toss a socko bit of musicomedy which proves they are ripe for star status on the Strip like they are elsewhere. The shapely Miss Hines, an outstandingly clever clown, adds a new piece of special material to her very funny "NBC-TV Color Peacock" routine called "What Kind of Fool Am I?" which is strong yock bait. Partner Ford blends superbly as straightman, guiding her through her distinctive brand of uninhibited humor.

Bill Carey, a fine, handsome vocalist, fronts the dozen Donn Arden beauties in a holdover production number which initials the program. The Carlton Hayes orch (17) provides smooth backing for the show, in until Dec. 24 when Milton Berle and ex L. A. Dodgers open. *Duke.*

Village Vanguard, N. Y.

Charlie Mingus Orch (10), Bill Evans Trio; $2.50 cover.

A funny thing happened to Charlie Mingus on his way to Majorca. He fell into this Greenwich Village cellar with nine sidemen. The stateside tumble is very good news for local jazz fans.

When he closed the Five Spot this summer with a wrapup engagement, the bassist-composer's plans were to cut a big band LP, then head abroad for a couple years retirement while he finished his book. But to no one's particular surprise, Mingus changed his plan.

For the Vanguard three weeks, Mingus said part of the turn would consist of poetic readings from his works-in-progress with tuba accomp. It also could be good news to the jazz buffery that at show caught there were no readings—just a solid set of really swinging instrumentals.

This Mingus big band (which premiered at the Five Spot's closing night) seems to be sort of a stopover for transient jazz men. There's been a big turnover since the preem, and there were changes from the advance roster on the night caught. Sidemen read their way through ensemble scoring, which was often ragged in execution. But the individual performances and the arranging as a whole have tremendous excitement.

In the current 10-man set up, Mingus has managed a blending of swing and traditional jazz men and music with their modern counterparts, and the mix is wholly rewarding. Solos from stride piano and muted talking trombone (right off the riverboat) are followed by surprising bop flights from trumpet and sax. Book ranges from mellowed jumpers like Ellington's "A Train" (the Ellington influence is prominent in several numbers) through lyrically inventive and dramatic modern compositions from the leader.

Among sidemen more or less of the time are Jerome Richardson, baritone sax, flute and oboe; Charlie Mariano, alto sax; Booker Ervin, tenor sax; Snooky Young, trumpet; Clinton Jackson, trombone; Don Butterfield, tuba; Jaki Byard, piano; Danny Richmond, drums.

Filling out the bill is the fine jazz trio headed by pianist Bill Evans with Chuck Israels, bass, and Paul Motian, drums, which has played the Vanguard several times in the recent past. *Bill.*

Latin Casino, N. J.

Cherry Hill, N.J., Nov. 30. Ray Charles & Orch (16), Doris & Reese, Jack Curtis, Moro Landis Dancers (12), Martys King Orch (15); $3.96 minimum.

Few singers can generate the instant excitement of Ray Charles, who has been primarily responsible for the rebirth of interest in country and western music in the big city areas. A large house at the Latin Casino kept beating out the time almost from the moment he came onstage. Charles will undoubtedly be one of the big [illegible] makers of the season at the [illegible] Jersey club.

[illegible]

Patti Page and [illegible] open Dec. 13. *Gro.*

Cave, Vancouver, B.C.

Vancouver, B.C., Nov. 29. Vic D[illegible] [illegible] Orch (12); $3.[illegible] [illegible] nights, $3.[illegible]

If Vic Damone is not the most potent male singer on the current nitery scene, as Frank Sinatra has it, it can't be proved by the Cave patrons who greeted his local debut. Ken Stauffer's opening house caught a sparkling display that demonstrates why the Damone pipes justly rate the envies of his performing peers.

Damone is an exciting vocalist in the fullest sense. Tops technically and a perfectionist in his presentation, his mellow tonal quality is enhanced by the dazzling Romoff-Parnello arrangements for every song in his set. With pianist-arranger Joe Parnello conducting the Chris Gage house crew, and percussionist Sol Bolbin and trumpeter Bob Bryant sitting in, backing throughout is a swinging affair.

Damone's program is finely tuned to his talent. While he draws liberally from his "Lively Ones" Capitol album, he offers further evidence of his tune artistry with beautifully scored selections like "Someone To Watch Over Me," "Adios," which he sings bossa nova, and "Charmaine," updated with a Twist beat. The Damone trademarked "On The Street Where You Live" brings him out for a second encore and rounds out a rousing 50 minutes.

Dean Barlow, song and dance man but mostly dance, does a cane and derby routine that's replete [illegible] class. He works hard and his efforts are appreciated by tablers. Roxanne Hopkins leads the dancing dolls line in two brief but [illegible] choreographed numbers. "Steam Heat" and "Tequila" by [illegible] Bob Van [illegible] [illegible] Chris Gage hard-set [illegible] [illegible]

[illegible] Louis Armstrong and his All Stars opening Dec. 9.

Mister Kelly's, Chi

[illegible]

[illegible]

Tidelands, Houston

Houston, Nov. 2[illegible].

[illegible] Manna is one of the [illegible] Tidelands Club before [illegible] found a home. Most of his [illegible] is his own, and [illegible] with most customer [illegible] from his sketches of "Warfare at Sea," "Ways to Use a Handkerchief" and a "Prison Musical," with Manna playing all the parts.

Manna takes a [illegible] approach to comedy and perhaps [illegible] most of his [illegible]. He does explore some beaten humor paths treading [illegible] Elizabeth Taylor, JFK and family, but even here there are new twists and turns to the paths. He is on stage for 45 minutes, and stage-siders wanted more.

Sue Raney is a young blond thrush who has achieved a measure of success (clubs and disks) and is still moving up. She overcomes a Gay '20s gown which does nothing for her, for she's a shapely doll who could just about make it on looks alone.

Yet she shows feeling for her lyrics, and has versatility that can handle torch, blues, novelty and belt. Best, perhaps, is the bouncy novelty, "Wig Walk." Her warmup stint was 25 minutes.

Don Cannon Orch still impresses acts with excellent backing. Show plays two frames. *Skip.*

Living Room, N. Y.

Carol Bruce, Hank Garrett, Vince Mauro, Bob Ferro Trio; $4.50 minimum.

The Living Room management had to move fast last week to find a replacement for Louise O'Brien who bowed out of a scheduled date (ads and announcement cards were already in the works) on short notice. Carol Bruce was available for the two-weeker which began Monday (26).

Miss Bruce is a savvy songstress whose pro qualities come across [illegible] in her [illegible] [illegible] stage or in an intimate [illegible] such as this. Taste and class are the [illegible] [illegible] Jule Styne's works [illegible] the opening segment of the stanza [illegible]

[illegible] "Just In Time" [illegible] [illegible] Comden and Adolph Green [illegible]

[illegible]

[illegible]

Club Village, Dallas

Dallas, Nov. [illegible]

[illegible]

Encore, N.Y.

[illegible]

The Encore, located on what [illegible] a succession of cafes that didn't make the grade, has the best chance of permanency with its present format. Hy Uchitel, operator of the Voisin Restaurant, a class uptown eatery, has taken over here and is proceeding on the assumption that its preliminary lure will be that of a restaurant with entertainment provided as an important incidental. Room has been tastefully redecorated with warm red tones predominating. The decor, combining opulence and intimacy, is a charming setting for dining and entertainment.

The current occupant is Cleo Cleo Collins, a decorative blonde who has been making a local splash. She's a singer who has carefully cultivated every note and nuance, works hard on the floor and leaves little to chance through some top arrangements plus good orchestrations.

Also among Miss Collins' attributes are a personable delivery and a good tune selection. She seems to show a flair for delineation of special material. Her solo attempt on this session is a [illegible] on the stock market, which entered a lot of interest.

There are times when she reveals a good soprano, but generally her voice is a couple of notches below that register. In all, Miss Collins gets her share of applause for her efforts.

The show's backing is by the Sal Paris orch, which also plays pleasant dansapation. The [illegible] Paulo Quintet, with Miss Paulo [illegible] maracas in front of the group, makes with the Latin [illegible]

[illegible]

It is a tough book to play with no breaks for the musicians save during record act but Skinnay Ennis' orch, per usual, handily accomplishes it. Ennis now is in his 24th year as a bandleader and largely is still playing the book that dates back to Hal Kemp. That's the sort of tune the affluent clientele here wants. Opening night turnout three-quarters house. *Wes.*

Statler Hotel, L.A.

Los Angeles, Nov. 30.

[illegible]

This is the last Harry Ashton [illegible] to play this spot winding [illegible] solid years and it is the [illegible] Ashton [illegible] [illegible] the Terrace Room [illegible]

[illegible]

Ashton started here putting $2,500 weekly and put the Terrace Room in the black with his [illegible] shows in this conventional [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] $1,650.

For $3,800 this 72-minute show is a whale of a buy. Opens with [illegible] [illegible]

[illegible]

Basin St. East, N. Y.

Dick Gregory, Fran Warren & Troublemakers (7) (with Georgie Auld), Ollie Shearer Quartet; $3 cover.

Having just wound up with a profitable run of Peggy Lee, Basin St. East's boniface Ralph Watkins can expect a continued fair share of the holiday market with the current bill headed by Dick Gregory and abetted by Fran Warren & The Troublemakers.

Gregory, who recently hosted a five-weeker at the Winter Garden on the Eddie Fisher Show, puts a fresh facade on his material with each edition of the newspapers. He's quick to comment on current events of the day and generally with a sprightly [illegible] Thanksgiving Day [illegible] riots in Washington [illegible] the comment [illegible]

[illegible]

Miss Warren [illegible] on a new front [illegible]

[illegible]

She may be on [illegible] side of a [illegible] new [illegible] [illegible] radical for Miss Warren and those who have followed her career for many years. [illegible] a rather abrupt departure from her past and not all [illegible] would agree it's the most logical. Yet it is a path that she [illegible] to tread.

Her turn is quite interesting in many ways. She still makes no compromise with a ballad such as "What Kind of Fool Am I?" and her "Sunday Kind of Love" still reflects the girl's [illegible] which she always [illegible] [illegible]. Her rhythm numbers and the interesting and [illegible] arrangements by Auld [illegible] the audience a lot of [illegible] Miss Warren makes a [illegible] during her stand.

Auld takes a few [illegible] during this act. He's a [illegible] from the swing era who [illegible] [illegible] to more modern [illegible] [illegible]

[illegible]

The Losers, L. A.

Los Angeles, Nov. [illegible] [illegible]

The town's full of [illegible] his State Room appearance [illegible] [illegible] Trenier [illegible] [illegible] the Summit.

Trenier perfectly [illegible] Sammy Orling and Pete Rooney's club, a typical Las Vegas lounge room without the slot machines. He should prove a lively [illegible] with a frenzied [illegible] of jazz rhythm and blues tunes delivered in his own individual style.

Vocally, Trenier has a [illegible] husky sound that [illegible] with solid punch. Gutsy delivery particularly shows on "I Dreamed of Penny" and "People Will Say We're In Love" and his own version of "Around the World in 80 Days."

Eddie Baker Trio backs Trenier handsomely; also playing a nice soft swing jazz in group of other offerings.

On first is the Eric Miller Trio, with leader as vocalist and guitarist, rest on bass and bongo. Group is strictly intermission fare. Miller singing acceptably but his style lacks drive or emphatic appeal. Overall mixture is light rhythm, with a slight Latin beat but on a lustreless level.

Show is in two weeks. *Dale.*

New Acts

THE DIAMONDS (4)
Songs
45 Mins.
Holiday, Reno

The Diamonds for the last several years have made their [illegible] [illegible] as a predominately [illegible] but in this Nevada debut at the Holiday they [illegible] as a nice [illegible] and capably so [illegible] the four can capture adult attention from the usually inattentive tables frequenting these gambling centres.

Despite fact current stanza is this debut in a gaming spot, [illegible] seems undisturbed by casino [illegible] and works close to the [illegible]. Most authority and vocal [illegible] is displayed in spiritual offerings and in the folk selections. The four also show to good advantage on an "Anniversary Song" [illegible] a medley from "Music Man" and a catalog of standards. Group also includes impressions and a bit of instrumental (flute, guitar, trombone) in tandem with [illegible].

From response to this initial Nevada date there's strong potential for The Diamonds to become regulars on this western circuit. They're a good clean act and have the talent to sell their wares.

Long.

HANK GARRETT
Comedy
15 Mins.
Living Room, N. Y.

Hank Garrett should be more particular about his material. He's a pleasant fellow but several of his routines leave a decidedly unpleasant taste. The cracks about Puerto Ricans in New York show a lack of judgment and some blue asides are unnecessary as well as embarrassing.

He starts off nicely showing a [illegible] on dialect and impressions. His [illegible] appearance also puts the audience on his side but about [illegible] in the turn everything starts going downhill. The Puerto Rican thing doesn't help at all and a Tarzan parody and a rundown of Japanese western or "eastern" as he calls it that follow are weak [illegible] and not too well executed.

On the plus side are impressions of [illegible] such as Gregory Peck, [illegible] Sammy Davis Jr., [illegible] James Cagney's [illegible] is a bit on [illegible] in which he takes [illegible] [illegible] show that he has an inventive [illegible] but the act needs [illegible].

Gros.

ERIK DARLING
Songs
[illegible] Mins.
[illegible], Vancouver

[illegible] on his own as a [illegible] months since [illegible] in the folk [illegible] previously [illegible] with The Tarriers [illegible] Folksingers. His [illegible] work has been [illegible] on Vanguard with The Weavers [illegible] and on a solo Vanguard lp [illegible].

Darling is an accomplished [illegible] his banjo work in [illegible] of virtuoso calibre [illegible] his technical mastery [illegible] and [illegible] personal and authentic [illegible] [illegible] the banjo [illegible] of folk [illegible] area of Negro folksong [illegible] exuberance [illegible] true to his own [illegible] tamer as [illegible].

[illegible] of set of 10 numbers [illegible] Mountain [illegible] Don't [illegible] You Don't Know [illegible] and banjo [illegible] Old Blue, Where Are You [illegible] fretwork few [illegible] of intros and ad [illegible] and satisfying vocals. Darling [illegible] for folk club circuits, disking and tv.

Shaw.

WILL COOPER
Comedy
30 Mins.
Frolic, Revere

Will Cooper, surely one of the most personable comics in vaude, displays a fine natural aptitude for topicalities in a comedic stint that is unlimited in humor and updated all the way. Cooper, formerly a record act and out for a short time as a comic, is a 6-ft., darkhaired, 180-pound leading man type who would be more than [illegible] should he step from the floor into a musical or drama. As a matter of fact, he uses dramatic techniques in his story telling onstage to boff returns.

Opening with a fast series of oneliners on gab about [illegible] and that he brings in many topicalities in odd asides. A musician, too, he gets maximum returns from a series of bits with trombone. From his "Ben Casey" to JFK and his family life, he's refreshing.

A sockgetter is his sophisticated drunk bit in which he highlights the difference between imbibing in low pubs with the pours in the country club set. Another triumph bit involves bringing the best girl home to meet the family and reaction thereto, a screamer. Laced in between the skits are jokes on the international set, Khrushchev and Castro. Closes with a flash bit in which he plays the Charleston on the trombone, dances it at the same time, then switching to drum. In between he manages more comedy by getting his hand stuck in various places. Night caught, opening [illegible] Cooper had his audience [illegible] from laughing. Looks to hit the high spots of the comedy fraternity and is a great bet for class rooms, tv, musicals, all visual situations.

Guy.

ELEANOR LEFORGE
Songs
27 Mins.
Duvernay, Hull, Quebec

The posh Executive Penthouse of the Duvernay Hotel in Hull, Quebec [illegible] is too small for Eleanor Leforge's operatic style pipes, but the elegant looker handles the 200-seat room nicely. With pipes cliched for stage musicals or light opera, she wisely restricts her routine to show tunes and ballads, plus bits from "Carmen." She closes with a [illegible] handling of "Hi Lili Hi Lo."

[illegible] takes the EP's small stage like a throne and garners [illegible] throughout. Backing [illegible] and Brian Brown Trio is okay, though light for the billtopper's big voice. Between shows, piano and drums are played by [illegible] Latortue and Gerry Burgess, [illegible] [illegible] to the customers.

Gor.

THE TOWNSMEN (4)
Instrumentalists
28 Mins.
London Chop House, Detroit

The Townsmen, three men and a [illegible] fulfill all of the requirements of a top [illegible] restaurant-entry such as Les Gruber's London Chop House. They play [illegible] for dining, mixing showtunes with old standards [illegible] dancing, they have the [illegible] customers [illegible] want to dance to.

In addition the three men harmonize [illegible] Donna Watkins [illegible] doubles on the drums. [illegible] trio plays reeds, a cordovox [illegible]. The group has been together seven years, most [illegible] at the Gold Cup Room of the [illegible] Hotel here. A [illegible] better balanced and [illegible] group would be [illegible].

House Reviews

Olympia, Paris

Paris, Nov. 27
[illegible] Moreno & [illegible] $2.50

[illegible] Petula Clark [illegible] power, diversity and depth to make the necessary impact. But her platter name could make this three-week stanza okay, if not big, biz wise.

Miss Clark does practically everything in a charming French, albeit quite accented. Her numbers are mainly sentimental ditties or Twist variations, and she has a cool pro aplomb and delivery.

But her winsome aspects and [illegible] appear more suitable for [illegible] or supporting stage [illegible] for the more demanding [illegible] status. She is nicely gowned and it is a tribute to her show [illegible] that she can headline a [illegible] show. Still a more weighty [illegible] is called for.

John William is a local Negro [illegible] with a big voice who belts songs and folksy type ballads in a dramatic style. However, he is somewhat too cold and unbending in [illegible] and also looms a better disk than in-person name.

[illegible]antomes burst out with rock and roll items via three ear-splitting electric guitars and a drum. Somewhat fuzzy tones and monotonous movements make this quartet only a fair filler. Marisa & Alberto Ballet supply two frothy Latino-type ballets for an okay production backbone.

Waigardis donate a fast and zesty teeterboard number with characters somersaulting through the air to be caught on a [illegible] on a longo pole held by another member. Three women and [illegible] men give this a bouncy air for a solid number.

Also fine are the Mirkes Comp[illegible] three men, they cavort on parallel bars and compound their expertise by contortion activities around the bars.

Nox & Rey are two lev hand-to-handers who manage to spark enough [illegible] acrobatics to make [illegible] takes and comedic work. Jean-Louis Bleze is a [illegible] comic with a good presence but needing better material to live up to [illegible] good timing and comic flair.

Daniel Janin Orch (17) does good backing and medleying. Emcee Jean-Marie Proslier, in trying too hard for laughs, sometimes holds up the show. He should either make up his own act or speed up his intros. He's aided by a trick dog whose silence should be a lesson to his master.

[illegible]

Empire, Glasgow

Glasgow, Nov. 27

J[illegible] Shand Jr. with his [illegible] [illegible] Doris G[illegible] [illegible] Royal Scottish [illegible] Society dancers (8), George [illegible] Charlie Stewart & [illegible] Rex Overbury & Suzette, David Berglas, George Clarkson & Gail [illegible] Walthon & D[illegible] [illegible] L. Rolfe house orch.

Jimmy Shand Jr., son of the top Scot country dance music maestro, leads his own kilted orch in [illegible] tunes to head this offbeat [illegible] Group, immaculately garbed in Highland raiment, offers lively Scot melodies with members of the Glasgow branch of the Royal Scottish Country Dance Society [illegible] out the dances, and [illegible] local chirper [illegible] out in native songs. Result is [illegible] on the [illegible] unusual for vaude.

George Finck, Scot-born [illegible] and former dance band [illegible] returning to [illegible] patter and [illegible] several memories of the [illegible] Harry Lauder. He makes [illegible] name as a British [illegible] on the networked "[illegible]" program, and [illegible] a [illegible] medley that [illegible] joining in. It's a [illegible] act that registers pleasant[illegible].

David Berglas has a fancy [illegible] act using cards to good effect and baffling two members of audience invited to join him onstage. He displays suave style and [illegible] confidence.

Rex Overbury & Suzette score with a mixture of music and tap dancing. Charlie Stewart offers some old-fashioned comedy and is better when partnered by his [illegible] partner, Betty Emery, [illegible] The Trust.

George Clarkson & Gail Leslie are in the hard-working vaude [illegible] with an experienced dance [illegible] which shows much professional [illegible] Walthon & Dorraine mixed [illegible] juggle brightly on a [illegible] and are strikingly garbed.

Layout on the whole has a certain appeal but is not of sufficient name value to pull the customers in large numbers. It's [illegible] a local-slanted fill-in for the few weeks before pantomime [illegible] occupies the stage of [illegible] to disappear British vaudery.

Cord.

CURRENT BILLS

WEEK OF DECEMBER 5

NEW YORK CITY

MUSIC HALL "The Nativity," Mary Jennings, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nichols, [illegible] D'Angelys, Two Pirates, [illegible] Eddie Meadows, Eric Whitley, [illegible] Hudson, Marty Currie, Keith Lea[illegible] Maureen Wilson, Woody Faun [illegible] Jackie Griffiths.

SYDNEY (Tivoli)—Jose Brosnill, Peter [illegible] Rosina Rainbeck, Eric Reiman, [illegible] Brooks, Lorna Forbes, Barry Bains, [illegible] Tarczynska, Gloria M[illegible], [illegible] Beryl Cheers, Tony Jenkins, Jone Day

BRITAIN

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, [illegible] Boswell, Angela & Fred Bobo, Amis Bros., [illegible] Garriso, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee

NEWCASTLE (Empire)—Danny Williams, McDevitt & Douglas, Robb Storme & Whispers, Joe Black, Desmond Lane, McAndrews & Mills

VICTORIA (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller [illegible] TV Toppers, Jackpots, Mitchell Maids

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST Dick Gre[illegible], [illegible] Wilson & Troubleshooters, Ollie Shepard [illegible]
BITTER END Woody Allen
BLACKJACK Sylvia Sims, Tony & [illegible] Johnny Foster Orc
BLUE ANGEL Bobby Short, Marian [illegible] Dave Madden, Chad Mitchell Trio
BON SOIR Kean & Parker, Myron [illegible] Tobi Reynolds, Three Jesters
CHARDAS Laurence Tamas, [illegible] Tibor Rakossy, Elemer [illegible]
CHATEAU MADRID Tito Amido, [illegible] Pupi Campo Orc, Carbia Orc
COPACABANA Buddy Greco, George Kirby, [illegible] Frank Marti Orc
EMBERS Jonah Jones Orc
HAWAIIAN ROOM Angela Martin, [illegible] Kegor, Keola Beamer, Gai & [illegible]
HOTEL AMERICANA Keely Smith, Lester Lanin Orc
HOTEL ASTOR Lola Fisher, Dick [illegible] Eddie Lane Orc
HOTEL NEW YORKER Verna Lee, [illegible] Orc
HOTEL PLAZA Shirley Bassey, Emil [illegible] Continentals
PLAZA 9 ROOM Julius Monk [illegible] Jack Fletcher, Gerry Matthews, [illegible] Robbins, Mary Louise Wilson, [illegible] Robert Colston
HOTEL ST. REGIS Peter Duchin Orc, [illegible] Manning
HOTEL ROOSEVELT Jan Garber Orc
HOTEL SAVOY HILTON Ted Straeter, [illegible] Martley, Arturo Arturos Trio
HOTEL WALDORF-ASTORIA Barbara [illegible] Greta Keller, Emile Petti Orc, [illegible] Shaw Orc
INTERNATIONAL "Minsky's Follies," [illegible] Mann, [illegible] Tony Marshall, Mavis Hewes, [illegible] Orc
LATIN QUARTER Carsonys, Francois [illegible] Jo Lombardi Orc, Irving Fields
LEFT BANK Nikki Price, David Mc[illegible]
LITTLE CLUB Chauncey Gray, The [illegible]
LIVING ROOM Carol Bruce, [illegible] Hank Garrett, Bob Ferro Orc
No. 1 FIFTH AVENUE [illegible] Bill Elliott, Ann Benson
SAMOA The Hippy Dippy [illegible] Sabbia Dancers, [illegible]
SQUARE EAST "Second City" [illegible] Zohra Lampert, Andrew Duncan, [illegible] Anthony Holland
TOWN & COUNTRY [illegible] Bob DeVoye Trio, [illegible] Orc
UPSTAIRS & DOWNSTAIRS [illegible]
VIENNESE LANTERN Vicky Autier, [illegible] Ernest Schoen Orc
VILLAGE BARN Jack Walsh, [illegible] Douglas, Lex Fletcher [illegible]
VILLAGE GATE Larry Adler, Paul [illegible]
VILLAGE VANGUARD [illegible]

CHICAGO

BLUE ANGEL [illegible] Sam Ford Banjo, Jimmy [illegible] Angela Renee, Lori [illegible] Serna, Smith, Tino Perez Orc
CONRAD HILTON Carla [illegible]
CONTINENTAL [illegible] Bobby Clark, Manuel Del Toro [illegible] Boulevar Dears, Boulevar [illegible] Jimmy Palmer Orc
DEL PRADO HOTEL [illegible] Broad [illegible]
DRAKE HOTEL Susan Barrett, Jimmy Blade Orc
EDGEWATER BEACH The Vagabonds, [illegible] Beach Revue
GATE OF HORN Lenny Bruce, Fred [illegible]
LE BISTRO Willie Restum, [illegible]
LONDON HOUSE Jonah Jones Quartet, Larry Novak Trio, Jose Bethancourt Trio
MISTER KELLY'S Rusty Warren, John [illegible]
PALMER HOUSE Phyllis Diller, Ben [illegible]
PLAYBOY George Carlin, Max Cooper, Jerry Vernon, Linda Hopkins, Vic Caesar, [illegible] Winters, Beverly Wright, Fred [illegible]
PEPE'S Gus Van & Bearing [illegible] Revue
SECOND CITY The Establishment, [illegible] Eleanor Bron, John Fortune, [illegible] Betty Hutton, Ford & [illegible] Frank York Orc, Lounge: Susie & [illegible] Mark Fine, Frank Flore Four
SHERATON-BLACKSTONE Sheila [illegible] Franz Benteler Orc
SHERMAN HOUSE Bob Newhart, Earle & Mona, Anne Marie, David Ro[illegible]
SUTHERLAND LOUNGE Dakota Staton, [illegible] Wallace Trio
VILLA VENICE Dinah Shore, Henry Brandon Orc

LOS ANGELES

BEN BLUE'S Laffs & Gals, Norman [illegible] Orc
COCOANUT GROVE Keely Smith, [illegible] Matlin Orc
CRESCENDO Miriam Makeba, Jimmy [illegible] Merkie Styles
DINO'S Jack Elton, George Griffith, [illegible]
INTERLUDE Wild, Wacked World Revue, Mud Shank, Bossa Nova Sextet
SLATE BROS. Kay Stevens, Johnny Amoroso, Herb Dell Trio
STATLER HOTEL Cosy & Gaie, [illegible]
YE LITTLE CLUB Cathy Carter

LAS VEGAS

CALIFORNIA CLUB Johnny Paul
DESERT INN Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc, Lounge: Dave Apollon, Les Femmes, Michael Kent, Johnny Paleo, Joe Venuti, [illegible]
DUNES "Gotta Get To Vegas," Bill Reddie Orc, Lounge: "Vive Les Girls"
EL CORTEZ Top Notchers
FLAMINGO Juliet Prowse, Myron Cohen, Lounge: Harry James, Dede Reese, [illegible]
FREMONT Frankie Brent, Jerry Johnny [illegible]
GOLDEN NUGGET Rose Maddox, [illegible]
HACIENDA Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, [illegible] Show Trio
MINT Pat Moreno's Artists & Models of '62, Bill Bard, Lal Lamb
NEVADA Jay Orlando, King Henry & [illegible]
NEW FRONTIER [illegible] Moe Ralf, Carrie Finnell, [illegible] Smith, Baby Bubbles, [illegible] Frank Sorrello, Murray [illegible] Mann, Dick Rice Orc, Lounge: [illegible] Nobiles, Clara [illegible]
RIVIERA Janet Blair, Louis Armstrong, Lounge: Bob Williams Revue, [illegible] Sisters, Dingbats
SAHARA Mills Bros., Dave Barry, [illegible] Dancers, Louis Basil Orc, Lounge: [illegible] Marine, [illegible] Bell, Arthur Ellen, [illegible]
SANDS [illegible] King Cole, Corbett Monica, [illegible] Copa Girls, Antonio Morelli Orc, Lounge: Dave Burton, [illegible] King, Ernie Stewart
SHOWBOAT Homer & Jethro, Rusty [illegible]
SILVER SLIPPER Hank Henry, [illegible] Bobby Clark, Candy Foote, [illegible] Jacobs, Red Marshall, Dolores [illegible] Marge Bazaree, Showgirls, [illegible] Orc, Lounge: "Pink Tea[illegible]"
STARDUST "Lido de Paris," Eddie O'Neal Orc, Lounge: Four Aces, Happy Jesters, Keith, Four Star Rondos, [illegible]
THUNDERBIRD "Flower Drum Song," Jack Soo, Arlene Fontana, Carl [illegible], Lounge: Frances Faye, Kings IV, [illegible]
TROPICANA "Folies Bergere '62," [illegible] Sinatra Jr., Lounge: [illegible]

RENO-TAHOE

HAROLDS Don Cornell, Godfrey [illegible]
HARRAH'S Reno Kim Sisters, [illegible] Connor, Ben Winkler, [illegible] George Young, Rene [illegible]
HARRAH'S (Tahoe) "Flower Drum Song," Leighton Noble Orc, Lounge: Kim Sisters, Nat Bonds, Judy Lynn, Margaret [illegible] Playboys
HOLIDAY "[illegible] Holiday" Revue, [illegible] Town Pipers, Diamonds, Charles [illegible]
MAPES Dorine Brooks, Jack Coel, [illegible]
NEVADA LODGE Commanders
NEW CHINA CLUB Andy and Bey, [illegible] Shields
RIVERSIDE "Vive Les Girls," Buddy LaPorte Orc, Lounge: Frank Farrell, [illegible] Quartet
SPARKS NUGGET "Carnival on Ice," [illegible] Captain Schreiber, [illegible] Orc, Lounge: Newton Bros.
WAGON WHEEL Tahoe [illegible], [illegible] Senators, [illegible]

MIAMI-MIAMI BEACH

AMERICANA Jack Young, George [illegible] and Models on Ice, [illegible]
CARILLON [illegible] Walters, [illegible]
CASTAWAYS [illegible]
DEAUVILLE Barry Ashton's [illegible] Nana, Bill [illegible]
DIPLOMAT Van Smith Orc, [illegible]
EDEN ROC [illegible] Ernee [illegible]
FONTAINEBLEAU Jack Young's [illegible] Marek & Adams, [illegible] Napoleon Reed, Line (16), [illegible] Dawson Orc, Larry Boyd Trio, [illegible] Frank Natale [illegible]
PLAYBOY Dick Havilland, Enid Mosier & Alonso, Beverly Wright, Sir Richard [illegible] Mary Frankie Rand
ROBEY PLAZA Interludes
THUNDERBIRD Frankie Scott, Bert Vaughan Quintet, Sue Lawton

SAN FRANCISCO

BIMBO'S 365 "Carnival at Night" revue, [illegible] Victory Chorus, The [illegible] Clifford Guest
BLACKHAWK Cal Tjader Quintet
CONDOR Billy Daye Trio
EARTHQUAKE McGOON'S Turk Murphy Orc, Clancy Hayes
FAIRMONT Ella Fitzgerald
GAY 90's [illegible], Ray and Kay K[illegible]
HUNGRY i Stan Wilson and Lenie [illegible] Pete Barbutti
JAZZ WORKSHOP Roland Kirk Four
NEW PACK'S Frank Gorshin, Duke Mitchell
PURPLE ONION Freddie Paris, June [illegible]
SHERATON-PALACE HOTEL TUDOR ROOM: Pat Yankee and Her Sinners
SUGAR HILL Mose Allison Trio, Babe [illegible] Trio
TRIDENT (Sausalito)—Vince Guaraldi Trio

Ready Another (4th) 'Mary' Troupe; Net Tops $1,000,000 on 100G Ante

Multiple road carbons of Broadway hits have come back into style this season. It's been a long time since several Main Stem clicks have each had two duplicate companies touring simultaneously, as is the case this semester with "Carnival," "Mary, Mary" and "Sound of Music." Now "Mary" is expanding into a four-company operation.

Roger L. Stevens, who produced the three 'Mary' companies now running, is putting together a fourth company for a tour starting Dec. 29 at the Ford's Theatre, Baltimore. His three productions of the Jean Kerr comedy have already earned a [illegible] profit of over $1,000,000 on a basic $100,000 investment.

Most of the income has been pulled in [illegible] Broadway production, now in its 92d week at the Helen Hayes Theatre, N.Y. [illegible] [illegible] to the fourth [illegible] 4 [illegible] [illegible] of the [illegible] W[illegible] B[illegible] on a [illegible] S[illegible]

[illegible] an open-[illegible] Blackstone Theatre [illegible] and the bus-and-truck [illegible] a split-week [illegible] The new edition of the [illegible] will play major city dates. The bus-and-truck production will also hit prime time when it has a two-week stand, starting Dec. 18 at the Curran Theatre, San Francisco. The company currently in Chicago played Fresno for four weeks last summer.

Whereas Stevens is the sole producer of all the companies of "Mary," the same managerial situation does not apply for "Carnival" and "Sound." Each of the two musicals, both running on Broadway, has facsimile prime time, production and bus-and-truck companies. The Main Stem producers of both shows are also responsible for the presentations playing the major cities, but the motorized touring rights were leased to other managements.

ANTA Weighs Transfer Of Base to Washington; Am Subsidy Bid There

The American National Theatre & Academy, which will hold its fifth annual assembly next March 10-13 at the International Inn, Washington, intends setting up offices in the National Cultural Center to be erected in the capital. Indications are that the nationally chartered organization will continue some of its operations from its present New York headquarters while the handling of other activities will be shifted to Washington.

Roger L. Stevens, chairman of the board of trustees of the Cultural Center and also associated with ANTA as treasurer and member of the executive committee, favors a complete move by the organization to Washington. Some of the other executive committee members disagree with Stevens, on the theory that the New York base should be retained for certain programs that are best handled from this legit centre.

The theme of the upcoming assembly in Washington will be "Arts and Government." The program will include panel meetings and discussions on the theatre and the relationships of foundations and governments to the arts, addresses by members of the Senate and House and general sessions on the business of ANTA.

One of the reasons for holding the session in Washington is to provide a sounding board for arguments in favor of government support for the theatre. It's figured that at least some of the talks favoring subsidy would be carried in the Washington press and might make an impression on legislators.

The Phoenix Theatre, N.Y., currently housing the off-Broadway hit, "Oh Dad, Poor Dad," will present a series of matinee performances of "Punch and Judy" and "The Magic Box" for high-school and college students, starting Dec. 8 and through Dec. 31.

Arthur Lithgow to Give Cincy Playhouse Course

Cincinnati, Dec. 4.

Arthur Lithgow, producer and lecturer at the McCarter Theatre, Princeton, has been named educational coordinator of Cincy's Playhouse in the Park, under producer Brooks Jones. Resident company's 22-week season opens April 3 and calls for eight plays. Jones will conduct a training program for 10 apprentice actors and technicians to be incorporated in the company.

Ex-College Prez As Exec of ANTA

Willard Swire [illegible] executive director of the American National Theatre & Academy [illegible] to Dr. Harold Taylor, a former president of Sarah Lawrence College. The job has been offered to Taylor and he is interested [illegible] in the proposal.

However, the educator has expressed reservations about taking on the assignment. He does not want to give up a heavy lecture schedule nor does he wish to handle the administrative aspects connected with the post of executive director. ANTA is willing to go along with him on both conditions.

The non-profit organization has offered to work out an arrangement under which Taylor could continue lecturing, in addition to assuring him that the administrative work would be handled by ANTA controller Flora Martel. She's been serving as exec director on a temporary basis since Swire resigned last summer.

Taylor's primary duties at ANTA would be twofold, to function as ambassador-at-large and to formulate a national policy for the organization. It's the feeling of the executive committee that if he joins ANTA a more suitable appellation than executive director would be required to define his assignment. Designations suggested include consultant on policy and program and director-general.

'Rag Trade' for Stage

London, Dec. 4.

Bernard Delfont is to present a stage version of "The Rag Trade," the BBC-TV comedy series that claimed 11,000,000 viewers every Friday night during its last series. It will be staged Dec. 19 at the Piccadilly Theatre.

The comedy will be written by Ronald Wolfe and Ronald Chesney, authors of the series about a small London dress factory, and several of the tv cast will appear, including Peter Jones, Miriam Karlin, Esma Cannon and Reg Varney. The staging will be by Eleanor Fazan.

Americans Artier Than Their Repute

San Francisco, Dec. 4.

Americans have more leisure money to spend than ever before. And where is most of it going? To longhair pursuits, is the conclusion of a Stanford Research Institute study. Arnold Mitchell, an economist, reported these results of a check:

There are more piano players than licensed fishermen in the U.S. today.

There are as many painters as there are hunters.

Twice as many Americans attend concerts and recitals as see major league ball games.

There are more theatregoers than boaters, skiers, golfers and skindivers combined.

Putting figures to his conclusions, Mitchell said 120,000,000 Americans attend cultural events annually.

Star Passes Out During Madrid 'Blood Wedding'

Madrid, Dec. 4.

Screen star Paquita Rico, now appearing in her first dramatic role in the Jose Tamayo staging of Garcia Lorca's "Blood Wedding," fainted on stage last week midway through her matinee performance. A medico in the audience rushed to the wings to administer first aid, and the Andalusian actress, who began her show business career as a flamenco dancer in the deep South, managed to return until final curtain.

"Blood Wedding" had received a poor press after its opening last month. Critics bludgeoned producer Tamayo for miscasting Senorita Rico in a role far beyond her talent and experience.

N.O. Scraps Audience Segregation To Book Bus-Truck 'Shot in Dark'

By JESSE GROSS

The Civic Theatre, New Orleans, is opening to desegregated audiences. The move, being made to enable the booking of touring legit shows into the 1,578-seater, will apply only to productions under the jurisdiction of Actors Equity. The Equity contract with legit producers outlaws performances by its members in segregated theatres.

It's been a year since the Civic, managed by John A. Roberts and operated by the Civic Theatre Corp., had its last legit show. That was "Critic's Choice." The Equity agreement with the producers on banning performances in segregated theatres went into effect last June with the start of the current season. Legit activity will be resumed at the house Dec. 21, when the bus-and-truck company of "A Shot in the Dark" comes in for a one-week stand.

No advertising or publicity will be undertaken by the Civic in connection with the desegregation action. Tickets for legit productions will be available to all purchasers on a non-segregated basis. The move represents a [illegible] happens experiment on the part of the Civic management.

The theatre, originally a legit house, has been involved primarily in the showing of film in recent years. Because of local competition and a shortage of picture product, however, the Civic had to concentrate lately on reissues.

The desegregation policy at the theatre will not be extended to the presentation of films. Integration is supposedly prohibited by law in Louisiana, but in New Orleans there's a city park that's integrated except for the swimming pool. There's also been integration in some local sporting events.

Bill Inge Would Stage 'Summer Brave' ('Picnic')

"Summer Brave," a rewrite by William Inge of his Broadway click, "Picnic," is planned for off-Broadway production next February or March by Greg Reardon. The play, produced last summer in stock, is

Reardon in a solicitation to prospective backers, says that Inge has expressed the desire to stage the show himself.

Reardon in a solicitation to prospective backers, says that Inge has expressed the desire to stage the show himself.

Guild Drops Det. Subscriber Plan

Detroit, Dec. 4.

Next week's presentation of "A Far Country" at the Shubert Theatre here will be the Theatre Guild-American Theatre Society's final subscription offering in Detroit. The national subscription organization, which functions under the auspices of the Council of the Living Theatre, has notified its local membership that it's suspending its Detroit activities because of a conflict with the Playgoer subscription program at the Fisher Theatre here.

The Fisher, now in its second season of operation, is the city's key legit house. The Nederlander management, which controls the Fisher as well as the Shubert, organized the subscription program for the former house last season. As set up, Fisher subscribers get first choice of seats at the Fisher and Shubert theatres. The TG-ATS subscribers were to have had first crack at shows playing the local Cass Theatre but the conversion of that house into a film showcase has killed that plan.

TG-ATS, which has over 2,000 members in Detroit, claims the Fisher subscription program places insuperable handicaps on its policy of impartial operation. Arrangements have been made by the Guild for the accommodation of its subscribers at the Fisher for the remainder of the current season with the best possible seats be-

(Continued on page 56)

ANTA Nixes Money Plea, Proffers Commendation For Education Theatre

Because of its restricted budget this year, the American National Theatre & Academy has declined to shell out $3,000 requested by Lyn Ely for her Theatre in Education project. Miss Ely had informed ANTA that the sum was required if Theatre in Education was to continue its association with the nationally-chartered organization.

Although the executive committee of ANTA refused the request, it commended Miss Ely for her "noteworthy efforts" on behalf of the venture. Theatre in Education, which has been presenting high-school assembly programs of Shakespearean scenes in the Connecticut and New York City area since its inception in 1956, is scheduled to expand next January to North Carolina for the presentation of 60 free-admission performances of a 50-minute program. The southern tour is budgeted at $25,000 with the cost to be split equally between the state of North Carolina and the Old Dominion Foundation.

TENNESSEE'S ALL OVER IN BOSTON NEXT WEEK

Boston, Dec. 4.

Tennessee Williams is the biggest thing in Boston. He'll be represented at three theatres when his current pre-Broadway tryout, "The Milk Train Doesn't Stop Here Anymore" opens next Monday (10) at the Wilbur for a two-week tryout.

The film of his comedy, "Period of Adjustment," will be in its third week at the Orpheum and Actors Playhouse, Hub "off-Broadway" group, will be presenting three of Williams' one-acters never before performed professionally here, under the title of his playbook, "American Blues."

"The Case of the Crushed Petunias," "This Property Is Condemned" and "Mooney's Kid Don't Cry" open tonight, Tuesday (4), at the 95-seat playhouse in Hotel Bostonian, produced by Alan J. Levitt, directed by Edward G. Greer. Peter Masterson and Frances Bay play two of the one-acters, "Crushed Petunias" and "Mooney's Kid." Judith Ross and Robert Guidi play "Property Is Condemned." David Tabor and Valerie Warasko are featured.

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowingness. The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

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Shows on Broadway

Moby Dick

Jerry Adler & Samuel Liff presentation of drama in two acts, by Orson Welles adapted from the Herman Melville novel. Staged by Douglas Campbell; lighting, Klaus Holm; incidental music, Harold Glick. Stars Rod Steiger; features Bruno Gerussi, Frances Hyland, Ray Poole, William Needles, Hugh Webster, Max Helpmann, Louis Zorich, Bill Fletcher, John Horton, Lex Mason, David Thomas, Melvin Scott. Opened Nov. 28, '62, at the Ethel Barrymore Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Young Actor (Ishmael) .... Bruno Gerussi
Actor with Newspaper (Stubb) .... Hugh Webster
Member of Company (Elijah) .... Bill Fletcher
Member of Company (Wistful [illegible]) ....
Voice of M. [illegible] .... John Horton
Serious Actor (Starbuck) .... Ray Poole
Cynical Actor (Flask) .... Max Helpmann
Member of Company (Queequeg) .... Lex Mason
Member of Company (Daggoo) .... Melvin Scott
Middleaged Actor (Tashtego) .... Louis Zorich
Old Pro (The Carpenter) .... David Thomas
Young Actress (Pip) .... Frances Hyland
Stage Manager (Capt. Peleg, Voice of the Rachel) .... William Needles
Young Actress (Understudy) .... Judith Doty
Actor Manager (Father Mapple, Capt. Ahab) .... Rod Steiger

Trust Orson Welles to try to put "Moby Dick" on the stage. Or to put it another way, he couldn't be trusted not to, and the attempt arrived last Wednesday night (28) at the Ethel Barrymore Theatre as an overwrought, ranting exercise for Rod Steiger and a company of otherwise blameless actors, mostly from Canada.

Where John Huston's color film of several years ago caught at least a suggestion of the sweep of the Herman Melville novel, this stage treatment by the one-time wonder-boy brings out the purple rhetoric and portentous melodramatics of the literary classic about the self-destruction of a vengeful maniac in pursuit of a whale. Incidentally, the whale doesn't appear.

There are interesting and occasionally impressive moments in this show-within-a-show, as there are apt to be in any work by the restlessly talented Welles, who terrified the country nearly 25 years ago with that "War of the Worlds" radio broadcast and subsequently turned out the provocative "Citizen Kane" and other pictures. The chief appeal of "Moby Dick," however, is in its technique of putting such a literary opus behind footlights, rather than suspense over the story itself or identification with the characters.

The dramatization is in the form of a late 1800s theatrical troupe's rehearsal of a new play called "Moby Dick." Welles presents the various actors and the arrival of the director-star, who then plays the obsessed Capt. Ahab. The curtain is up throughout, with light cues to indicate the beginning and the end of scenes, and with the few simple platforms and set pieces moved about in view of the audience. Most of the action occurs aboard what is supposed to be the sailing ship, the Pequod, with the final episode in the longboat from which the whale is slain.

Rod Steiger, making the most of a bull-like physique and resonant voice, plays the dual role of the director, a fanatical New England preacher and Ahab with roaring energy. His diction is notably distinct, which may be at least partly due to the flamboyant direction of Douglas Campbell, since the enunciation of virtually all the company is unusually clear.

Outstanding featured players include Bruno Gerussi as narrator and the young sailor, Ishmael, as well as Ray Poole as Starbuck, Hugh Webster and Max Helpmann as cowed petty officers, David Thomas as the ship's carpenter, and Frances Hyland as a young actress and the tragic cabin boy (played in London by Joan Plowright).

Harold Glick has provided incidental music that greatly enhances the atmosphere and Klaus Holm has devised the elaborate light plot that's a requisite of any Welles production. The scenery and costumes are not credited, reportedly because they were designed in England, where this play was first presented and are therefore frowned upon by the scenic artists union here. According to VARIETY's file, the designer of the London production was Mary Owen.

There have been at least three previous attempts to put "Moby Dick" on the stage and at least two film adaptations. The first legit version in VARIETY's file was the Paul Oettly adaptation, from a translation by Jean Giono, produced in Paris in the fall of 1946. Another treatment by Howard Redman was presented by T. Edward Hambleton & Norris Houghton at the Phoenix Theatre, N.Y., opening April 25, 1955, with Jerome Kilty staging and Morris Carnovsky as Capt. Ahab.

A solo edition, adapted, staged and performed by Philip Hanson, was presented off-Broadway opening April 10, 1961, at the Madison Avenue Playhouse. The present version by Welles was produced in London by Oscar Lewenstein & Wolf Mankowitz, in association with Martin Gabel & Henry Margolis, opening June 16, 1955 at the Duke of York's Theatre with Welles as stager and star.

The most recent film edition, in color, was produced and directed by John Huston with Gregory Peck as star. It was released by Warners in 1956. An earlier picture version starring the late John Barrymore was produced by Warners in 1930.

It's doubtful if the general public will take very much to Welles' bravura version of what's primarily an intellectual, impersonal story, and of course there are no film prospects involved. *Hobe.*

Never Too Late

Elliot Martin & Daniel Hollywood presentation of comedy in three acts (five scenes) by Sumner Arthur Long. Staged by George Abbott; setting and lighting, William and Jean Eckart; costumes, Florence Klotz; special song, Jerry Bock and Sheldon Harnick; incidental music, John Kander. Stars Paul Ford, Maureen O'Sullivan, Orson Bean; features John Alexander, Leona Maricle, Fran Sharon, House Jameson. Opened Nov. 27, '62, at the Playhouse, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Grace Kimbrough .... Leona Maricle
Harry Lambert .... Paul Ford
Edith Lambert .... Maureen O'Sullivan
Dr. James Kimbrough .... House Jameson
Charlie .... Orson Bean
Kate .... Fran Sharon
Mr. Foley .... Wallace Engelhardt
Mayor Crane .... John Alexander
Policeman .... Ed Griffith

If little theatre groups ever wear out "Charley's Aunt" and "You Can't Take It With You," they can now look forward to another imperishable foolproof vehicle, "Never Too Late." This new farce which opened Nov. 27 at the Playhouse is a natural for general popularity after this initial Broadway exposure.

To paraphrase an oldie, nobody will like "Never Too Late" very much except audiences. In other words, this antic elaboration of a single joke is probably not for sophisticated playgoers. It's obvious and corny, but expertly staged and acted, and is good for easy laughs if not on its own unexacting basis. It should do handsomely for the making of a non-spectacular picture and it's a potential goldmine for the road and stock and the amateur market.

Sumner Arthur Long is the author of the piece, but George Abbott obviously rates major credit for the skillful presentation, and Paul Ford and Orson Bean inject risible life to the proceedings. Not to be ignored, either, is the warmth and honesty provided by Maureen O'Sullivan, out of the jungle tree tops and the animal skin costumes of all those "Tarzan" pictures at last and making her Broadway debut as the middleaged housewife who confounds her crotchety husband and selfish grownup family by becoming pregnant.

On that slender story premise the author has added most of the expected comedy situations and, believe it or not, a few surprise twists. Under Abbott's masterly farcical touch, costars Ford and Bean turn a succession of laughably preposterous scenes into virtual vaudeville sketches. While they're onstage, there's rarely a dull moment, particularly with Miss O'Sullivan playing the straight woman in the role of the domestic doormat who winds up as what amounts to the living room tapestry.

Ford is type-cast, of course, as the humorless tyrant who's flabbergasted at the prospect of post-middleaged fatherhood but turns out to be reasonably human for the third-act curtain. Bean is an artful co-comic as the scorned son-in-law who becomes a man in the house as well as a partner in pop-in-law's lumber business. Miss O'Sullivan, looking attractively mature and impressively proportioned despite all those Hollywood potboilers, brings a disarmingly genuine quality to the single-dimension but key role of the late-blooming matron.

Among the featured players,

Playwrights
Jerome Lawrence &
Robert E. Lee
who deplored the fact that they were the authors of "last year's easiest" propositions
Next Year's 'Toughest' Ticket
• • •
one of the many interesting features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

John Alexander is convincingly bombastic as the fatuous mayor and indignant neighbor, Fran Sharon is plausibly intense as the not entirely spoiled daughter, Leona Maricle is acceptable as mother's sympathetic friend, and House Jameston is passable in the bit part of the family doctor. William and Jean Eckart designed the becomingly homelike single setting and Florence Klotz provided the appropriate costumes.

Elliot Martin and Daniel Hollywood, having shepherded the script through a summer stock tour under the title, "Cradle and All," should have a Broadway hit in this bigger time version, and there's probably a fortune in the subsidiary rights. *Hobe.*

Harold

Saint Subber, in association with Ben Edwards & Wigwam Productions, Inc., presentation of comedy in two acts (eight scenes) by Herman Raucher. Staged by Larry Blyden; setting and lighting, Ben Edwards; costumes, Frank Thompson. Stars Anthony Perkins; features Don Adams, Nathaniel Frey, John Fiedler, Rochelle Oliver, Sudie Bond, Joe E. Marks, Sidney Armus, Stephen Cheng. Opened Nov. 29, '62, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Tillie Kleest .... Nathaniel Frey
Lew Fendle .... John Fiedler
(Obee Zwick) .... Don Adams
Harold Selbar .... Anthony Perkins
T-nan Eddie Fracker .... Sidney Armus
Mr. [illegible] .... Joe E. Marks
Mrs. Prose .... Sudie Bond
Mr. Wong .... Stephen Cheng
Iris Munser .... Rochelle Oliver

Probably not since Henny Youngman last dropped around at the Friars Club for pinochle have there been as many jokes and as little continuity as in "Harold," which opened last Thursday night (29) at the Cort Theatre. Not to waste words, this frantic farce by Herman Raucher and starring Anthony Perkins is forlorn and futile, offering nothing for Broadway or pictures but perhaps having slight possibilities for summer stock.

For a few moments at the end of the first act, when the timid youth and the lonely girl discover each other, the play becomes real, modestly amusing and even faintly touching. But the rest is a tightly-packed collection of gags, a few of which are funny in themselves, but adding up to merely an absence of humor.

The basic situation involves the diffident youth and three of his late father's Korean War buddies who plan a preposterous campaign to have him meet and, hopefully, captivate a wealthy girl whose picture they see on the society page. Surprise, surprise, no surprise, he meets and falls in love with a nice girl from the neighborhood.

Under Larry Blyden's busily antic direction, Perkins has one or two genuine scenes, but mostly he's mired in labored and spurious nonsense. Possibly because of self-consciousness at being so tall, he tends to have a stooping posture which is unattractive. Rochelle Oliver has the only plausible role as the desperately lonely girl, and she stands out like an unsore thumb. Don Adams, Nathaniel Frey and John Fiedler can only struggle with the foolish parts of the three dimwit guardians, and Sidney Armus, Joe E. Marks, Sudie Bond and Stephen Cheng are the others helplessly involved in the shambles.

Ben Edwards designed the carefully dafty fifth-floor walkup setting and Frank Thompson provided the studiously incongruous costumes. Saint-Subber made the unfortunate decision to produce the show in association with designer Edwards and an entity called Wigwam Productions, Inc., which reportedly represents Perkins.

It's all just a silly mistake. *Hobe.*

Show Out of Town

The School for Scandal

Philadelphia, Nov. 28.

Alexander H. Cohen presentation of The Tennent Productions (a revival of comedy in two acts (13 scenes) by Richard Brinsley Sheridan. Staged by John Gielgud; settings and costumes, Anthony Powell; lighting, Ralph Alswang; music arrangements, Leslie Bridgewater; production associate, Gabriel Katzka. Stars Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton; features Peter Barkworth, Charles Lloyd Pack, Pinkie Johnstone, Martin Friend, David Evans, Michael Kent, Howard Gourney. Opened Nov. 28, '62, at the Shubert Theatre, Philadelphia; $6.50 top weeknights, $7.50 Friday and Saturday nights.

Lady Sneerwell .... Meriel Forbes
Snake .... David Evans
Joseph Surface .... John Gielgud
Maria .... Pinkie Johnstone
Mrs. Candour .... Gwen Ffrangcon-Davies
Crabtree .... Charles Lloyd Pack
Sir Benjamin Backbite .... Peter Barkworth
Sir Peter Teazle .... Ralph Richardson
Rowley .... Malcolm Keen
Lady Teazle .... Geraldine McEwan
Sir Oliver Surface .... Laurence Naismith
Moses .... Howard Gourney
Trip .... David Evans
Charles Surface .... Richard Easton
Careless .... Peter Barkworth
Sir Harry Bumper .... Donald Pickering
Gentlemen .... Martin Friend, Jonathan Newth
Servant to Sir Joseph .... Michael Kent
Maid to Lady Teazle .... Betty Bowden

On the basis of the stage fare so far this season, things weren't so bad in good King George's day. Richard Brinsley Sheridan's "The School for Scandal," an eclectic comedy of manners that studied the malice and foppishness of 18th century England, is not so much a period piece as might be expected.

Imported by airlift from London where it had considerable success, the revival ranks as one of major triumphs of the theatrical year. It has its own special elegance in style, performance, diction and wit.

First presented in 1777 at the Drury Lane Theatre, London, the two-century old play is fascinating by its canny construction. It has been revised and etched, of course, from the original five acts to two. The turntable of the recent London production was too heavy for air transport. But the current edition uses drops effectively for the many scene changes.

This satirical study of the well-placed and idiotic has an apropos quality. And the fine ensemble playing of the British, paced by superlative performances of Ralph Richardson, John Gielgud and the delectable Geraldine McEwan will initiate all and sundry to the meaning of theatre.

The British accents en masse have drawbacks, especially in the early expository scenes. It's not for all our polyglot playgoers and at the Philadelphia opening there were a number of walkouts at the end of the first act. Several feminine members of the cast were among the more unintelligible offenders. But Sheridan's choicest satirical barbs fall in the second half and considering the vintage, his master stage strategy makes that segment one of the most amusing of the year.

Richardson has the role of Sir Peter Teazle, the elderly bachelor who marries a girl he could have fathered and has had inner turmoil ever since. He uses his forefinger to pick his teeth after every meal and he furnishes the most cavorting and bravura characterization.

There is no great depth to any of Sheridan's fashionable flotsam, but Richardson manages to make his tormented oldster rueful as well as excitable, and at times affecting. He also milks every last laugh out of the discovery scene when Lady Teazle is found hiding behind the screen, that great granddaddy of all theatrical props.

Miss McEwan is a certified charmer, the mimicking, throw-away-the-heart scandalmonger, whose mischief provides for the big scene. And as the chastened wife, caught in flagrante relicta, she makes her resolution not only believable but warmly sympathetic.

Gielgud in a striking purple wig and with a diction that fastly cues the patois of the others into place, fortunately makes his entrance early. Considering that he is the director, his is the more restrained performance as the high-minded moralist who hides his backbiting and avarice under the cloak of a sentimentalist. It is a device geared to contrast with the explosiveness of Richardson, and the two stars reach comedic heights in the horse-play of the confrontation screen scene.

Richard Easton, as the rakehell brother, adds another highlight in the auction of his ancestor's portraits to pay off card debts. He is amply abetted by Laurence Naismith, in the role of the shrewd rich uncle from the Indies who wants to find out which nephew is worth his sustenance.

Meriel Forbes is fine as the chief of the scandal seekers, and David Evans is okay as Snake, her libeling helper. Howard Goorney, as the Jewish usurer, is made to seem a relatively high type among Sheridan's wordlings.

Anthony Powell's settings and costumes sustain luxury of the play's setting. *Gagh.*

The Tenth Man

Los Angeles, Nov. 19.

Stan Seiden-Zev Bufman presentation of comedy-drama in three acts (four scenes) by Paddy Chayefsky. Staged by Arthur Cantor; production coordinator, Michael Keith; asst. director, Steve Gardner; setting, David Hays; lighting, Conrad Penrod. Features Donald Buka, Baruch Lumet, Martin Brandt, Jon Silo, Margaret Selden. Opened Nov. 19, '62, at the Civic Playhouse, Los Angeles; $4.45 top.

Hirschman .... Baruch Lumet
Sexton .... Jon Silo
Schlissel .... Zack Kartalian
Zitorsky .... Joseph Mell
Alper .... Lee Lesser
Foreman .... Martin Brandt
Evelyn Foreman .... Margaret Selden
Arthur Brooks .... Donald Buka
Harris .... Abe Lea
Rabbi .... Gene Gross
Kessler Boys .... Robert Lasky, Ralph J. Rose
Policeman .... Nicholas Wolcott

Stan Seiden and Zev Bufman have a winner in their production of Paddy Chayefsky's comedy-drama, "The Tenth Man." Arthur Cantor, co-producer with Saint Subber of the original Broadway presentation, has taken time out from his producer-theatrical press-agent activities in New York to make his directorial debut with this staging.

While not exactly a Tyrone Guthrie, who staged it initially, he was familiar with the script and the original performance, and already was enthusiastic about the author's work. Also his apparent feeling for characterization and pace were evident assets. He has, additionally, been abetted by assistant Steve Gardner and production Michael Keith.

The real power of "The Tenth Man," of course, is in Chayefsky's lines. Whether he's breathing life into an Italian butcher, an Irish taxi driver, or a group of Jewish elders, his "little people" are amazingly accurate and human. It would be hard to find a more delightful, heart-warming and rewarding group of people.

The story, a variation on the Jewish tradition of a dybbuk, or evil spirit, possessing a young lady, is given an interesting switch by Chayefsky. By correlating the evil of legend with the problem of modern pressures, so that the resulting exorcism backfires though beneficially.

Cantor has been fortunate in his casting. Donald Buka's unstable, cynical young neurotic is played with professional assurance and compassion, although his inflection occasionally falters. Margaret Selden conveys charm and credibility in her lengthier "normal" scenes but still lacks the uninhibited, necessary earthiness the possessed passages.

The elders are delightfully portrayed, with Baruch Lumet, Lee Lesser, Martin Brandt, and Jon Silo outstanding in the more advantageous roles. In the telephone call made by Gene Gross, as the realistic rabbi, many of the truths he speaks hit home.

David Hays' original set, brought from New York, merits applause. Conrad Penrod's generally excellent lighting could be accelerated a bit as the single setting depends on it for believable scene shifts from the synagogue to the rabbi's office.

The presentation, though less than a year after the touring company's engagement at the Huntington Hartford, is a topnotch recreation of an excellent play and has the ingredients for a lengthy run. *Robe.*

Scheduled B'way Preems

Moon Besieged, Lyceum (12-5-62).
Counting House, Biltmore (12-13-62).
Tiger Tiger, Booth (12-20-62).
[illegible], Morosco (12-26-62).
Beauty Part, Music Box (12-26-62).
Oliver, Imperial (12-27-62).
[illegible], Longacre (12-28-62).
Marcel Marceau, City Center (1-1-63).
Milk Train, Morosco (1-16-63).
School Scandal, Majestic (1-24-63).
Brigadoon, City Center (1-30-63).
[illegible], Ambassador (2-13-63).
Lorenzo, Plymouth (2-14-63).
Tovarich, Broadway (3-7-63).
Enter Laughing, Miller (3-11-63).
Mother Courage, Beck (3-28-63).
Hot Spot, Majestic (4-4-63).

B'way Dives, But 'Too Late' $30,336; 'Harold' $19,300, 'Moby' $6,100 for 5, 'Wholesale' $22,483, 'Affair' $11,837

Broadway was whacked last week by the traditional pre-Christmas slowdown. Hefty drops were registered by most shows, with the decline particularly severe for several musicals. The slump, which is expected to continue another two weeks, is likely to force the closing of some marginal entries.

Playing to sellout or virtual capacity business last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Little Me," "Mr. President," "Tchin-Tchin," and "Who's Afraid of Virginia Woolf?"

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are [illegible].

Asterisk denotes show had cut rate tickets in circulation.

Affair, Miller (D) (11th wk; 84 p) ($6.90-$7.50; 840; $33,500). Previous week, $18,193.

Last week, $11,837.

Beyond the Fringe, Golden (R) (6th wk; 43 p) ($7.50; 773; $34,073). Previous week, $37,747 for nine performances, with parties.

Last week, $33,732, with parties.

Calculated Risk, Ambassador (D) (5th wk; 37 p) ($6.90-$7.50; 1,155; $42,828) (Joseph Cotten). Previous week, $29,500, with parties.

Last week, $25,479, with parties.

Camelot, Majestic (MC) (104th wk; 833 p) ($9.40; 1,616; $84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $52,980. Miss Grayson was out of the cast part of the week because of illness. Jan Moody substituted. Exits Jan. 5 to tour.

Last week, $42,750. Miss Grayson's illness kept her out of the cast until Thursday night (29).

***Carnival**, Imperial (MC) (86th wk; 684 p) ($9.60; 1,428; $68,290). Previous week, $43,004. Moves Dec. 17 to the Winter Garden Theatre.

Last week, $28,190.

Funny Thing Happened On the Way to the Forum, Alvin (MC) (30th wk; 239 p) ($8.60-$9.40; 1,334; $55,086) (Zero Mostel). Previous week, $63,098.

Last week, $61,568.

Harold, Cort (C) (1st wk; 4 p) ($6.90-$7.50; 1,155; $43,323) (Anthony Perkins).

Opened last Thursday night (29) to a unanimous thumb-down (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, about $19,300 for four performances and four previews.

How to Succeed in Business Without Really Trying, 46th St. (MC) (61st wk; 473 p) ($9.60; 1,342; $66,615). Previous week, $67,408.

Last week, $67,429.

***I Can Get It For You Wholesale**, Broadway (MC) (37th wk; 292 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $31,885.

Last week, $22,483. May close next Saturday night (8).

Little Me, Lunt-Fontanne (MC) (2d wk; 17 p) ($9.90; 1,407; $76,400) (Sid Caesar). Previous week, $74,822 with second night press list and parties.

Last week, $76,522 with parties.

Lord Pengo, Royale (C) (2d wk; 16 p) ($6.90-$7.50; 980; $42,000) (Charles Boyer). Previous week, $34,508 with parties.

Last week, $36,717 with parties.

Man for All Seasons, ANTA (D) (54th wk; 429 p) ($6.90-$7.50; 1,214; $40,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $36,797.

Last week, $31,306.

Mary, Mary, Hayes (C) (91st wk; 724 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, $33,286.

Last week, $32,461.

Milk and Honey, Beck (MC) (60th wk; 479 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $43,167. Exits Jan. 26 to tour.

Last week, $32,954.

Moby Dick, Barrymore (D) (1st wk; 5 p) ($6.90-$7.50; 1,607; $42,000) (Rod Steiger).

Opened last Wednesday night (28) to one rave (Chapman, News), two no-but notices (McClain, Journal-American; Taubman, Times) and four negative reviews (Coleman, Mirror; Kerr, Herald Tribune; Nadel, World-Telegram; Watts, Post).

Last week, about $6,100 for five performances.

Mr. President, St. James (MC) (7th wk; 40 p) ($9.60; 1,615; $76,958) (Robert Ryan, Nanette Fabray). Previous week, $77,088 with parties.

Last week, $77,085 with parties.

Never Too Late, Playhouse (C) (1st wk; 7 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean).

Opened Nov. 27 to unanimous approval (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $30,336 for seven performances and one preview.

Night Life, Atkinson (D) (6th wk; 47 p) ($6.90-$7.50; 1,090; $15,000). Previous week, about $17,200 with parties.

Last week, around $20,800 with parties.

No Strings, Broadhurst (MC) (38th wk; 300 p) ($9.20; 1,214; $62,037). Previous week, $53,481.

Last week, $51,519. Femme lead Diahann Carroll was out of the cast Friday night (30) and Saturday afternoon and evening (1) because of illness. Some refunds were made because of her absence.

Seidman and Son, Belasco (C) (7th wk; 56 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $27,233 with parties.

Last week, $23,278 with parties.

***Sound of Music**, Hellinger (MD) (153d wk; 1,219 p) ($9.60; 1,567; $81,500) (Nancy Dussault). Previous week, $33,772.

Last week, $30,328.

Stop the World—I Want to Get Off, Shubert (MC) (9th wk; 69 p) ($8.60; 1,461; $60,000) (Anthony Newley). Previous week, $59,510.

Last week, $55,270.

Take Her, She's Mine, Biltmore (C) (50th wk; 386 p) ($6.90-$7.50; 936; $40,100) (Art Carney). Previous week, $28,214. Exits next Saturday (8) to tour with Tom Ewell succeeding Carney as star.

Last week, $23,286.

Tchin-Tchin, Plymouth (CD) (6th wk; 44 p) ($6.90-$7.50; 990; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $43,985 with parties.

Last week, $44,413.

Thousand Clowns, O'Neill (C) (35th wk; 276 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $26,000.

Last week, $22,027.

Who's Afraid of Virginia Woolf?, Rose (D) (8th wk; 54 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, George Grizzard; matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $44,795.

Last week, $45,017 with Play of the Month Club patronage.

Miscellaneous

D'Oyly Carte Opera Co., City Center (OP-Rep) (3d wk; 24 p) ($4.35; 2,935; $83,787). Previous week, about $68,700.

Last week, $70,281. Ends four-week engagement next Sunday (9).

Opening This Week

Moon Besieged, Lyceum (D) ($6.90-$7.50; 995; $37,638). Loren E. Price presentation of drama by Seyril Schochen, opens tonight (Wed.).

Other Theatres

Booth, 54th Street, Longacre, Morosco, Music Box, Winter Garden, Ziegfeld.

Agent-turned-impresario
Leslie A. MacDonnell
now that he is president of the Society of West End Theatre Managers looks upon the London legit scene in his appraisal which he titles
London Legit's Price Is Right But Also Has Its Critics' Troubles
• • •
another important feature in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

'OLIVER' NEARS SELLOUT FOR O'KEEFE; TORONTO

Toronto, Dec. 4.

"Oliver," which opens a two-week engagement at the O'Keefe Centre here next Monday (10), is virtually sold out for the fortnight's stand. Tickets exclusive of the subscription allotment went on sale last Tuesday (27) and by the end of that day the only ducats remaining were for the Wednesday matinees. Those are about gone by now.

Toronto is the last stop on the musical's lengthy pre-Broadway tour, which began last August in Los Angeles. The David Merrick-Donald Albery carbon of the London hit is currently in the final frame of a three-week stand at the Fisher Theatre, Detroit. The musical is scheduled to open Dec. 27 at the Imperial Theatre, N.Y.

Patricia Neway to Star In 'Turn of Screw' Tour

Patricia Neway will star in a four-week college-university tour of Benjamin Britten's opera, "The Turn of the Screw." The tour, booked by Robert Gaus Associates Inc., will open Feb. 3 and will cover eastern, midwestern and southern areas.

Besides Miss Neway, who appeared in the opera when it was professionally preemed in Boston in 1961, the cast for the touring presentation will include a number of those performing tonight (Wed.) in the N.Y. City Opera production at the N.Y. City Center. Charles Wilson, of the N.Y. City Opera musical staff, will be the conductor for the tour. He's batoning tonight's performance at the Center.

Julius Rudel, general director of the N.Y. City Opera Co., will conduct some of the touring performances when not involved with other commitments.

That's Show Business

The cast that will go on tour with "Take Her, She's Mine," including Tom Ewell as successor to Art Carney in the role of the anxious father, has been rehearsing at the Biltmore Theatre, N.Y. Because Audra Lindley, who portrays the philosophical wife and mother in the Phoebe and Henry Ephron comedy, had a television commitment last Thursday (29), the part was acted for that day's rehearsal by Judith Abbott, who has been standby and has gone on for a number of performances during the show's almost-year's run.

Miss Abbott, the daughter of the play's director, George Abbott, and casting director for the producer, Harold S. Prince, also happens to be the ex-wife of Ewell, whose wife she was portraying for the rehearsal.

Road: 'Sound' $75,684 in St. Paul, 'Scandal' $32,524 for Six in Philly, Lahr 21½G, N.H.; 'Horn' 27½G, L.A.

Business on the road last week was generally fair. In the powerhouse groove were "Carnival" in Chicago, "Oliver" in Detroit and "Sound of Music" in St. Paul.

There were two new Broadway-bound additions last week, "The Beauty Part," with [illegible] break-in at New Haven, and "The School for Scandal," which made a nice start in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

I Can Get It For You Wholesale, Shubert (MC-RS) (1st wk) ($6.50; 1,717; $55,000) (Larry Kert). Previous week, $25,900 with Theatre Guild-American Theatre Society subscription, Nixon, Pittsburgh.

Opened here Nov. 26 to one mild approval (Bush, Herald) and four negative notices (Dewar, Traveler; Kelly, Globe; Norton, Record American; Rogers, Monitor). Norton reviewed the second night performance.

Last week, $24,580 with twofers.

In the Counting House, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $37,126) (Sydney Chaplin). Previous week, $11,510, Walnut, Philadelphia.

Opened here Nov. 28 to two yes-no notices (Guidry, Monitor; Norton, Record American) and three unfavorable reviews (Durgin, Globe; Hughes, Herald; Maloney, Traveler).

Last week, $21,407 with TG-ATS subscription.

CHICAGO

Carnival, Shubert (MC-RS) (3d wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $61,030 with TG-ATS subscription.

Last week, $66,244 with TG-ATS subscription.

Mary, Mary, Blackstone (C-RS) (13th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $29,735.

Last week, $34,823.

DETROIT

Oliver, Fisher (MD-T) (2d wk) ($6.95; 2,061; $75,000) (Clive Revill, Georgia Brown). Previous week, $66,199 with Fisher Playgoer subscription.

Last week, $74,737 with Fisher subscription.

LOS ANGELES

Come Blow Your Horn, Biltmore (C-RS) (3d wk) ($5.50-$6; 1,636; $55,000) (Hal March). Previous week, $29,603, with TG-ATS subscription.

Last week, $27,571.

MINNEAPOLIS

Far Country, Orpheum (D-RS) ($4.95-$5.50; 2,800; $76,783) (Viveca Lindfors). Previous week, $19,714 with TG-ATS subscription, American, St. Louis.

Last week, $27,540 with TG-ATS subscription.

MONTREAL

My Fair Lady, Her Majesty's (MC-RS) (1st wk) (Ronald Drake, Caylea Byrne). Previous week, $102,012, O'Keefe, Toronto.

Last week, $39,953.

NEW HAVEN

The Beauty Part, Shubert (C-T) ($4.80; 1,650; $51,000) (Bert Lahr).

Opened here Nov. 26 to one qualified approval (Johnson, Journal-Courier) and one negative notice (Leeney, Register).

Last week, $21,553 for eight performances, plus a Nov. 24 preview.

PHILADELPHIA

School for Scandal, Shubert (C-T) (1st wk) ($6.60-$7.50; 1,878; $70,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel F[illegible], Laurence Naismith, Malcolm [illegible], Richard Easton).

Opened here Nov. 28 to three affirmative notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $32,524 for six performances with TG-ATS subscription.

PITTSBURGH

Pajama Tops, Nixon (C-RS) (1st wk) ($5.50; 1,760; $35,000) (June Wilkinson, John Agar).

Opened Nov. 27 to two favorable notices (Fanning, Post-Gazette; Ward, Press).

Last week, about $22,400 for nine performances with twofers.

ST. PAUL

Sound of Music, Auditorium (MD-RS) ($5.50; 2,697; $80,000) (Barbara Meister, John Myhers). Previous week, $69,250, Orpheum, Minneapolis.

Last week, $75,684 with TG-ATS subscription.

TORONTO

Shot in the Dark, Royal Alexandra (C-RS) (3d wk) ($5.50; 1,525; $30,828) (Elizabeth Seal, Zack Matalon). Previous week, $27,103 with TG-ATS subscription.

Last week, $25,005 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $24,995 for six-performance split.

Last week, about $32,500 for six-performance split.

Mary, Mary (C-BT) (Lee Bowman). Previous week, $26,565 for six-performance split.

Last week, $13,601 for four-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $23,476 with TG-ATS subscription and student discounts, Studebaker, Chicago.

Last week, $36,704 for seven-performance split.

Shot in the Dark (C-BT) (Annie Farge). Previous week, $13,171 for six-performance split, including guarantee dates.

Last week, $16,627 for six-performance split, all gurantee dates, dates.

Sound of Music (MD-BT) (Jeannie Carson). Previous week, $65,494 for eight-performance split.

Last week, $46,979 for eight-performance split, including guarantee dates.

Kilty's Adaptation Of 'Ides of March' World Preems in West Berlin

Berlin, Dec. 4.

David Black, 30-year-old Broadway producer, came to Berlin to attend the world preem of Jerome Kilty's dramatization of Thornton Wilder's "Ides of March" at the Renaissance Theatre. Black holds the American rights to this adaptation and plans to produce it on Broadway next season, probably in Sept. He also intends to produce "Ides" in London although it depends on Sir John Gielgud. Gielgud will come to Berlin to see the production, Black told VARIETY. If he likes the play, he'll take over the role of Caesar in the London production due in April.

Kilty's adaptation of the Wilder novel received good audience reaction, but most of the local crix weren't impressed. Friedrich Luft, city's leading drama critic, even spoke of a "failure," but it's too early to be so certain. The show was presented as an intimate production, sort of a chamber play, which didn't exactly click.

Commercially, "Ides of March" would seem to have no trouble. A large number of German theatres are going to present it and it'll open in Prague and Warsaw in Dec. Vienna will have it in Feb., and Rome sometime next summer.

Black has acquired the American rights to David Turner's new comedy, "Semi-Detached," which will have its London preem in early Dec. Oscar Lewenstein, Laurence Olivier (who also stars in it) and Donald Albery will produce it.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Strange Impasse" (D). Producer, Cornelius Productions (200 W. 57th St., N.Y.); director, Robert B. Mansfield. Parts available: man, lead, 41, blond, slight build; man, early 50s, tall, distinguished; femme lead, 26, blond, cultured, slight British accent; man, about 52, dark curly hair, sensitive, handsome; man, lead, 35, tall, dark, handsome, slight German accent; man, 30, servant, ex-German soldier, slight build; femme, early 40s, Continental, charm, sense of humor; man, late 20s, Bohemian type, dark hair, easy going; boy, 10, well-mannered, dark hair. Mail photos and resumes to director at above address. Agent may contact him by phone when it is announced. Interviews by appointment only; do not visit.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula, Padula Productions (1501 Broadway, N.Y., Suite 2403, OX 5-8174). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, small, sings; nine femmes ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

OFF-BROADWAY

"Heart Flags" (MC). Producer, Peter Cereghetti (c/o Joseph Bailey, 400 Madison Ave., N.Y.; PL 8-0810). All Negro cast. Part available for leading lady, early 20s, dynamic, energetic, explosive vitality, must sing-dance-act. No other part to be cast until leading lady is set. Auditions this Saturday (8) from 11 a.m.-1 p.m. at the Davis-Levin-Wheeler Studios (115 W. 54th St., N.Y.). Bring photos and resumes.

"This Was Burlesque" (R). Producer, Michael P. Iannucci (c/o Casino East Theatre, 12th St. & 2d Ave., N.Y., YU 2-6611). Auditions Wednesdays for experienced femme dancers, 5 p.m. for jazz, modern and ballet dancers and tall pretty showgirls with sexy figures; also a commediene, blond, chubby. All applicants bring bathing suits and contact Ann Corio at the theatre.

"Typist and the Tiger" (D). Producer, Claire Nichtern (61 W. 9th St., N.Y., AL 4-3536). Available parts for stand-bys for Eli Wallach and Anne Jackson. Mail photos and resumes to producer at above address. Do not phone or visit.

"Untitled Musical" Producers, Ronele Productions (764 Scotland Rd., South Orange, N.J., SO 2-1430). Show to play off-Broadway and in Newark, N.J. Open call today (Wed.): femme dancers 11 a.m.; men and femme singers 12 noon; model actresses any time. Auditions at Variety Arts Studios (225 W. 46th St., N.Y.).

OUT OF TOWN

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y., PL 1-1290) & Oliver Smith. Available parts for two leading roles: ballerina who sings, young, attractive, excellent dancer; and comedienne-singer. Mail photos and resumes to Casting Consultants, 975 Second Ave., N.Y., or contact Michael Shurtleff through agents.

TOURING

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5873). Chorus call for singers and dancers; men must dress as Ivy Leaguers and femmes as secretaries. Open call for singers tomorrow (Thurs.), men at 10 a.m. and femmes at 2 p.m.; Equity dancers next Tuesday (11) and open call for dancers Dec. 13, same time schedule as singers. All auditions at the 46th Street Theatre (226 W. 46th St., N.Y.).

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y., JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent c/o above address. No duplicates.

NBC-TV (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him c/o above address. No duplicates.

Australian Shows

(Week Ended Dec. 1)
(Date denotes opening date)

ADELAIDE
G. & S. Repertory, Her Majesty's (11-8-62)

MELBOURNE
Bad Seed, St. Martins (11-29-62)
Carnival, Her Majesty's (10-19-62)
Fantasticks, Russell St. (10-10-62)
Majority One, St. Martins (11-23-62)
Minstrels, Tivoli (10-5-62)
Orpheus, Princess (9-27-62)
Quare Fellow, Emerald Hill (11-2-62)
Ross, [illegible] (11-13-62)
Women in Gown, Comedy (11-8-62)

PERTH
My Fair Lady, Her Majesty's (9-8-62)

SYDNEY
Australian Ballet, Her Maj. (11-7-62)
Beyond the Fringe, Philip (9-8-62)
Billy Liar, Ensemble (7-10-62)
Shadow Heroes, Independent (10-31-62)
Sound of Music, Tivoli (9-28-62)
Yum Yum Tree, Royal (10-17-62)
Write Me a Murder, Palace (10-27-62)

Off-Broadway Reviews

The Dumbwaiter and The Collection

Caroline Swann presentation of two one-act plays by Harold Pinter. Staged by Alan Schneider; sets, William Ritman; lighting, Lloyd Burlingame. Opened Nov. 26, '62, at the Cherry Lane Theatre, N.Y.; $4.20 top weeknights, $4.50 weekends.
Cast: John C. Becher, Dana Elcar, Henderson Forsythe, James Patterson, James Ray, Patricia Roe.

It's obvious that "The Dumbwaiter" and "The Collection" were written by Harold Pinter, author of last season's "The Caretaker." All three plays bear the stamp of the talented British playwright's terse dialog composed of biting sarcasms and absurd ping-pong ball conversations, false clues obscuring valid ones, and menacing cat-and-mouse situations that build to fascinating peaks of tension and suspense.

And yet the new double-bill is not Pinter at his best. The one-acters are uneven, seemingly lacking in substance even though they both contain scenes that bristle with theatrical electricity.

The curtain-raiser "The Dumbwaiter" features two lower-class Englishmen who grunt, parry and argue interminably in a shabby basement until it becomes clear to the audience that they are hired killers awaiting the arrival of the latest in a series of victims. It turns out that this time the victim is to be one of the two thugs, and when this realization strikes the pair the play becomes gripping.

Dana Elcar and John C. Becher are good as the unpleasant duo, but not good enough to overcome the slowness of the drama's beginning. Only the last 10 minutes of the piece are compelling, and the excitement comes too late to make the play satisfying.

"The Collection," on the other hand, commands attention and [illegible] from the start. It's an odd [illegible] work whose action stems from the supposed seduction of a married woman by a young dress designer. Her husband seeks out the alleged seducer, finds that he is living with an older man and [illegible] attracted to [illegible] himself. The situation is resolved when the older man forces the wife and the designer to admit that the seduction never took place.

[illegible] the audience [illegible] the play [illegible] through a great many [illegible] effective scenes. James Ray as the husband and James Patterson as the designer are excellent and their scenes together are charged with tension.

Henderson Forsythe is fine as the older man and Patricia Roe is sensual and feline as the wife, in amazing contrast to her role as the bullish schoolteacher in last year's "Night of the Iguana." But although the play is for the most part fascinating, it is too long, and when it is over it seems hollow in retrospect, a triumph of technique over subject matter.

Alan Schneider has staged both plays, especially "The Collection," with a sure and imaginative hand.
Kenn.

The Living Room

Cappagariff Productions revival of drama by Graham Greene. Staged by Windsor Lewis; sets and lighting, Boyd Dumrose; costumes, Jane White. Stars Martyn Green. Opened Nov. 21, '62, at the Gramercy Arts Theatre, N.Y.; $4.50 top weekends, $4 weeknights.
Cast: Martyn Green, Nancy Alex, Cynthia Latham, Leon Shaw, Madge West, Esther Benson, Kitty Sterling.

Grahame Greene's "The Living Room" is long on talk but short on action. Although the talk is absorbing at first, it is ultimately tedious, and the play probably won't fare much better off-Broadway than it did on the Main Stem several seasons ago.

Religion and modern psychology are the antagonists in the drama, as a Catholic priest and his pious sister try to prevent their young niece from running away with a married psychologist. Since both alternatives are presented as unpleasant, the girl has no real choice, and after endless conversations between all the characters, she winds up a suicide. Greene's point seems to be that love, not theories, provides salvation, but the message is lost in verbiage.

Martyn Green portrays the priest skillfully, but Nancy Alex, in the role played on Broadway by Barbara Bel Geddes, is rigid and mannered. Competent supporting performances are turned in by Madge West, Cynthia Latham and Leon Shaw, and Windsor Lewis' staging is capable. The set, by Boyd Dumbrose, is fine, but there is too little life in "The Living Room."
Kenn.

Legit Followup

D'Oyly Carte Opera Co.
CITY CENTER, N.Y.

The D'Oyly Carte's present "Iolanthe" may be one of the plums on the tree of its repertory. An invidious comparison with "The Gondoliers," for instance, strongly favors the clash of the Peers and the Fairies. Individual diction is much improved, and even the chorus manages to articulate some of the lyrics. After a semi-fogbound Duke of Plaza-Toro in "Gondoliers," John Reed is generally clear as the Lord Chancellor with fine assistance from the two earls, Donald Adams and Philip Potter, who have the archness well in hand.

Gilbert & Sullivan has in recent years been produced at this very house by the N.Y. City Opera, with something to be said in favor of the non-conventional approach of the locals. Perhaps because they are Americans lacking British prototypes, the New Yorkers may give more attention to clarity of expression.

Various differences could be expatiated to prove whatever they might be supposed to prove. Not the least of the points is the business about Strephon, here played by Jeffry Skitch, being fairy to the waist, mortal below. The British actor is rather more discreet and does not evoke the double-meaning guffaws [illegible] when he describes [illegible] traits.

No need to "discover" the remarkable vigor of the satire on parliament, British hauteur and pride of station. It's still funny to see the British peerage [illegible] and [illegible] with the fairies [illegible].

Not the least praiseworthy aspect of the [illegible] presentations is the [illegible] successful [illegible] of the company [illegible] the [illegible] of playing the same roles repeatedly [illegible] relieved by [illegible]. The point of course is that employment with D'Oyly Carte is not having a job but making a career.
[illegible]

Touring Shows

(Figures cover Dec. 2-15)

Beauty Part (tryout), Locust, Philly (Dec. 4-15).
Carnival (2d Co.), Shubert, Chi (Dec. 3-15).
Carnival (bus truck), Split week stands (Dec. 2-15).
Come Blow Your Horn, Biltmore, L.A. (Dec. 3-8); Auditorium, Denver (Dec. 11-15).
D'Oyly Carte Opera Co., Fisher, Det. (Dec. 11-15).
For Country, Auditorium, St. P. (Dec. 3-8); Shubert, Det. (Dec. 10-15).
I Can Get It for You Wholesale, Shubert, Boston (Dec. 3-8); Shubert, New Haven (Dec. 10-15).
In the Counting House (tryout), Wilbur, Boston (Dec. 3-8; moves to N.Y.).
Mary, Mary (2d Co.), Blackstone, Chi (Dec. 3-15).
Mary, Mary (bus truck), Split week stands (Dec. 3-15).
Stop the Train, I Want to Get Off... [illegible] (tryout), Shubert, New Haven (Dec. 5-8); Wilbur, Boston (Dec. 10-15).
My Fair Lady, Her Majesty's, Montreal (Dec. 3-8); Colonial, Boston (Dec. 10-15).
Oliver (tryout), Fisher, Det. (Dec. 3-8); O'Keefe, Toronto (Dec. 10-15).
Pajama Tops, Nixon, Pitt (Dec. 3-8).
Program for Two Players, Split week stands (Dec. 3-15).
School for Scandal (tryout), Shubert, Philly (Dec. 3-15).
Shot in the Dark, Royal Alexandra, Toronto (Dec. 3-8); National, Wash. (Dec. 10-15).
Shot in the Dark (bus truck), Split week stands (Dec. 3-15).
Sound of Music (2d Co.), Pabst, Milwaukee (Dec. 3-15).
Sound of Music (bus truck), Split week stands (Dec. 3-15).
Take Her, She's Mine, Walnut, Philly (Dec. 10-15).

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Concert Reviews

Orfeon De Coimbra
(Philharmonic Hall, N.Y.)

New York has been [illegible] the cream of several nations' entertainment cultures this Fall. Mexico, India, Russia, Haiti, Thailand and Morocco have been [illegible]. Now come the [illegible] students of the University of Coimbra (third oldest in the world) from Portugal who pleased a packed Philharmonic Hall Monday (19) with their organ-like ensemble throating of traditional, religious and Fado music.

Latter is a currently pop form of serenade-plus-torch and the students' version differs from the Lisbon brand in being on a higher plane. On the highest plane was the warbling of Machado Soares, who accompanied himself guitar-wise to top applause.

Group is extremely impressive, counting some 80 young Latinos, attired in frock coats covered by romantic capes, many ragged and tattered. It is a tradition among the Coimbras, when favored with a kiss to rip off a swatch and present it to a Portu-gal.

Choral company is led by Dr. Manuel Raposo Marques, who leaves no gesture unturned. Perhaps it is an old Portuguese custom, but the doctor seemed content to grab all the bows with hardly an acknowledgement of the fine group behind him. After he had left the stage for the last time they seemed to do as well, or better with a pair of farewell songs. Music had the attraction of the melodious and frequently unfamiliar. One of the leaders carried a beribboned maypole staff which served as an entrance and exit for Marques to acknowledge applause and to lend the one note of color on-stage. Orfeon terminated a six-week U.S. tour with the Lincoln Center date but adds concerts in Portuguese-[illegible] Cambridge, Waterbury and New Bedford before a final appearance on Voice of Firestone Sunday (25). Then back to school and exams.

Something of a [illegible] of how Philharmonic Hall is being accepted by audiences was [illegible] Monday night when a young attendant removed the chairs the Fado guitarists had used. When he took the first pair off there was a polite round of applause to which he [illegible] responded with a bow. When he returned for the remaining chairs this was repeated. Could turn into a [illegible] informal custom. *Leie.*

Candida
(Kaufmann Aud., N.Y.)

Perhaps the concert reading is the key to the preservation and dissemination of the venerable theatre of ideas as expounded by Ibsen, Strindberg, the Russians and, especially G. B. Shaw. To produce the latter's "Candida" on a professional level today would probably not be economically feasible. By presenting a somewhat fluid reading version, Lowell Matson, in conjunction with the Poetry Center, was able to offer an audience of several hundred the first view in more than a decade of Shaw's 60-year-old paradox of masculine strength-in-weakness.

Reaction to the Shavian wit at the Kaufmann Concert Hall of the YM & YWHA on Sunday (11) was a reaffirmation of the intrinsic if historical, value of the play and the company came off with solid honors for what must have been a labor of love.

Piece was directed by Matson with more movement than is usual at a concert reading and used two downstage benches to good advantage. Lighting was also utilized sagely during scenes and as curtains. Lori March was a capable and appealing "Candida" and Alexander Scourby, her husband onstage and off, was notable as "Morrell." Pamela King, "Prossy," and Barry Bartle, the curate, were meticulously right for their roles. Remembering the "Marchbanks" of both Orson Welles and Marlon Brando, that of Stephan Strimpell seemed a bit lightweight by comparison, but in other parts he should do well.

Luis Van Rooten carried the burden of narration and played the Cockney father. An otherwise good performance was hampered by occasional inaudibility, due mainly to rushing his lines. *Lere.*

Dance Review

Vienna Opera Ballet
(with Aurel von Milloss)

Vienna, Nov. 24.

In recent years the ballet of the Vienna Opera has been known for the slipshod attitude of its membership, their carelessness in preparation and refusal to rehearse beyond minimal hours daily, no matter how much in need thereof. Against this regime of indifference many choreographers have come to grief. Now Aurel von Milloss is tackling these naughty children. Can he rehabilitate the troupe? Preliminary impressions were certainly favorable. Here from Italy, a Hungarian of French and German training he is a forceful personage.

His very first evening, comprising three ballets of his own conception and choreography, showed a formal and spiritual discipline which has been completely lacking at the operahouse. Millross showed a strong personality with his "Estro Argato" (roughly "Brilliant Impetus"), a choreographic concert to Prokofief's 3d Piano Concerto. To see the corps de ballet and the two soloists, Christl Zimmerl and Ludwig Musil, interpret to such perfection the rhythmical intricacies of the work in which the fusion of music and movement seems to compliment each other in a way as to give it perfect unity—was perhaps the greatest visible achievement of the artist.

"Marsyas," written in collaboration with the composer Luigi Dallapiccola, relates the drama of primitive Man who thinks he is equal to God and who pays for it with his life. It is a modern drama of antique times and the juxtaposition of Marsyas competing with Athena's flute against Apollo and his lyre is dance-wise admirably solved.

Weak point of the evening was the ballet-comedy "Terzill Katica," obviously too far a reaching—and needless—concession to the presumed public's taste in the city of Vienna. *Goth.*

Guild Drops Det.

Continued from page 56

ing made available to them for a special program of six plays.

Thus far this season, only one other touring production has played TG-ATS time in Detroit. That was "A Program for Two Players," which put in a week at the Fisher. The Guild, which has run a subscription series in Detroit for the last 33 years, has made full refunds to this season's local subscribers.

Although the Detroit situation did not work out for TG-ATS, the organization is still functioning in Toronto, where its subscription program is tied in with the O'Keefe Centre's own subscription set-up and covers productions at the O'Keefe and the Royal Alexandra Theatre.

The Fan Hsing Theatre, the troupe from Nationalist China which presented "The Beautiful Bait" at the Longacre Theatre, N.Y., for one-week last Nov. 12-17, will repeat the offering Dec. 24-Jan. 5 at the Morosco Theatre, N.Y.

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Et Tu, Feuer & Martin

The name-switch wags of Shubert Alley have a new title for the Sid Caesar show, "Little Me."

They call it "Little Caesar."

Legit Bits

Anne Bancroft will star in "Mother Courage."

Kim Stanley will star in "Natural Affection."

Eli Wallach and his wife **Anne Jackson** will co-star in "The Typists and The Tiger," a two-character double-bill by **Murray Schisgal** which is scheduled for a Jan. 22 opening at the Orpheum Theatre, N.Y., under the production auspices of **Claire Nichtern**.

Herman Shumlin will stage "Labby," the **Gertrude Berg-Leonard Spigelgass** comedy to be produced on Broadway by the Theatre Guild, with Miss Berg as star.

Onna White will stage the dances for "Hot Spot."

"Deirdre" by **John Gilmartin**, will be produced by **Harold Blum**, opening early in January at an unspecified off-Broadway house.

Lucinda Ballard will design the costumes and **Abe Feder** will devise the lighting for "Tiger Tiger Burning Bright."

Paul Bowles is composing incidental music for the **Tennessee Williams** play, "The Milk Train Doesn't Stop Here Anymore."

Ruth Donnelly will return to Broadway after a 34-year stint in pictures, playing a featured role in "The Riot Act."

Maurice Chevalier will play a four-week engagement opening Jan. 29 at the Ziegfeld Theatre, N.Y., preceded by a week at the O'Keefe Center, Toronto, and followed by a week at the Fisher, Detroit.

George S. Irving has succeeded **Hy Anzel** in a featured role in "Seidman and Son" at the Belasco, N.Y.

Ron Leibman has succeeded **George Furth** in the off-Broadway production of "The Premise."

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (2-5-62).
Chips With, Vaudeville (2-27-62).
Every Night, Palladium (6-1-62).
Gentleman Prefer, Strand (8-21-62).
Kill 3 Birds, St. Martin's (10-25-62).
Lock Daughters, Her Majesty's (5-17-62).
Marcel Marceau, Piccadilly (11-26-62).
Master Builder, Arts (12-7-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (5-13-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-10-61).
Music Midnight, Westminster (11-6-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndham's (11-6-62).
Policy Murder, Duke York's (11-7-62).
Premise, Comedy (7-26-62).
Private, Public, Globe (5-10-62).
Battle of Men, Garrick (9-19-62).
Repertory, Aldwych (12-13-62).
Sail Away, Savoy (6-21-62).
Sanky Matcha, R. Court (12-1-62).
Semi-Detached, Saville (12-5-62).
Signpost, Cambridge (12-6-62).
Sound of Music, Palace (5-18-61).
Tulip Tree, Haymarket (11-29-62).
What a Crazy World, Royal E. (10-30-62).
Vanity Fair, Queens (11-27-62).
Witch of Edmonton, Mermaid (11-21-62).

CLOSED

Cheap Bunch Flowers, Arts (11-20-62); closed last Saturday (1) after 11 performances.
Clap Hands, Lyric H'smith (11-13-62); closed last Saturday (1) after limited run of 24 performances.
Happy Days, Royal Court (11-1-62); closed last Saturday (1) after 28 performances.
Photo Finish, Saville (4-25-62); closed last Saturday (1) after 252 performances.

SCHEDULED OPENINGS

Things Beautiful, Phoenix (12-13-62).
Rag Trade, Piccadilly (12-18-62).
Rule of Three, Duchess (12-20-62).
Rochet Uris Meier, Mermaid (12-26-62).
Bed Sitting Room, Mermaid (1-31-63).
How to Succeed, Shaftesbury (3-28-63).

Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
6 Pendermaker, Sher. Sq. (6-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cherry Orchard, Theatre 4 (11-14-62).
Coach & Jesters, Village Sq. (11-26-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Intimate Relations, Mermaid (11-1-62).
Living Room, Cameron Arts (11-21-62).
Man Is Man, Living Th. (9-18-62).
Mrs. & Man, Masque (8-1-62).
Milk Wood-Pullman, [illegible] (11-15-62).
Night Is Black, Cricket (11-14-62).
Oh Dad Poor Dad, [illegible] (2-26-62).
P.S. 193, Writers' Stage (10-30-62).
Pinter plays, Cherry Lane (11-26-62).
Portrait Games, Martinique (9-5-62).
Premise, Premise (11-22-60).
Tenth of An Inch, East End (11-13-62).

CLOSED

We're Civilized, Jan Hus (11-8-62), closed Nov. 24 after 20 performances.

SCHEDULED OPENINGS

Wide Open Cage, Wash. Sq. (12-16-62).
Riverwind, Actors Playhouse (12-12-62).
Cocteau plays, Mermaid (12-18-62).
Firebugs, Maidman (1-3-63).
Desire Under Elms, Circle (1-8-63).
Abe Lincoln, Anderson (1-15-63).
Schisgal plays, Orpheum (1-22-63).
Taming of Shrew, Anderson (3-20-63).
Devil's Disciple, Anderson (4-11-63).

BERNARD DELFONT
ORGANISATION
LONDON

THEATRES

PRINCE OF WALES THEATRE, W.
Bernard Delfont with Frederick Granville (by arrangement with Michael Ellis and William Hammerstein) present
"COME BLOW YOUR HORN"
by Neil Simon
BOB MONKHOUSE, DAVID KOSSOFF, SHIRLEY EATON

SAVILLE THEATRE, W.
Oscar Lewenstein (for Oscar Lewenstein Plays Ltd.) in ass'n with L.O.P. Ltd. and Donald Albery (for Donmar Productions Ltd.)
presents
LAURENCE OLIVIER
in
"SEMI-DETACHED"
A Comedy by David Turner

"TALK OF THE TOWN"
Hippodrome Corner W.
World's Greatest Theatre Restaurant
Bernard Delfont presents Robert Nesbitt's "Ten O'Clock Revue"
"FANTASTICO"
AT 11:30 P.M.
THE BEVERLEY SISTERS

PRODUCTIONS

LONDON PALLADIUM, W.
Leslie A. Macdonnell and Bernard Delfont
present
BRUCE FORSYTH
in
"EVERY NIGHT AT THE PALLADIUM"

PICCADILLY THEATRE, W.
Bernard Delfont
presents
A Stage Version of the BBC-TV Comedy Hit
"THE RAG TRADE"
by Ronald Wolfe and Ronald Chesney

SHUBERT THEATRE, New York
David Merrick in Ass'n with Bernard Delfont
present
ANTHONY NEWLEY
"STOP THE WORLD—I WANT TO GET OFF"
with ANNA QUAYLE

OXFORD, New Theatre
Bernard Delfont
presents
HARRY SECOMBE
IN "SECOMBE HERE!"

BIRMINGHAM HIPPODROME
Tom Arnold & Bernard Delfont present
NORMAN WISDOM
IN "ROBINSON CRUSOE"

BRISTOL HIPPODROME
Tom Arnold & Bernard Delfont present
BRUCE FORSYTH
IN "TURN AGAIN WHITTINGTON"

TORQUAY-PRINCESS THEATRE
Bernard Delfont (by arr. with Derek Salberg) presents
"DICK WHITTINGTON"

WEYMOUTH-PAVILION
Bernard Delfont (by arr. with P. W. Entertainments Ltd.) presents
"SNOW WHITE" introducing the 7 Dwarfs

TELEVISION

TONY HANCOCK SERIES
MORECAMBE & WISE SHOW
BRUCE FORSYTH SHOW

BERNARD DELFONT
ORGANISATION
LONDON

George Abbott's Memoirs

Bennett Cerf has snagged George Abbott's "tells all" autobiog which the Random House prexy feels will be "another Act I." He may just call it "George Abbott Presents."

Cerf's house also has the publication rights to "Teach-In" and "A Life," James Michener's new one with Asia as the background; Lucille Fletcher's "Am I Dead" (she wrote "Sorry, Wrong Number") which Reader's Digest will synopsize; Isak Dinesen's last novel; San Diego columnist Neil Morgan's "Westward Tilt" and Arnold Wesker's "Chops and Everything."

Crooked Justice

Joseph Borkin, prominent Washington attorney with numerous show biz connections and friendships, has written the first book on the subject of judges with dishonest ways who have dishonored themselves and the judicial process.

"The Corrupt Judge" (Potter, $6) is a fascinating account of actual cases. Borkin has been finding time from his busy law practice to write since he coauthored his first book, "Television: A Struggle for Power," back in 1938. He has in the meantime, written on diverse subjects, including Shakespeare, international cartels, O. Henry and the Indonesian language. Now he is preparing a history on the New Deal. *Carp.*

Buchwald Adds 50

Art Buchwald states he has added 50 papers under N.Y. Herald Tribune syndication, making a total of 150, since shifting from Paris to Washington. He's also lecturing under W. Colston Leigh auspices.

Adds he "doesn't miss Paris, the Washington and national scene is a fresher and newer canvas for me."

Two More 'Doll' Books

Comedian-publisher Jackie Kannon having clicked with his "JFK Coloring Book" (Kanrom), which made the bestsellers, he has a new one "Political Wind-Ups" which is an iconoclastic closeup of certain politico "dolls." In most instances they're far from doll-like to authors Alexander A. Roman (conception), Mort Drucker (drawings) and Rochelle Davis (additional copy). As triple-threat publisher Kannon footnotes, "Man, like I said before thank God it's a free country," because some of the not-so-doling captions are cruel and possibly don't libel only because of their truisms. It's a timely and topical pre- and or post-elections volume.

Putnam's is in the sweepstakes with "Caroline's Doll Book," by Joyce Haber, drawings by R. Taylor, also $1.95 kingsize paperback with equally pointed barbs and the same cast of public characters, more or less all the Kennedys and their kin, ditto domestic and international politicos, labor and other leaders. Also with sprightly, more-truth-than-Picasso illustrations & captions. *Abel.*

Hank Greenspun's Book

Prentice-Hall's Stu Daniels has signed Las Vegas editor Hank Greenspun (Review-Journal) to do his personal story which L.V. newspaperman Ed Reid will coauthor. Latter did the book titled "Las Vegas: City Without Clocks") for P-H last year.

Tentative titles are "Rebel With Many Causes" and or "The Billy Kid' of the Typewriter."

'Global Cuisine'

Like the Hollywood westerns, cookbooks are surefire staples in publishing and they have been done in all sorts of culinary accents by, with, and about names that range from Escoffier to Equity, so there isn't room for much variation of the theme. TV's Myron "Global" Zobel has achieved that in a truly exotic "Global Cuisine (A Guide to Great Food and Great Restaurants)" (Patron Press, 5,000 limited edition) that titilates the gustatory reader's tastebuds far beyond the conventional reaches of the now w.k. epicurean haunts—French, Italian, etc.

His 84 "great" recipes range beyond the U.S., France, Italy and Europe (Lisbon, Madrid, Liechtenstein, Oslo, Rotterdam, Scheveningen, Luxembourg, Dublin, etc.) to Africa, Australasia, Latin America.

Being the tv showman, Zobel also appends a "dream" dinner, from all corners of the globe; a glossary of "culinary cliches" (chiefly in French) which interprets the general run of dishes on any classic dinner menu; and for the poor benighted plain American he appends names and addresses where certain foreign speciality ingredients may be purchased in the U.S. Book is attractively illustrated and gives "billing" not only to the owner of each establishment but his chef. Patron Press bears the same Hollywood address as Zobel Productions, so this limited (and numbered) edition of 5,000 copies may be designed essentially for VIP and promotion purposes. It rates mass marketing and Zobel has a built-in bally with his syndicated vidshows. (Zobel subsequently advised it's priced at $10). *Abel.*

Harry Golden's Latest

Carolina Israelite editor-publisher Harry Golden, who produced a number of bestsellers in recent years from his writings in that periodical, this time has authored an original, "Forgotten Pioneer: A True Story of the American Dream." World Pub. has it slated for spring publication.

None of it derives from the CI which was the original springboard for "Only In America," "2c Plain," "You're Entitle'," and other Golden bestsellers.

Triangle's Ziff-Davis

Triangle Circulation will distribute Ziff-Davis publications in the U.S. and Canada effective Jan. 12, 1963. This includes 10 magazines and allied annuals published by Ziff-Davis with a combined circulation of about 3,000,000 copies.

The publications are Popular Photography, Photography Annual, Modern Bride, Flying, Popular Boating, Hi Fi Stereo Review, Electronics World, Popular Electronics, Car & Driver, Car & Driver Yearbook, Amazing Stories, Fantastic, Electronic Experimenter, Stereo Hi Fi Directory and Photo Directory.

Triangle Circulation, a division of Triangle Publications Inc., handles TV Guide, Seventeen and Official Detective.

Multiple Facts

Hundreds and hundreds of questions which theatre enthusiasts have been asking for innumerable years are expertly answered in "The Readers' Encyclopedia" (Crowell; $12), edited by the late Max J. Herzberg and members of the Crowell staff, with an introduction by Van Wyck Brooks. It is a goldmine of ready information as readable as fiction. Included in addition to biographies and definitions, are special articles by authorities on various aspects of American literature.

With his customary skill, John Gassner, Sterling Professor of Playwriting at Yale, has assembled facts of noteworthy interest: the origin of the American theatre, the first play written and published in this country, the first comedy of manners, the rash of Indian plays, frontier theatricals, early historical dramas, the "melodramatists," the contributions of outstanding dramatists Dion Boucicault, Augustus Thomas, William Vaughn Moody, Sidney Kingsley, William Saroyan, Elmer Rice, Maxwell Anderson and Eugene O'Neill.

VARIETY and its famous idiom receives a compact evaluation with pertinent references to Sime Silverman, the founder.

The history of vaudeville is well done, but oddly enough, those distinctly native institutions, burlesque and musical comedy, American revue and Ziegfeld are omitted. Regrettably also, no reference is made to George Freedley, founder of the N.Y. Library Theatre Collection, the fountainhead of all stage information.

In many instances, the various topics receive disproportionate attention. As a whole, however, the book is a miracle of editing and indispensable. *Bern.*

Nostalgia Away

Allen Churchill's "The Great White Way" (Dutton; $4.95) and Marvin Barrett's "The Years Between" (Little, Brown; $6.95) are nostalgic hardbacks, with some overlapping coincidence. Former, as the title indicates, bears down on Broadway legit in all its glamorous managerial and stellar facets, accenting its "golden era" from the turn-of-the-century up and until the 1919 Actors' Equity strike.

Barrett, Show mag m.e. and former Newsweek staffer, bears down on the '20s and '30s in "The Years Between," in his kingsize picture-book. And perforce Hollywood in all its then glory, is part of the global political and economic scene. Both are good reference volumes as well as entertainment gift items for the nostalgic and show biz buffs. *Abel.*

Publishing Stocks

(As of Dec. 4, closing)

Allyn & Bacon (OC)	25	
American Book (AS)	40	+1
American Heritage (OC)	8	+ 5/8
Book of Month (N.Y.)	24	+ 1/2
Conde Nast (N.Y.)	10	+ 1/4
Cowles Mfg. Co. (OC)	10 7/8	+ 5/8
Crowell Collier (N.Y.)	30 3/4	+2
Curtis Pub. Co. (N.Y.)	6 7/8	
Ginn & Co. (N.Y.)	23 1/2	
Grolier (OC)	35 3/4	+ 1/2
Grosset & Dunlap (OC)	11	+ 1/4
Harcourt Brace (N.Y.)	30 3/4	+ 7/8
Hayden Pub. (OC)	5 1/4	+ 3/8
Hearst (OC) ...	24 1/2	— 1/2
Holt, R&W (N.Y.)	30 1/2	+1
L.A. Times-Mirror	28	+1 1/2
Macfadden Bartell (AS)	1 7/8	
McCall (N.Y.)	23	+1
McGraw-Hill (N.Y.)	25 3/8	+1 3/8
Meredith Pub. Co. (OC)	22 1/2	— 1/2
Nat'l Per. Pub. (OC)	7 7/8	— 1/8
New Yorker (OC)	86	
Pocket Books (OC)	6 1/8	+ 1/8
Prentice Hall (AS)	32 3/4	— 1/4
Ran'm House (N.Y.)	12 1/2	+1 3/4
Scott Foresman (OC)	23 1/4	+1 3/8
H. W. Sams (OC)	26	— 1/2
Time Inc. (OC) ...	62 1/2	+ 1/4
Western Pub. (OC) ...	23 1/4	—1 1/4
World Pub.	8 7/8	— 3/8

OC—Over the Counter
NY—N.Y. Stock Exchange
AS—American Stock Exchange
(Supplied by Bache & Co.)

CHATTER

Among the victims of that Varig plane crash in South America was Hendrik Daniel Shouten, 50, circulation and district sales manager in Brazil, Peru and Chile for McGraw-Hill International.

N.Y. Journal-American publisher J. Kingsbury Smith is chairmaning the N.Y. Newspaper Group fundraising for the N.Y. Public Library which requires over $5,200,000 a year to operate. Last year it had a $280,000 deficit. Costs of running the Central Reference Library, visited by over 3,000,000 a year, depends on private funds.

Dominique D'Ermo, food and beverage manager of Washington's Shoreham Hotel has written a book "The Modern Pastry Chef's Guide to Professional Baking," published by Harper & Row. He formerly was pastry chef at the Americana Hotel, Bal Harbour, Fla., and has won numerous culinary awards.

Frank Graham and Dick Hyman's "Baseball Wit and Wisdom" (David McKay) has just hit the bookstalls. It's another in a series of sports books by vet sports editor Graham and p.r. specialist Hyman.

A regular quarterly dividend of 8c per share on American Heritage Publishing common and Class B stock payable Dec. 12, has been declared.

Rogue is another "girlie" mag shifting into "literature" and, dating from the February issue, is taking a "giant step" with bylines of the calibre of Jerome Weidman, Graham Greene, Orson Welles, Michael Fessier et al.

Roland Gammon, returning from a swing through the south and west coast, has added Donna Reed, Linda Darnell, Walt Disney, Steve Allen, scientist Edward Teller, hotelman Conrad Hilton and Gov. Mark Hatfield of Oregon to his VIP gallery for his new religion book, "Faith Is A Star," which Dutton will publish in the spring of 1963.

Fairchild Publications Inc., a New York company, has increased its capital stock from $172,768 to $5,065,200, according to papers filed in Albany.

Newest addition to Frisco Chronicle's stable of columnists: socialite author ("Love in a Dark House") Merla Zellerbach, wife of a branch of the paper fortunates. In "My Fair City," appearing thrice weekly, she scalpels the foibles of her social contemporaries, from pill-taking as a status symbol to the egos displayed at cocktail parties.

Lou Schwartz has been appointed feature editor of Newsday, the Long Island daily, in charge of the entertainment pages. He succeeds Robert E. Rhodes, who has been named chief of Newsday's Washington Bureau.

P. r. execs Stanley Arnold (Lever Bros., IBM, Goodyear, etc.) and Ray Josephs (Benjamin Sonnenberg Associates) have collaborated on "The Magic Power of Putting Yourself Over With People," which Prentice-Hall will publish.

George Elrick, Scot-born agent, deejay, and former danceband leader, is writing his autobiography, "I Took the Low Road." He is currently completing plans for 45 Mantovani concerts next spring in Japan, Canada and the U.S.A.

Gracie Clark and Colin Murray, auld lang syne comedy duo, penning their life story in Glasgow Evening Citizen.

The Times Mirror Co. declared a 2% stock dividend in addition to the regular quarterly cash dividend of 12½c a share on the common stock, Norman Chandler, chairman and president, announced.

Edward C. Von Tress, general corporate executive of Curtis Pub. Co., for many years a senior v.p. and director of advertising, has advanced his retirement to Jan. 31, 1963, in order to return to his former home at Bloomington and join the faculty of the Indiana University School of Business. Von Tress is 33-year vet in the ad Dep't.

Murray Morgan, Tacoma writer, author of "Skid Road" and "The Big Dam," is writing the official history of the Seattle World's Fair.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

One of the consoling things about these historical pix, even when souped up with added brutalities, is that at least their sadism is all in the past, and the studio's added cruelties are, after all, only optical illusions. But are these bestialities all gone with the centuries which produced them?

Capt. William Bligh's tyrannical conduct was advanced at the courtmartial as the chief cause for the mutiny. It was, however, in a day when the captain of a ship could do no wrong and if two or more of the crew disputed this, that was mutiny and they might be hanging from the yardarm in the morning.

As Bligh's mutinous crew did not hang him from the yardarm but set him adrift with a crew of 18 in a seaworthy lifeboat for a fair weather voyage of 3,618 miles to Timor, an island 400 miles northeast of Australia, he came out of the ordeal fine. But it certainly did not humanize him.

No Nonsense About 'Trial By Equals'

The mutineers settled on Pitcairn Island but some of the ringleaders returned to Tahiti, were caught, sent to England and tried at Plymouth. The courtmartial showed there was ample provocation for the mutiny, but of course mutineers are not tried by their peers but by their superiors and so their guilt was practically automatic.

Bligh wasn't even reprimanded. Instead he was made governor of New South Wales. There he acted as if he were still in sole command of a ship on the high seas and could be as harsh in his treatment of hired hands and subjects of His Majesty as if he were the skipper of a Roman slaveship.

Somebody Finally Jails Bligh

Higher civil authorities had to give him the heave-ho but this time there was no whitewashing by his superiors because he was on dry land. The civil arm not only fired him, they jailed him for two years.

But on his return to England a year after his release the Navy elevated him to the rank of rear admiral, proving that navalism was still top dog in the mother country. He later commanded ships in the Napoleonic Wars "with such courage and distinction," as the cliche goes, that Lord Nelson personally thanked him.

This is the guy who is the heavy of "Mutiny on the Bounty" as played by Trevor Howard in the MGM special.

Gets Plant Named After Him

He even had a woody plant in Africa named after him. It is called the Blighia. It is a sort of nutty bread fruit and was brought to the West Indies to bolster the food supply in these British colonies.

It will be remembered Bligh was transporting nutritious plants from Tahiti to Jamaica when his crew mutinied off Tofua in the Tonga Islands and set him and his 18 yes-men adrift in a 23-foot rowboat. He seems to have been the original breadfruit boy who got his best results by beating hell out of those under him.

Murnau's Yacht At Tahiti

The other day I ran into a modern version of this sort of harshness on the high seas and it happened as recently as 1931. It seems when Fred C. Murnau was making "Tabu" around Tahiti he owned a two-masted schooner not unlike the Bounty which was a three-masted job. Murnau's ship of course had an auxiliary motor, just in case lack of wind left the craft as idle as a painted ship upon a painted ocean. The ship was called the Bali.

Murnau was killed in an automobile accident in northern California in March, 1931, while his two-masted schooner lay in anchor in Tahiti's harbor. The estate wanted the ship brought back to Wilmington, Calif. It hired a Captain Frank Jensen, now dead, and he decided to sign up a crew of natives in Tahiti to man the long voyage home.

Booze Aboard the Bali

But there was a weenie in the plot. Aboard Murnau's Bali was a whopping supply of hard liquor and Prohibition was still the law of the land.

Our jurisdiction over the demon rum extended as far out as 12 miles from American shores. Capt. Jensen figured here were some fringe benefits that could run into big money for him.

Jensen Uses Bligh Bludgeon

He made a deal with a scofflaw who owned a large and fast motorboat to meet him 12 miles off the coast of Catalina Island 31 days after he set sail from Tahiti. This was fast sailing but Jensen was a Capt. Bligh when it came to exacting performances from his crew.

Moreover, the Bali was chartered under German maritime laws and they were tougher if possible than the British or American. Jensen began cracking the whip but literally over the backs of the Tahitian seamen as soon as they said "Aloha" to their native land.

Polynesians Learned Nothing From "Bounty"

For the slightest infraction he docked them. Not being quite up to Anglo-Saxon traditions of revolt, they took the cruel and harsh treatment instead of heaving Jensen overboard and sailing back to Tahiti and the protection of the French authorities there.

Jensen made the 3,581-mile trip from Tahiti to Catalina almost to the minute he said he would. His offshore scofflaw was there to meet him on the high seas with a fast motorboat. The liquor was transferred from the Bali to the rumrunner and the Bali came into port with nothing to declare.

What A Surprise?

When it came time to pay off the crew Jensen discovered to his surprise that he had docked the members so much that they owed him money instead of vice versa. None of them was paid a franc for the month's hard labor.

However, their return passage to Tahiti was guaranteed and Jensen couldn't afford to leave the crew stranded without running into some questioning by American authorities.

Besides, maybe some of the crew would blab about the liquor that had been on board and had never been declared or emptied into the sea.

Big-Hearted Jensen Relents

So he allowed them to keep their return tickets to Tahiti, which you must admit was mighty white of him. He further transported them from Wilmington to San Francisco, put them aboard a tramp steamer that would touch Tahiti and told the skipper to keep them in the hold in irons because they were troublemakers.

Capt. Bligh never would have been that generous.

Broadway

"Lord Pengo," starring Charles Boyer, Dec. 11 benefit for the Episcopal Actors' Guild of America.

Nat Lefkowitz, William Morris Agency exec, took off for the Coast yesterday (Tues) for a series of confabs.

Press Box literary "pour" Monday (3) for Elaine Shepard on occasion of her autobiog, "Forgive Us Our Press Passes."

(Miss) Lee Bond, many years with Rasponi Associates, now the p.r. for the Americana Hotel, under Loew's Hotels pub-ad veepee Jim Shanahan.

The Charles (Molly) Berns and the Mac Kriendlers hosted for the visiting Hernando Courtrights with a soiree last night (Tues) at "21" (where else?).

Franz Allers again vacates the pit at "Camelot" an overseas guest-conducting but, this time (Dec 16-23), with Bavarian Radio Orchestra at Munich.

Jean Dalrymple, director of the N.Y. City Center Theatre; p.r. Milburn McCarty, Earl Blackwell, head of Celebrity Service elected to the board of the Broadway Assn.

Eugene Voit, general manager of the N.Y. Hilton and his wife Gloria, welcomed a fourth daughter. All-girl quartet consists of Gina, Bobbie, Mary Jane and the newcomer Katherine.

Sam Levene being after-theatre partied by the Theatre Guild, Joel Schenker and Michael Kanin at the St. Moritz Hotel's Sky Garden next Monday (10) on occasion of his 35th anniversary in show biz.

Composer Luigi Dallpiccola working on a new opera "Ulysses" after James Joyce text. The opera will have besides the soloists and grand orchestra a double chorus, a boys choir and a speaking chorus. He expects to terminate his work in 1965.

After 13 weeks in western Europe and Soviet Russia, the N.Y. City Ballet returned over weekend. Company now plunges into its annual season of "The Nutcracker" for the culture moppets of the town. Usual mid-morning and afternoon hours for many performances.

Society of Magazine Writers' annual Xmas party, limited to 250 at $12.50 in the Hotel Astor Dec. 21. Cocktails, dinner & dancing with the ceremonies of bestowing the Neuberger Award honoring the late senator of Washington State who was a freelance writer all his life.

Hannah and Mo Rothman giving up their co-op apartment on 5th Ave., trying to sell it while they are overseas, and upon return from the Columbia Pictures exec's European swing and the family's St. Moritz winter sports holiday they will get a larger apartment. Present quarters too cramped.

Robert Baral author of "Revue — A Nostalgic Reprise of The Great Broadway Period" has been named to the advisory committee of the Ziegfeld Club by Gladys Feldman Braham, president. Club resolved Baral's "Ziegfeld Follies" chapter in the book the "most comprehensive and authoritative history to date of the series."

Nelson Vermette, g.m. of the Savoy Hilton appointed John L. Webber director of sales & catering, a promotion from his former position of banquet manager, now held by George Balkowski. John Senold, the Savoy Hilton's former director of sales, heads the sales department of the Biltmore, Barclay and Park Lane Hotels.

Publicist Franklin Gidden (of Rasponi Associates) making his Broadway legit production bow with English novelist William Golding's only play, "The Brass Butterfly," originally done in 1958 by E. P. Clift, with Alastair Sim costarring in his self-directed play. Theatrical attorney Arthur J. Klein will be associated with Gidden.

Joe Glaser, prexy of Associated Booking Corp., who also manages heavyweight champ Sonny Liston, back in N.Y. following a quick trip to set up Liston as a Chi resident in a home purchased from pianist Ahmad Jamal. Glaser says he engineered the move so that Liston could get away from "persecution" of the Philly police.

Show biz historian and collector Samuel Stark has been compelled to add to his letterhead, "Collector only, nothing for sale." He does acquire items, however, by grant or purchase, a three-generation hobby, and on occasion displays part of his "Old Theatre and Minstrel Items" collection at universities, but never sells anything.

Dick Flanagan, ex-Webb & Knapp veepee, heading a new company to operate the Hotel Chatham Office Bldg., which William Zeckendorf has just repurchased. The 13-story, 300-room Hotel Chatham in 1958 was sold to a syndicate and leased back but W&K has just repurchased it. Adjacent 7-story building at 48 East 48th also has been just acquired by W&K.

The Ben (Mary) Bodnes accompanying the Louis (Mildred) Nizers to San Diego where the author-attorney receives one of this year's Academy of Achievement "Golden Plate" awards and will also be the principle speaker. They'll spend Xmas (and probably some other things) in Vegas, and New Year's in Palm Springs. Algonquin hotel owner Bodne and his wife return east in time to make the Jan. 5 cruise aboard the SS Rotterdam.

President De Gaulle, who has edicted that the 200,000 members of the French Legion of Honor are "too many" and that he is intent on bringing the number down to 125,000, meantime has raised former musicomedy juvenile (Melville) Jack Forrester to an Officer of the Legion of Honor. He is doing the same for billionaire J. Paul Getty. An official ceremony next month is preventing Forrester from visiting the U.S. as planned.

Restaurant Associates has signed with the World of Food Pavilion to operate a 225-seat steakhouse at the N.Y. World's Fair. Gross

(Continued on page 62)

4½ Hrs. From B'way

By Walter Winchell

Herald-Exam city room now opens the store at midnight instead of 4 a.m.

Earl Doud, producer of Vaughan Meader's smash album, "The First Family," confirmed his handshake deal with Shelley Berman to give Berman's share of the loot to the Runyon Cancer Fund.

Nadir in Name-Dropping: The Coast character who tells one&all: "I am not the man Marilyn phoned for help the night she died."

Colyums keep reporting Shirley Booth will star in a film called "Newspaper Woman," based on Hearst city editor Agnes Underwood's book. "Aggie" hopes it is true "but nobody's mentioned it to me."

Ethel Merman has taken an apartment on Wilshire Blvd. One of Desi's last deals was to make a pilot with her for a series.

Gene Fowler's son, Will, whose affectionate biog of his late father-editor, "Young Man From Denver," is a corker, has made a shrine of his Dad's den in their home here. It includes millinery owned by Gene's pals W. C. Fields, John Barrymore, Jimmy Durante, C. Chaplin, Red Skelton and WW.

Steve Allen, who tapes his 90-minute midnighter five nights weekly, writes books, mag pieces, emcees benefits, makes guest appearances, etc. submitted to d.j. Red McIlvaine's radio phone-callers for hours the other middle-of-the-night. Stage Struck.

Joe Louis, the ex-champ, is expected to toss in the towel on his current no-biz venture. Promotes bouts at Moulin Rouge nightspot weekly. Talent scouts rate Clemente Ucanda, a "find." He's a waiter at Patsy D'Amore's Villa Capri. Sings the Nat'l Anthem at the fights.

Reports that Sinatra has jilted flying for trains and was peddling his Beechcraft untrue. He's selling it to buy a jet.

Tom Duggan's upcoming radio guest will be Westbrook Pegler. The latter's first article (since the divorce from Hearst) will be in Show mag.

Eddie Cantor under constant medic attention. Bedridden.

Danny Thomas' pet cause St. Jude Hospital (Memphis) recipient of $17,000 from Runyon Cancer Fund to combat leukemia.

Jerry Lewis may buy out Maurice Samuels at their Strip swank supper spot which has only 16 owners. Samuels is former owner of Dino's.

Romanoff's blames its predicament on "hundreds of celebs who are very slow pay." It once got big biz from nearby 20th and MGM execs, most of whom are now unemployed.

Irony: Mrs. Pat Lawford, sister of the Prez charged with driving without a license, was "sentenced" by judge to visit clinic of children injured by motorists. The Joseph P. Kennedy Jr. Clinic, founded by Papa Joe two years ago (for his oldest son killed in World War II), was the one at which "Pat" made the dedication.

London

(HYde Park 4561/2/3)

Lew Wasserman in this week from New York.

David Merrick taking a further look at current West End shows.

Eugene Lerner (Kaufman & L) in from Rome for confabs with the Grade Organization, with whom his agency is affiliated.

Stephen Boyd, en route to Madrid and Rome for "Fall of the Roman Empire," spent a week in London to bally Metro's "Jumbo."

Robert Favre le Bret, head of the Cannes Film Fest, in London taking a gander at likely British entries for his Riviera junket.

Lou Wilson planed in over for the Thanksgiving weekend to be with Julie Andrews, who gave birth to her first child, a girl, last Tuesday (27). Wilson is her longtime agent.

Peter Fonda, James Mitchum and Michael Callan, here to film in Carl Foreman's "The Victors," met the press at a Dorchester cocktailery last Wednesday (28).

Princess Margaret and Lord Snowdon went to the preview of "Vanity Fair," the show in which 80-year-old Dame Sybil Thorndike makes her bow in a musical.

Frederick L. Thomas, Rank's U.K. distribution topper, hosted a Dorchester reception for Robert Aldrich, who came in for last week's preem of "Sodom and Gomorrah."

Esther Harris, production chief for National Screen Service in London, planed out for N.Y. last week, with a rough cut of the "Lawrence of Arabia" trailer which she is showing to Columbia execs.

Lionel Bart planed out for a week's stay in Jamaica before heading for N.Y. en route for Toronto for the O'Keefe opening of "Oliver." He will return to Manhattan and stay for the Broadway opening.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Vivian Blaine plans to open a boutique and men's shop on the Strip.

Silver Slipper producer Eddie Fox negotiating with Georgia (Miss New Mexico) Edwards to be femcee in next show.

Sam Presley, owner of Railroad Pass Casino near Boulder City, started entertainment policy with Earl Williams Quartet.

Thunderbird lounge star Frances Faye, who bought a home here on the Stardust golf course, having it decorated by Chuck Carter.

Lee Fisher, Dunes flack, opened new office for hotel in Phoenix, which will be managed by Mike Newman, formerly of the Riviera.

Clara Ward Singers took week off to fill Syracuse gig, they were replaced in New Frontier lounge by Clara's mother Gertrude Ward, and her gospel chirps.

Janet Blair's hubby Nick Mayo and their two youngsters joined her here at the Riviera, will remain for remainder of her engagement which ends Dec. 18.

Flamingo prexy Morris Lansburgh winged to Florida to host a party for his 17-year-old daughter Ellen, who was named queen of Miami Beach High School.

Jackie Heller named by Jack Entratter as new lounge host at the Sands. Heller, entertainment director at the Flamingo was replaced last month by Mitch DeWood.

Local taxi driver O'Bie O'Brien wrote a song called "Mouse In The Moon" which he copyrighted in 1959; he's trying to get Walt Disney to use it in the upcoming film of that name.

Paris

By Gene Moskowitz
(86 Ave Breteuil, SUF 5920)

The music hall, Concert Pacra, celebrating its 100th anni this week.

French tourism to the U.S. went up 30% this year compared with 1961.

Gerard Blain also will do an Argentine pic next year, Leopoldo Torre Nilsson's "One of These Days."

Fred Hift, director of European and Near East pub for 20th-Fox, back from a swing through the Near East.

Margharita Wallmann, who directed Gilbert Becaud's "Opera D'Aran," will stage some plays at Comedie-Francaise.

"The Longest Day" (20th) already has played to over 1,000,000 patrons in its Paris and key city bookings around France.

Marcel Ophuls, son of the late noted director Max, does his first feature pic early next year in "Banana Skin," starring Jeanne Moreau.

Interest high here in Yank pic version of local playwright Jean Genet's "The Balcony" being made as an indie production in Hollywood by Joseph Strick.

Comedie-Francaise to do two of its hits in London next March via Georges Feydeau's "A Fly in the Ointment" and Beaumarchais' "The Marriage of Figaro."

Tony Curtis announced as coproducer and star of Raoul Levy's bogged-down "Marco Polo," with interiors to be done in Paris. Pic will probably be done in English.

Two Yank legiters due by year's end via Norman Krasna's "Sunday in New York," starring Jean-Claude Brialy, and Frederick Knott's "Write Me a Murder," with Gerard Blain.

Jean-Jacques Vital prepping a tour of a Francis Lopez operetta, "Visa Pour L'Amour," with Annie Cordy and Luis Mariano, in Canada next year; also is thinking of trying for U.S. dates.

San Francisco

By Jim Estes

Ella Fitzgerald at Fairmont Hotel's Venetian Room.

Singer Miriam Makeba set to open Dec. 27 at the hungry i, her first appearance there.

New theatre venture for the Actor's Workshop, leading resident legit company here and the only one with an Equity off-Broadway contract.

Praise agent Tom Earnfred, longtime fixture with the Geary and Curran Theatres and traveling shows, back from a Pacific cruise with his wife.

First bookings announced for next summer's Civic Light Opera season "How to Succeed in Business Without Really Trying" and "Camelot." Both tentatively booked into the War Memorial Opera House.

First casualty of the new concert season: soprano Marilyn Horne and the Los Angeles String Society, conducted by husband Henry Lewis, cancelled because of slow advance sale. Had been set for Nov. 23.

Playboy Club opening here postponed at least until early 1964, according to Chi office of the key club chain. No reason given, but there have been difficulties with the cops over plans for other key clubs. Cops just don't like to knock.

Theatre collector Sam Stark's next campus exhibit of his American and English Theatre (1890-1920) memorabilia is slated for the months of February and March 1963 at the U. of San Francisco (Jesuit College). Stanford U. also has asked Stark to have a special showing of musical scores, of which he has quite a few, including original Gilbert & Sullivan and Offenbach, plus their personal correspondence.

Ottawa

Don Gibson into Le Hibou.

Patti Lewis tops bill at Club 70. Mel Jay Trio backs.

Little Theatre stage has "Dead On Nine" for week.

Larry Lee & The Leesures into the Ottawa House grill on return booking.

Tommy Danton, fave at The Grill, Ottawa House, back for return booking.

Al Gardner back to chanting and 88ing in Blue Lounge at the Gatineau Club where he started last spring.

Bob Simpson, Club 70 boniface and Canadian pro-football topper, running for re-election as alderman on city council.

June Ferguson, press agent for CJOH-TV since it preemed in 1961, to Canadian Nurses Assn. as public relations director; succeeded by Ann Parson, former Journal reporter.

Julian Leigh wrote music for "Too Many Guys For One Doll," face on civic elections starring Kisa Pickthorne, at Le Hibou. Character is modelled on Ottawa's femme mayor, Charlotte Whitton.

Mary Frances and the Charles Colman foursome billtopped at annual seafood party tossed for press, radio and tv people at Chateau Laurier (27). Group is on CBC AM web in morning stanza, "Fancy Free."

Hollywood

Ray Stark and James Woolf in from London.

Dick Whittinghill renewed with KMPC as deejay for three years with options.

Mike Wallace here from Gotham to narrate "Marilyn Monroe" documentary for Art Lieberman.

Dick Powell checked into St. John's Hospital, Santa Monica, for treatment of muscular spasms.

William E. Gephart Jr. elected to board of governors of Society of Motion Picture & TV Engineers.

Henry Fonda on fiveweek tour of Japan, Australia and New Zealand to bally "How West Was Won."

Clarence Upson Young will produce 1963 Pageant of the Masters at 28th annual Festival of Arts, Laguna Beach.

Honolulu Mayor Neal S. Blaisdell limns himself in "Maybe Menehunes" seg of "Hawaiian Eye" shooting in Hawaii.

Thomas Eynon, KHJ accounting dept. staffer, gifted Hollywood Museum Associates with 1897 Edison Home Kinetoscope Projector and 10 shorts made by Thomas A. Edison Co.

Stanley Kramer's wife, former actress Ann Pierce, badly burned about the body as result of an accident at her Palm Springs home. She was moved to Cedars of Lebanon Hospital here by private ambulance.

Chicago

(DElaware 7-4984)

Margaret Whiting in town for series of club dates.

Dinah Shore cancelled her Dec. 5 opening at the suburban Villa Venice, no replacement set yet.

New Wine Singers moved over to the Small World on north Sedgwick following destruction by fire of their home stand, the Rising Moon.

Frank Sinatra tossed a huge bash at the Ambassador West last Wednesday (28) to introduce Duke Ellington as newest entry in the Reprise label stable.

Hal Holbrook, in Chi for National Center closed-circuit telecast, did four performances of his "Mark Twain Tonight" at Cinestage Theatre last weekend.

Among the Playboy Club h.o. execs emplaning for opening of Gotham club today (Wed) are prexy Hugh Hefner, Arnold Morton, Tony Roma, Shelley Kasten, Keith Hefner, Bob Proust, Lee Gottlieb and Benny Dunn.

Nassau

By Bill Elliott

George Jessel will spearhead this year's drive of the Bahamas Cancer Committee.

Huntington Hartford's posh Ocean Club on Paradise Island slated to reopen soon.

British Colonial Hotel, downtown landmark, has become a link in the Sheraton International chain of hostelries.

Studio 16 has begun its second season of foreign films in the Prince George Hotel, operating six nights weekly.

Nightlife in general is on the dull side with several downtown spots such as Blackbeard's Tavern, Junkanoo Club and Royal Victoria Hotel closed until next month.

Phoenix

By Thom E. O'Malley
(3335 E. Van Buren, BR 5-8511)

Parke Levy, tv producer, in for a week's sun.

Joe Patrick appointed news chief at KUPD radio.

Andy Grand back in the saloon biz, this time at Diamond Lil's.

Ann-Margret signed a reprise pact for 12 weeks at Executive House.

Duke Ellington pulled a disappointing $2,800 on Ramada Inn onenighter.

Eddy Arnold, at Mountain Shadow Lodge, shopping for income property.

Dick Robertson and Makebelievers celebrating eight anni at Branding Iron.

Gwen Harmon and her players booked for a playback date at Clowns Den.

Gus Lampe, boss of Arizona Manor, named chairman of Convention Committee for Phoenix Chamber of Commerce.

Beni Arthur backed by Richie Hart's Peppermints trying to breath some life in dying Twist craze at Sonny Maloof's Stein & Sirloin.

Albums Too Risque

Continued from page 1

only one of seven cuts we were able to use without editing. Several were so heavily loaded with blue material they had to be passed over entirely."

In "Don Sherman Goes Back to College," he says, the comic "counterbalances a delightful and funny routine about airconditioners and a Justice of the Peace in North Carolina with such unsavory subjects as drug addiction, nudity and a tasteless bit about navels."

Dave Barry, says Brenner, is a "very funny fellow and a real pro. Unfortunately, in his 'Laughs for Losers' (Liberty), such subjects as brothels and boudoir techniques were included." And he says, "Dick Gregory's tendency toward frequent use of 'hell' and 'damn' limits numbers of cuts from his albums that are broadcastable" (the Gregory LPs, however, have had New York airings, at least on FM).

Bill Dana's Verve LP, says Brenner, is limited for broadcast use and as a result "this real comic's comic is not heard as often as he should be." He also cites Woody Woodbury's LP's and says nothing at all could be salvaged from Jack Douglas' recent Columbia album—"though he is a very funny fellow."

WJRZ's "Comedy Corner" has been stepped up by audience demand from seven to 12 times daily. As a result, he says, station no longer has time to edit blue material from otherwise "great routines."

Keep AM-TV In Mind

In his recommendations to the A & R men, the pd advised: "All that is necessary is to tailor the routine of the moment with broadcast use in mind. I don't see how this could help but benefit all concerned. As a matter of fact (as you are well aware), the biggest success in the comedy album field, Vaughn Meader's 'The First Family,' has not one objectionable word in what is acclaimed as the funniest routine ever recorded. What better proof is needed?"

He continued: "When you put comedy on the air you are potentially reaching every ear of every age, from the most impressionable child to the most sensitive adult. And although there are many mild profanities acceptable in sophisticated society, there is in counterpoint a segment of the radio audience which protests loudly at this material. I would respectfully submit the proposition that a small measure of consideration of these values could result in a large measure of increased radio plays and, subsequently, sales. ... More albums than ever have been recorded in the past several years and yet, frustrating to us, there is still a severe shortage of usable material. It seems a shame that comics (and record companies) should lose out on the exposure which is rightly theirs only because they have concerned themselves with an audience of one evening rather than the multitudes who will hear their routine in the future."

Brenner also pointed out, as a sidebar to the sales angle, that band leaders, combos and singing groups take full advantage of disk broadcast, knowing that listeners make up their club-date followings.

Dick Adler

Continued from page 2

Richard Adler said he has drafted plans for a complete facelifting of the National Guard Armory in Washington, where the show will be staged. The present Armory stage, which extends midway into the spectator seats, will be rebuilt to be flush against the front wall.

The orchestra will be removed from the stage to a front pit. For better viewing, audience seats will be lifted on risers to succeeding higher levels reaching 12 feet off the ground in the last row. "When we finish, the Armory will look like a Broadway theatre," said Adler.

Lighting and sound facilities are also due for a shot in the arm in the revamping, he said. Adler was reluctant to say more about the production, "because, frankly, I want a lot more publicity. But right now I think I have the bases loaded with Carol, Judy and Danny."

To which Kaye, sitting in Democratic National Chairman John M. Bailey's chair added, "All we need now is a good hitter to win the game."

Although the curtain raising announcements seemed to have the aspects of comedy with Kaye and Miss Burnett, Adler wanted it known that the show will not be dominated by laughs.

The two-hour event will have a cast of 80 to 90 performers, all of whom will donate their time—mostly because they are Democrats, it was stated. Some 9,000 persons are expected to put up $100 each for tickets which, if they all pay, would amount to $900,000. It will go to pay off the debt of the Democratic campaigns in the November elections that, as one member said, "is quite substantial."

Adler was the producer of the successful "New York Birthday Salute to President Kennedy" last May "which earned $1,000,000," he said. He also staged the White House correspondents' Assn. dinner last Spring. He will bring his conductor, Hal Hastings, and arranger, Sid Ramin, who scored "West Side Story."

'Spiegel Twist'

Continued from page 2

flew the first pressings of the platter to the major German record centers, to German tv stations, to Luxembourg, Zurich, Salzburg and Vienna. The number is on the Electrola label.

Polydor in Hannover quickly got on the "Spiegel" bandwagon with a platter of the same number by Trude Herr—and this disc, too, is going well. Word to the tune, in English, urge "Come and dance with me the Spiegel Twist—Even when you're one of the German cops."

Another factor sure to boom the record's sales, is the fact that one of the West German tv and radio stations, has already banned the platter.

Paris Pubs' Mandate

Continued from page 1

even to have them read by our readers, unless they are manuscripts which we have asked specific authors to submit to us.

"The number of manuscripts which we are receiving these days, the mediocrity of the great percentage of these, the tone with which authors these days insist on quick replies or decisions, the work and the expense that this manipulation, the reading and the reexpedition of manuscripts entail's have forced us to this decision.

"In reality, if Frenchmen wrote less, they would perhaps read more. We ardently hope that they stop writing so much."

Floating Dice Game

Continued from page 1

room of the nitery, but they appeared to be of the touch-up variety. Treatment of the press was indifferent, and longrange information from the registered owner was vague. The nitery press corps was seated near the back of the room for all three opening nights. (At one point, the obviously inexperienced p.a. phoned this reporter to advise him that Frank Sinatra et al "should not be referred to as the Rat Pack.") Three days after Sinatra & Co. opened, the cover charge ($5) and minimum ($7.50) were raised to $10 and $10 without notice of change to the public.

Eddie Fisher headlined the reopening of the Villa Venice Nov. 9, and was followed by Sammy Davis Jr. Nov. 20-Dec. 2. Davis was joined by Sinatra and Dean Martin for the last six days of his stint. Fisher did good biz in the 925-seat room, Davis did slightly better, and the Sinatra-Martin-Davis trio has been jamming them in. The only other booking given out by the club was Dinah Shore Dec. 3-9, and that has been cancelled for an unstated reason.

A phone call to the club's owner, Leo Olsen, on Saturday (1) had not been returned several hours later, but the switchboard operator said that both shows were sold out.

TV Ballcasts

Continued from page 1

warmups are imperative. Immediately after announcement of new rules, world-championship manager Ralph Houk of Yankees wondered aloud about what its effect would be on a pitcher's arm in early April or during late-season night game. In American League pitchers will be permitted eight warmups for first 30 days of season but in National League it'll be five from start to finish.

Moguls insist move was made to speed up games which have been dragging longer and longer. Apparently fan pressure overbalanced desire to cater to tv sponsors who think long games and added commercials just fine.

Legislation came as big surprise to observers who had watched additional average time of 20 minutes tagged onto major-league games since end of World War II. Baseball officials purported to see nothing wrong with length of games, even going out of their way to blacken reporters who questioned the entertainment value of long, dull games.

Said Warren Giles, National League president, reelected for another four-year term last week, "The only ones who don't like long games are baseball writers who have dates lined up after the game."

Staying with standard-length commercials is certain to stir up a storm of protest from freeloading beer drinkers who dutifully follow admonitions of tv baseball announcers to hit the old refrig for another brew. They usually take the commercial time to do it. If they get back and find play already resumed their voices will be heard in a hurry.

Other steps taken to speed up contests call for pitcher taking his place in the "on-deck" circle (kneeling in that special spot on the field to await his turn at bat) instead of lolling in the dugout and for the catcher to have his working stuff off when he is in the same spot. With two out, catcher on-deck usually kept his shinguards buckled on.

Rules could be altered of course. If too much commercials-confusion results subject will come up for review at December 1963 meetings in San Diego.

Pasternak

Continued from page 2

and certain agents, not all of them, are just out for the money.

The late Marilyn Monroe was one performer particularly who did not comprehend the values of a role, said Pasternak. "Miss Monroe was the worst judge of all," maintained the producer. As for actors generally, "they have very little to say if you don't put words in their mouths."

Pasternak revealed the terms of his contract with Metro, which now calls for him to collect 25% of the net profits of two pictures, namely "Horizontal Lieutenant" and "Jumbo" on a cross-collateralization basis. Previous arrangement called for cross-collaterlization on four pictures. Now he has five to do for MGM over three years but believes his pact with this studio is lifetime because he doesn't want to leave and he believes M-G president Joseph R. Vogel goes along with him in the lasting association idea.

Easing Cuban Crisis

Continued from page 1

of the year for the tropical spots. Winter hasn't really set in and the pre-Christmas shopping season has taken over. Unless there is a severe coldsnap or a crippling snowstorm in the New York area, the Miami Beach and Caribe area doesn't begin to perk up until the Christmas-New Year's week. Business falls off a bit and immediately afterward then starts climbing in January.

However, cruises have been selling rapidly, and the operators in Florida and various Caribe areas have been buying acts. The Florida hotels are still juggling schedules. This year it's indicated that the Fontainebleau will go off the private club slate and make its La Ronde Room public again. Sammy Davis Jr. is lined up for a March date. Most of the hotels will have name policies and re-entry of the Font in the public room ranks is likely to create more spirited bidding among bonifaces.

It has been feared that a prolonged Cuban crisis would seriously hit the Miami Beach take for the winter. It's recalled that when the blockade of Cuba went into effect, only emergency long distance phone calls were put through to Miami. There was a general state of apprehension because of many Cuban exiles in the area. These qualms have now disappeared, and the hotels look forward to an excellent season.

Acapulco Feud

Continued from page 2

but outside the festival format. Castro then told his Embassy staff to fight for "reconsideration," with a Cuban delegation all spruced up to attend the Acapulco festival.

Inside word is that major industry leaders put pressure on the Mexican Dept. of State, insisting that it comply strictly with festival regulations, and ban Cuba.

The Mexican coolness is the result of local producers having had boxoffice receipts frozen in Cuba. Efforts of Peliculas Mexicanas, which distributed product, have not accomplished an unfreezing of a sizable amount and total is now allegedly in excess of $1,000,000.

Chatter

Continued from page 61

Broadway

for the two six-month periods is anticipated at approximately $2,500,000. RA is guaranteed a management fee of 80% of gross volume and 40% of profits. The company earlier this year signed management contract to operate another moderate priced restaurant at the fair in the Festival of Gas Pavillion for Gas Inc.

Ina Balin, Julie Newmar and France Nuyen were made "honorary citizens" of Girls' Town of Italy by Mrs. George Skouras, international chairman of the American-sponsored program at a Luncheon-Fashion Show held last week at the Plaza. The actresses were honored for their continued work for both Boys' and Girls' Towns of Italy. A memorial scroll, dedicated to the late Ralph Destino Sr., was presented to his son Ralph Destino Jr. who has continued his father's active support of the project which was founded and is directed by Msg. John Patrick Carroll Abbing.

Celeste Holm clarifies that, while she worked in a quasi-hotel ballroom in Fort Lauderdale, Fla., where her "New Act" was reviewed last week, and while she said ballroom had a pseudo-nitery aura, because of the bar at the end of the ballroom, her over-two hour routine is primed as a concert or unit attraction. As such she has played campus auditoriums, temples, fraternal and religious halls, and will continue circuiting these offbeat as well as regulation big-capacity rooms. Obviously her one-woman show pattern, with some of its esoteric routines, is not for niteries, per se.

Rome

By Robert F. Hawkins
(Tel 479 316)

El Patio Andaluz, genuine Hispano nitery recently opened here, doing turnaway biz.

Gina Lollobrigida and Jean Paul Belmondo hosted an original Cinecitta set party here for launching of "Mad Sea" (Vides).

Luisa Mattioli, in from Britain and tele stints, does "Adventure in Bombay" next on locations for Enrico Bomba, FICIT topper.

Samuel Bronston was received by Italo Entertainment Minister Alberto Folchi for talks anent his upcoming local-based productions.

Henry Mancini in high praise for RCA recording plant here, will be back for some recording stints. His "Moon River," an alltime hit here, in Nico Fidenco recording.

Pietro Garinei and Sandro Giovannini introc'd Aldo Fabrizi, Lea Massari, and Nino Manfredi to the press during rehearsals of their new stage musical, "Rugantino," which debuts early in December.

In-and-out: Mike Frankovitch; Alida Valli, Alessandra Panaro, Giancarlo Zagni to Acapulco for festival; Romeo Salta in town; Domenico Modugno to Budapest for concert, Milton Rackmil, and Amerigo Aboaf here for U-I convention, Anatole Litvak's arrival delayed.

MARRIAGES

Mary Haywood to Shelly Cooper, Dec. in Chicago. He is executive producer at WGN-TV there.

Trini Reyes to Hector Spodek, Nov. 30, New York. Bride is the flamenco dancer long with the Xavier Cugat troupe and elsewhere in vaude and concert.

Patricia Flemming to Stanley Jack, London, Nov. 24. They are The Islanders, a singing act from Trinidad, appearing at London's Stork Room.

Valerie Blake to Graham Haberfield, Hove, Eng., Nov. 19. He is a tv actor.

Miss Michael Hart to Donato Race, Reno, Sept. 28. Bride is a dancer and actress; he is a writer.

Lou Delle Fadel to J. Victor Pongetti Jr., Albuquerque, Nov. 25. Bride is promotion director for the Sundowner nitery and motel there.

Sherry Alment to Nick Venet, Las Vegas, Nov. 27. Bride is a fashion model, he's artists & repertoire producer for Capitol Records.

Rita Tushingham to Terence Bicknell, London, Dec. 1. Bride is a film actress, he's a tv cameraman.

Joan Harris to Allyn Pollack, New York, Dec. 2. He's the son of Bernie Pollack, Mills Music professional manager.

Susan Jane Handley to Elward N. Bernet, Dallas, Nov. 24. He is owner of The Levee, a Dallas nitery, and heads his Dixieland banjo band there.

Harriet Shirvan to Warren Kast, New York, Nov. 22. Bride is a pianist and vocal coach; he's a singer.

BIRTHS

Mr. and Mrs. Dave Jampel, son, Tokyo, Nov. 28. Father is VARIETY correspondent in the Japanese capital; bride is Japanese and nonpro.

Mr. and Mrs. Tony Walton, daughter, London, Nov. 27. Mother is actress Julie Andrews; father is the stage designer.

Patsy Rowlands to Malcolm Sircom, London, Nov. 22. Bride is an actress, he is musical director at the Theatre Royal, Stratford.

Mr. and Mrs. Danny Devlin, son, Inglewood, Cal., Nov. 25. Mother is actress-model Elizabeth Udey; father's an actor-dancer.

Mr. and Mrs. Peter M. Affe, daughter, New York, Nov. 23. Father is WNBC, N.Y., station manager.

Mr. and Mrs. Saul Cooper, New York, Oct. 30. Father is national publicity coordinator for Paramount Pictures.

Mr. and Mrs. Calum Kennedy, Glasgow, Nov. 20. Father is a tv and stage singer; mother is a singer.

Mr. and Mrs. Phil Rogers, son, Hollywood, Nov. 22. Father is member of Screen Gems' casting dept.

Mr. and Mrs. Bruce Forsyth, daughter, London, Nov. 19. Father is a stage and tv entertainer; mother is an ex-dancer.

Mr. and Mrs. Harry Thuillier, son, Dublin, Nov. 16. Mother's a singer; father is a radio announcer.

Mr. and Mrs. Noel Sheridan, son, Dublin, Nov. 19. Father's an actor and scripterwriter.

Mr. and Mrs. David Kirsch, daughter, New York, Nov. 26. Mother is the daughter of Lou Schwartz, business manager of Mills Music.

Lord and Lady Ulick Browne, daughter, London, Nov. 30. Mother is a former model; father is a nightclub owner.

Mr. and Mrs. Alan Brien, son, London, Nov. 24. Father is drama critic of the Sunday Telegraph.

Mr. and Mrs. Richard Harrison, son, Rome, recently. Father is an actor; maternal grandfather is James H. Nicholson, president of American International Pictures.

Mr. and Mrs. Herman Aronson, twin sons, New York, Nov. 22. Father is assistant production manager in the ad and sales promotion department of CBS Television Stations Division.

Mr. and Mrs. Herbert Lazarus, son, New York, Dec. 1. Father is sales manager of Telesynd, radio and tv show distributors.

OBITUARIES

CHARLES SCHNEE

Charles Schnee, 46, veteran film writer-producer who copped an Academy Oscar in 1952 for his screenplay of Metro's "The Bad and the Beautiful" and last year prexied Writers Guild of America West, died in Beverly Hills Nov. 29 of what apparently was a heart attack. His body was found by his father, Abraham Schnee.

Schnee died within hours of a contract arriving from Italy from Dino De Laurentiis for Schnee to screenplay the Sacco and Vanzetti case, which the Italian producer plans to film in Boston. Agreement was received by Schnee's agent, Philip Gersh, at about the same time the writer's death was discovered.

During Dore Schary's tenure as production chief at Metro Schnee acted as his editorial executive and

Rocco Vocco

(December 5, 1960)

In Memory of Our Partner and Dearest Friend

Chester and Jack

also produced a number of films while under contract at Culver lot, which he joined first as a writer. He was a constant contributor to newspapers and magazines alike on public questions and was a staunch champion of Hollywood and picture-making in disputes between producers and censor groups over obscene motion pictures, which he claimed were not the work of reputable filmmakers.

Born in Bridgeport, Conn., Schnee was graduated from Yale Law School in 1939 and as a member of the bar practiced both in Connecticut and New York before turning to playwriting. His first Broadway play was "Apology."

In Remembrance . . .

THYRA SAMTER WINSLOW

December 2, 1961

. . . michael sean o'shea

starring Elissa Landi. He followed this with "Cupcake" before going to Hollywood in 1945 as a screenwriter.

Among his writing credits were "The Next Voice You Hear," "Red River," "The Furies," "I Walk Alone," "They Live By Night," "Westward, the Women," "Right Cross," "Bannerline," "When in Rome," and Oscar-winning "Beautiful," prior to becoming producer on "Somebody Up There Likes Me," "Wings of Eagles," "The Prodigal," "Trial," "Until They Sail." He also was exec producer on Metro's "Jeopardy" and "Torch Song."

Schnee left Metro for a Columbia producer pact and while there

In Loving Memory

LOU HANDMAN

Died Dec. 9, 1956

Gone But Not Forgotten

FLORRIE HANDMAN

worked on four pix but left before actually starting any of these to return to screenwriting. He did "Crowded Sky" for Warners, then returned to Metro to script "Butterfield 8" and "Two Weeks in Another Town." Later he did "The List of Adrian Messenger," currently shooting at Universal.

Surviving is a daughter, his parents and a sister. His wife died in October, 1961.

THOMAS H. WENNING

Thomas H. Wenning, 59, theatre critic for Newsweek and recently elected president of the N.Y. Drama Critics Circle, died in New York Dec. 1 after a brief illness. He became stage and screen editor for the magazine in 1936 and held his present post since 1955.

Wenning graduated from Columbia U., where he was on the staff of The Jester. He sang in the chorus of "Sunny" with Marilyn Miller and acted in "Scaramouche." He was a freelance writer for a time and also collaborated on the script of the film, "The Sophomore," with Corey Ford.

Survived by his wife, Joan Sandefer Walker, the daughter of newspaperman Stanley Walker who died recently; a daughter, brother and sister.

ROY S. DURSTINE

Roy S. Durstine, 75, one of the founders of BBDO, died last week in a New York hospital.

Durstine left BBDO in 1939 and at the time of his death headed an agency under his own name. A Princeton graduate, Durstine was a reporter on the old New York Sun, which he left to become pub-reations chief of Theodore Roosevelt's "Bull Moose" party in 1912.

When the campaign was lost, he joined Calkins & Holden, and in 1914 founded the agency of Berrien & Durstine. In 1918 with the other principals, he founded BBDO. He was named president in 1936, resigning three years later to form his own agency.

Surviving are his widow, a son and two daughters.

JOHN GRIFFIN

John Griffin, 63, vaude, presentation, concert and church tenor, died Nov. 26 in Teaneck, N.J., from dropsy and heart disease. He had been ill for over a year, though his name still appeared on the masthead of the Haire trade publications, with which he had been connected. His brother Gerald Griffin, another Irish tenor, died last January.

Details in vaude section.

WILL M. HOUGH

Will M. Hough, 80, comic opera librettist and lyricist, died Nov. 20 in Carmel, Cal.

Hough and Frank R. Adams began writing together while still in high school and college in Chicago. During their college days a meeting with composer Joe Howard led to a long series of Hough-Adams-Howard comic operas which opened in Chicago, went on to Broadway and on tour.

All of more than a dozen musicals turned out to be hits. Their first starred Al Shean. They followed with "The Isle Of Bing Bong," and "The Land Of Nod," which played the Chicago Opera House for 36 weeks and was on tour for five years.

The biggest hit of the Hough-Adams team was "The Time, The Place and The Girl," which played a year in Chicago and for 10 years on tour after a run in New York and Boston. The Princess Theatre was built at a cost of $500,000 in Chicago solely to house future Hough-Adams-Howard musicals. "A Stubborn Cinderella," starring John Barrymore and featuring Hough's song, "When You First Kiss The Last Girl You Love," was one of their comedies directed by George Marion.

Three musicals with book and lyrics by Hough included "A Modern Eve," which was a hit at the Metropole Theatre in Berlin. During his most active period, Hough was turning out three musicals a year. He also wrote comedy scenes for Raymond Hitchcock's "Hitchy Koo," and 56 vaudeville acts.

His top song was "I Wonder Who's Kissing Her Now," on which he collaborated for his musical comedy, "The Prince Of Tonight." Among his other song credits are "What's The Use Of Dreaming," "Honeymoon," "Be Sweet To Me Kid," "Goodbye Everybody," and "Cross Your Heart."

Surviving are his wife, son, daughter, and two brothers.

BERTRAM YARBOROUGH

Bertram Yarborough, 58, stage director, died of a heart attack Dec. 2 in New York. He had recently returned from Auckland, N.Z., where he directed a production of "The Student Prince." Last year, he staged the off-Broadway revival of "Oh Kay."

Yarborough was director of the Starlight Theatre, Kansas City, for the past four summers, and had staged productions at St. John Terrell's Music Circus, Lambertville, N.J., Grand Rapids, and in Richmond, Va.

Survived by mother and brother.

G. H. ELLIOTT

G. H. Elliott, 78, veteran vaude performer, died Nov. 19 in Brighton, Eng., after several weeks' illness. In burnt-cork makeup and white linen suit, he was billed as The Chocolate Colored Coon. He was one of the last of the active oldtimers of British vaude.

His act was a mixture of deft softshoe shuffle and melodious, gaily sentimental ditties such as "Sue! Sue! Sue!" "Lily of Laguna," "Silvery Moon" and "Idaho." He became a star without the aid of mikes, disks and overnight tv fame, though he clicked on tv in his later years.

Born in Lancashire, Elliott was taken to America as a child. He became a boy soprano in a minstrel troupe and also played legit. At 11 he returned to Britain and played in concert party and music halls throughout his long career. In the '50s he appeared with other oldtimers in "Thanks For The Memory." In 1958, he was seen in the Royal Variety Performance. Since then he made occasional appearances on the boards and tv.

Survived by his wife.

NORMAN EVANS

Norman Evans, 61, comedian, died Nov. 25 in Blackpool, Eng. Evans, who became celebrated as the "Over the Garden Wall" comedian, was one of the last of the red-nosed comics of vaude, radio and television.

His most notable character was Ethel 'Igginbottom and he specialized in playing pantomime dames. He was due to play his 25th consecutive panto this Christmas. He was a travelling salesman until he switched to the stage in 1934, when he made an overnight hit at the London Alhambra.

Evans made his American debut at the Palace, Broadway, in 1940. He returned to the U.S. the following year to play the El Capitan, Hollywood.

FRED B. PICKREL

Fred B. Pickrel, 77, pioneer in the theatre and show business in Ponca City, Okla., died Nov. 22 in that city after a long illness.

He first went to Ponca City in 1914, when he and Frank Powell owned and operated the old Mission Theatre there. He was a vet theatre manager at that time, having managed theatres in Kansas as early as 1904.

After holding similar posts in other cities during the ensuing years, Pickrel returned to Ponca City in 1923 to join the late Art Bogan in operating several houses there. He sold his interests in 1938.

His wife, daughter and brother survive.

JAMES T. AUBREY

James T. Aubrey, 74, founder and former board chairman of Aubrey, Finlay, Marley & Hodgson advertising agency and father of CBS-TV prexy James T. Aubrey Jr., died Nov. 27 in Chicago. He started the Chicago-based agency in 1923 as Aubrey & Moore and relinquished the board chairmanship three years ago to serve as senior consultant and a director.

Also surviving are his wife and three other sons, one of them, Steven, a veepee of J. Walter Thompson agency in New York.

GLORIA GORDON

Gloria Gordon, who played the role of Mrs. O'Reilly in "My Friend Irma" teleseries, died Nov. 23 in Hollywood.

Surviving are a son, actor Gale Gordon, and a daughter.

RUDOLPH TOOMBS

Rudolph Toombs, 55, songwriter and former dancer, died Nov. 28 in New York as result of beating in the hallway of his apartment building in Harlem. Police said he had been mugged and battered with fists and his skull was fractured, possibly when he fell to the floor. His wallet was missing.

A native of Louisiana, Toombs performed in nightclubs as a dancer with a team called The Bluejackets. He wrote many songs including "One Mint Julep."

His wife survives.

AGNES E. HOBAN

Agnes E. Hoban, 73, who did a vaudeville act billed as the Kansas City Canaries with her late sister Margaret Hoban, died Nov. 6 in Kansas City. She went into show biz about 1910 and appeared with the Ed Wynn Carnival, Ziegfeld Follies, Al Jolson and Joe E. Brown. The sisters also worked at the Shubert, Orpheum and Grand Theatres in Kansas City.

Survived by seven nephews and three nieces.

GIOVANNI NISITA

Giovanni Nisita, 68, former operatic-musicomedy tenor, died Nov. 24 in Queens Village, New York.

He had appeared on Broadway in "Rio Rita," "The Student Prince," "Love Song," "Naughty Marietta" and "Fortune Teller." After World War II, he owned and operated his own music studio in Queens Village.

His wife, son, four brothers and two sisters survive.

RICHARD A. WEAVER

Richard A. Weaver, 43, film writer, director and cameraman, died recently in his home in Connecticut. Recently one of his documentary films won an international award, the news of which he received the day he died. Another of his films took first prize in a national competition in 1961.

His wife, six children, mother, father and brother survive.

DR. G. FLOYD JACKMAN

Dr. G. Floyd Jackman, 76, early-day cameraman who retired from pix in 1920 to turn to dentistry, died of a heart attack Nov. 27 in Hollywood. He worked for such studios as Mack Sennett, and was brother of late Fred Jackman, longtime lenser-special effects expert.

His wife and son survive.

BEN CHAVEZ

Ben Chavez, 81, owner of Chavez School of Magic, died Nov. 24 in Hollywood. His school had been approved by Government for G.I. Bill of Rights, and he had taught many show biz personalities including Orson Welles, Chester Morris, Bud Abbott and late Lou Costello.

His wife survives.

BOB HENNESSY

Bob Hennessy, 81, one of the founder-actors of the Dublin Gate Theatre in 1930, died Nov. 15 in Dublin. He played regularly with the company until the 1950s. His stage appearances were fewer in recent years. He was considered a good heavy with a fine bass voice.

His wife and sons survive.

LEN SMITH

Len Smith, 58, customer relations director for Max Factor & Co. and longtime film publicist, died Nov. 25 of a heart attack in Hollywood. He had been associated with the cosmetics firm since 1932. Prior to that, he operated his own praisery.

Wife and two sons survive.

CONSTANCE SCHEUER

Mrs. Constance Scheuer, 52, wife of Los Angeles Times motion picture editor Philip K. Scheuer, died of a heart attack Nov. 27 in L.A. She had been a film actress and dancer.

Surviving also are her daughter, father, four brothers and three sisters.

MAURICE JAY RACUSIN

Maurice Jay Rac- Racusin, 70, onetime top investigative reporter for the New York Herald Tribune (and predecessor, N.Y. Tribune) for 44 years, died Nov. 28 in that city.

Two brothers and four sisters survive.

NOREEN GENZ

Noreen Genz, 23, formerly Noreen Gray, head girl of the Windmill dancers, died of a kidney infection Nov. 20 in London.

Survived by husband and two children.

SHEPPARD BUTLER

Sheppard Butler, 79, former editor of Liberty and Redbook magazines and onetime drama critic on the Chicago Tribune, died Nov. 27 in Fort Lauderdale, Fla.

Wife, two brothers, stepmother and stepsister survive.

SAM PULLAN

Sam Pullan, 60, ex-film publicist, died Nov. 18 in Morden, Eng. Until he retired through ill health some time ago he was assistant publicity chief for 20th-Fox in London.

He was a bachelor.

Thelma Lulu Spink, wife of Al Spink, veteran press agent, now retired, died Nov. 27 in St. Petersburg, Fla. They recently celebrated their 61st anniversary. Other survivors are a daughter, Florence Collins, two grandsons and one great grandson.

Anton von Lehar, 87, brother of the late operetta composer Franz Lehar, died Nov. 15 in Vienna. He was a founder of the German and Austrian counterparts of the American Society of Composers, Authors & Publishers.

Timmy Hemschel, about 70, died recently in Los Angeles. Before and during the prohibition era in Chicago he was a well known orchestra leader at various cafes and vaude stands, notably the North American Restaurant.

Ferdinand J. Feick, 90, conductor of the first Bridgeport (Conn.) symphony orchestra, died Nov. 16 in Bridgeport. He was a member of the New Haven symphony before leading the Bridgeport orch.

Margaret H. Kirby, 79, wife of Tom Kirby, secretary-treasurer of Publicists local 872 of IATSE, died Nov. 21 in Flushing, New York, after a long illness. Her son and daughter also survive.

James Allan, 78, a governor of the Royal Scottish Academy of Music, and a former secretary of the British National Opera Company, died Nov. 20 in Glasgow.

Mrs. Judy Ritz, 33, divorced wife of comedian Jimmy Ritz, died apparently of an overdose of sleeping tablets in Beverly Hills Nov. 25. Daughter survives.

Alfred L. DuPuis, 52, a salesman for WSYR-TV, Syracuse, N.Y., died Nov. 16 in that city after a brief illness. His wife, daughter and a brother survive.

Wife, 23, of Lou Cadorette, general manager of The Premise, N.Y., died Nov. 30 in New York of a heart ailment. Daughter and son also survive.

Nigel Arkwright, 42, tv actor, collapsed and died Nov. 28 in the ATV studio restaurant at Elstree, Eng. Survived by wife and three children.

George Gaalken, 85, retired superintendent of construction at Metro, died Nov. 25 in Culver City, Cal. Son and two daughters survive.

E. Lee Stevens, veteran musician and onetime member of the New Hampshire Symphony Orchestra, died Nov. 11 in Contoocook, N.H.

Bertram M. Simon, 71, concertmaster of the Austin (Tex.) Symphony Orchestra, died Nov. 14 in that city. His wife and son survive.

Tom F. Rollinson, 51, former salesman in Yorkshire, Eng., died recently in Wakefield, Eng. His wife and three children survive.

Mother of William H. Putch, producer-director of the Totem Pole Playhouse, Fayetteville, Pa., died Dec. 3 in Pittsburgh.

Lady Stoll, 84, widow of the late Sir Oswald Stoll, theatre owner and impresario, died Nov. 23 in England.

Verness E. Rockwell, 77, former Alexander Film Co. rep in the midwest, died Nov. 9 in St. Albans, Vt.

Robert M. Westwater, 57, broadcaster, radio actor and art critic, died Nov. 16 in Gravesend, Eng.

Mother, 84, of Hollywood agency topper William Barnes, died Nov. 22 in Fort Wayne, Ind.

JIMMY DEAN

Raising a "RUKUS"*

at the BOX OFFICE

in PERSON . . .

VARIETY Wednesday, November 28, 1962

DEAN DRAW'S 74,500 AT PORT. AUTO SHOW

Portland, Ore., Nov. 27.

Jimmy Dean pulled 74,500 customers into the Memorial Coliseum last week (20-25) for the 1963 Auto Show to set a new gate record. Six evening performances and three matinees were presented in the 10,000-seat arena with $1.50 adult main gate tab and $1 for kids admitting to everything.

Last year's Auto outing only pulled 40,000 through the turnstiles.

in TELEVISION . . .

First JIMMY DEAN Show for
ABC-TV to be taped
DECEMBER 21 with MARTHA RAYE
as GUEST STAR

an additional JIMMY DEAN fact:

As HOST for the WEEK on NBC-TV's TONIGHT SHOW, Jimmy Dean edged in just under the No. 1 rating of the 29 interim weeks this spring and summer (Nielsen National AA 8.3; Share 41). A guarantee for delivering and holding a huge TV audience!

on RECORDS . . .

Currently on the Charts with

*"GONNA RAISE A RUKUS TONIGHT"

Columbia Records

an additional JIMMY DEAN fact:

Jimmy Dean Records (over the past 12 months) have racked up more than 5 million sales.

Direction
WILLIAM MORRIS
AGENCY

Personal Management
BEVERLY HILLS NEW YORK

Public Relations
GARY STEVENS
Associates

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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BROADCASTING'S CHAIN GANGS

Baylor Univ Prez Closes 'Journey' On Protest by Baptist Ministers

Waco, Tex., Dec. 11.

The Baylor Theatre production of "Long Day's Journey Into Night" was closed last week by Abner McCall, the college president, as "not in keeping with the university ideals." The order to close the Eugene O'Neill drama came 24 hours after a delegation of Baptist pastors had demanded the action. Baylor is a Baptist school.

McCall said he had received numerous complaints of excessive profanity and offensive words and phrases in the play. The ban coming after the Pulitzer Prize drama had played four performances, cancelled the scheduled six remaining shows. Baylor Theatre had signed a contract with Carlotta O'Neill, widow of the Nobel Prize-winning author, stipulating that the "Long Day's Journey" script not be cut or altered.

"The objection is not the general message of the play but to the excessive strong profanity used to convey the message," McCall said. "I do not feel it is in good taste for a church-related university to produce." Chairman Paul Baker

(Continued on page 68)

'Bill'ing

Paris, Dec. 11.

Extent to which the current French government frowns on "politicians" and favors writers and artists is indicated by the new money being issued as of Jan. 1. Bonaparte's picture has been chased off the $20 bills and replaced by Corneille; Racine replaces Henry IV on the $10 bills, and Voltaire is featured on the $2 bills as replacement for Richelieu.

Victor Hugo, who holds front and centre on the [illegible] bills, stays put.

Swezey Defends TV Shows: 'B'way, H'wood No Better'

Washington, Dec. 11.

NAB Code Director Robert D. Swezey in effect took a line from Charley Brown and asked why is everybody always picking on tv.

Admitting "that much of our programming is pedestrian," Swezey asked "Is there any other medium which is turning out a higher percentage of so-called 'quality' product?"

In a speech to the Radio & Television Executives Club of Canada, in Toronto, which was released here, Swezey took Hollywood, Broadway and newspapers to task.

"What percentage of Hollywood's motion picture output is really good? How many excellent plays are there on Broadway? Would the columns of hard news, sound editorial and informational con-

(Continued on page 60)

DOMINATION OF GROUP OPERATOR

By GEORGE ROSEN

The group operator of today is in stage centre of American television.

When NBC president Bob Kintner took occasion at last week's affiliate convention in New York to compliment his CBS-ABC competitors, to the astute observers in the room it was more than the utterance of a key industry statesman. It was typical Kintner shrewdness.

In observing "I think the record shows NBC is doing a good job, and I believe that CBS and ABC are also doing a good job," Kintner was facing up to the hard, fast realities of broadcasting as it now exists, with an awareness that many of the more solid citizens he was addressing were links in today's tv chains with all-network allegiances.

For Kintner knew full well that, unlike the late Deac Aylesworth or a Niles Trammell of yester-

(Continued on page 44)

'White Christmas,' 'Rudolph' Prime Another Yule

The two top Christmas perennials, Irving Berlin's "White Christmas" and Johnny Marks' "Rudolph The Red-Nosed Reindeer," are being primed for their 20th and 14th Yule rush, respectively.

With more than 300 recordings already accounted for, the Berlin office has not yet tallied up the new 1962 entries but one of the

(Continued on page 70)

'All the News That's Fit to Screen' Finds N.Y. TV (& Radio) On the Ball

By ART WOODSTONE

The N.Y. daily newspapers did go out on strike late last week, but if you're a New Yorker you could have the N.Y. Times read on video or hear the N.Y. Journal-American on radio. In the four days since the strike began, throwing seven Metropolitan and two of the Long Island dailies out of print, there has been a series of journalistic oddities, misadventures, and promotions played out through radio and television, which locally are apparently trying very hard to give their readerless audience something to talk about in the way of special attractions.

Last Sunday morning (9), if you turned to WNBC-TV, the NBC station on channel 4, you could have heard the N.Y. Times television critic reading an essay needling the chairman of NBC. Jack Gould didn't like Robert Sarnoff's speech, made a week earlier and belting "professional viewers," and, this once, he was given local airtime to complain, in a sense, about network, hot air.

Jack Gould also appeared the same Sunday morning on local WCBS-TV, over on Channel 2. He appeared with other critics on both

(Continued on page 70)

Quietly, a New Caruso

Mariano Caruso, Italian tenor with a range of 140 operatic roles, debuts next Monday (17) at the Met in Manhattan. He's sung in most of the Italian opera houses plus many other capitals.

Met treated the announcement deadpan, not alluding to Enrico Caruso, the legendary boxoffice hero of the 1907-1920 golden era. Newcomer is no kin.

Post-1950 Films On TV in Doses, And Exhibs Fret

If exhibitors seem "obsessed" by the features-on-television competition, who can blame 'em?

Of notable alarm to showmen is the fact that top class post-1950 attractions will shortly be exposed in network primetime no less than three nights a week, a high mark for tele. NBC-TV makes with a double dose, screening the 20th-Fox vaulties on Saturdays and Mondays. ABC-TV goes to bat Sundays with the United Artists library. Ratings for all three sessions are certain to draw close scrutiny.

Not a few of the features are of rather late make, which adds to the chagrin of theatremen. The least distribution could do, in their view, is to promise more reasonable clearance. With product short as it is, many exhibs are saliva

(Continued on page 60)

RCA Radio Satellite's 'World Premiere': 30-Min. Christmas-Themed Show

First program of Radio Corp. of America Relay satellite, slated for Wednesday (19), will be about 30 minutes in length and will have a Christmas theme. Transmission is due to begin about 8:45 a.m.

In the U. S., program will be carried "live" on the tv networks of ABC, CBS and NBC. In Europe, it will be telecast in 16 countries of the European Broadcasting Union.

The American pickups will be from Washington, and from three locations in New York—Rockefeller Center, St. Patrick's Cathedral and Riverside Church. The European segments will include locations in eight countries: Bel-

(Continued on page 44)

Beauty Clinics Headline Mpls. Nightclub's Show

Minneapolis, Dec. 11.

Haircombing demonstrations having proved so successful as a floorshow attraction at another local bistro, the Edgewater Inn here has introduced beauty clinics as entertainment fare this week.

Designed principally to lure the feminine trade but also possessing optic pleasure for the male escorts, the clinics comprise tips on hairdressing, makeup and styles. These are provided by experts who illus-

(Continued on page 70)

Cuba? Where's That! Miami Talent Spree

By LARY SOLLOWAY

Miami Beach, Dec. 11.

The intrepid entrepeneurs of Miami Beach and environs were seemingly never fazed by the recent Cuban crisis and kept booking acts for their cafes at their every-annum high-bids pace. End result, now that "normal" seasonal beginnings are being evidenced in tightening of reservations availabilities both for transportation and rooms in the classier hotels, is a lineup of names, near-names, revues and intime entertainers set to top any other winter season.

The annual tote running over $3,000,000 cost for all facets, from top acts to small musical combos, should be closer to the $4,000,000 figure this season when one considers the calibre and list of bookings set. Then several spots are starting earlier than usual (from the 18th through the 21st); and the Fontainebleau is back in the "draw" bookings competition; again, the season may well be extended, if plus economic factors remain at a steady level.

Two of the earliest lineups to be firmed up were the Diplomat's and the Deauville; latter has Juliet Prowse and Myron Cohen to kick-off the Casanova Room run; in succession Ella Fitzgerald, Bobby Darin, Dean Martin, Frank Sinatra, Mitzi Gaynor, Ethel Merman, Robert Goulet, Brenda Lee, with a week or two to fill. One or two of the names have "pic or teevee" commitments escape-clauses, but prexy Morris Lansburgh is sure all will show.

The Diplomat is entering it's second season of name-acts for the Cafe Cristal. The Hollywood Beach biggery will also continue its one-show nightly, two on Saturdays policy, according to president-managing director Irv Cowan. He points out that the deal seems to aid in getting the type of act usually balky about facing the murderous midnight-show competition locally what with late biz being sparse, even in winter time. Thus, Cowan's got himself to start: Dion and Jack E. Leonard for first half

(Continued on page 71)

Service Bands Join In Special Disk Production To Aid D.C. Arts Centre

The bands of the Army, Marine Corps, Navy and Air Force are joining forces on a special disk production. It will be the first time the music of the four major U. S. military bands will be available on records for purchase by the public.

The recording profits from the disk sale will benefit the National Cultural Center. The NCC presentations will be produced by RCA Victor on an out-of-pocket, non-profit basis. The normal RCA recording profits will be paid to the NCC as a royalty.

The four [illegible] albums, [illegible] able next spring, will be recorded on location in Washington this month under direction of Herman

(Continued on page 52)

New West End Legiter Set for Dec. 26 Preem

London, Dec. 11.

The first postwar theatre in the West End, the Prince [illegible], is to open on Dec. 26 with the Canadian revue, "Clap Hands," which has just finished a short tryout engagement at the Lyric, Hammersmith. The theatre is being operated on a 21-year lease by Harold Fielding, and he has plans to keep the house functioning

(Continued on page 20)

Russ Don't Dig How 'Variety' Can Pan A Film & Also Run Ad Copy on Same

Moscow, Dec 11.

VARIETY versus VARIETY may very well sum up the story in the latest issue of Inostrannaya Literatura (Foreign Literature) mag of the Union of Soviet Writers, entitled "Which Is to Be Believed?" The mag concerned itself with the 20th-Fox release of Jerry Wald's production of Hemingway-based "Adventures of a Young Man."

The Russo mag charges that VARIETY while playing the picture down artistically "chose to praise it in its advertisement columns" that should have been "devoted to the contrary." This in the USSR periodical's view shows how VARIETY "swallowed the dollar bait and thus made itself look ridiculous."

"What is the true value of the picture translating Nick Adams' image to the screen," asks the Russo mag rhetorically, only to give this answer: "U. S. VARIETY magazine, competent enough in matters of box possibilities, believes this much-publicized movie to be in need of special selling as while the film has been executed carefully it has a tendency to os-

(Continued on page 60)

'Mousetrapped' Actors

London, Dec. 11.

Further cast changes took place last week in "The Mousetrap," now in its 11th year at the Ambassadors Theatre. Margo Jenkins takes over as leading lady from Deirdre Bonner and Mark Kingston replaced Brian McDermott as leading man. Michael McClain is the new Giles Ralston following Gavin Hamilton, and Brenda Kempner has come in as Mrs. Casewell, vice Elizabeth Bird.

Two longtimers in the cast still remain. They are Mysie Monte who has played Mrs. Boyle for six and a half years, with one year out with illness, and David Raven who has played Major Metcalf for five and a half years.

SHIRLEY MAIR

In the current MACLEAN'S Magazine reports:

"For the past three years PAUL ANKA has been packing them into ... and in supper clubs and over television. He has ... that he can ... as well as those of his own.

"He ... crowds of thousands just ... in front of them."

Screen Kiss Is Out in Malay Pic

Malay actress Noorsamah vowed she wouldn't mind being kissed on the cheek—even if it's anti-Islam in act—by handsome actor Mohamed Jun in "Fajar Menyinsing" (Dawn is Approaching) at Merdeka Studios. But this first-ever kiss in a Malay film was cut following strong protests from religious and political quarters and parents of both stars. "It mustn't happen. No, No, No," was the general shout.

Noorsamah then had this to say: "As workers we listen to our employers. If the boss says kiss, we kiss."

The hero, Jun, now declares: "I don't mind one way or another. To kiss or not to kiss is the question for others to answer."

Said the director, L. Krishnan: "The kissing scene was attempted only as a feeler to assess public opinion. But if the cinema-goers want it scrapped, then it will go."

Malay morals forbid, too, the wearing of bikinis or swimming trunks by Malay actresses before the camera.

Last December, Singapore model Serah Abdullah found herself the target of attacks from Islamic circles when a photograph of her kissing Cliff Richard, the British pop singer, on the lips was published in Malayan dailies.

In Indonesia, where Islam is also the national religion, kissing in Indonesian films is normally indicated when the couple shield their faces with an umbrella.

Allied States' Surge of New Vitality

Over 500 Attend Cleveland Convention — See Armstrong Continuing 'Constructively Critical'

Cleveland, Dec. 11.

With respect to the "new look" of Allied States Assn. the turnout for last week's Cleveland convention was a more vigorous demonstration than any amount of rah-rah expression on organizational vitality.

Over 500 exhibs ... clocked in, an unexpected number the local Sheraton hq. hotel was unable to handle. If that figure ... only what should be about net registration, compare it to a third the number that ... the previous year in Miami Beach.

Two years ago, Allied was a stricken outfit, victim of internecine strife and temper-tantrum image. Today it approximates Phoenix risen from ashes. Present leadership is, of course, entitled to take bows. Of the key figures, surely Marshall Fine as prexy over the past two years and "elder statesman" Ben Marcus are the

(Continued on page 20)

Overture to Tricolor

Paris, Dec. 11.

Robert Bronstein, young French chef d'orchestre, reached the pinnacle one evening last week conducting a symphony orchestra at the Salle Pleyel, largest concert auditorium in a concert. Next morning he read the rave reviews with one hand while, with the other, he was adjusting his new uniform having entered the French Army. His next Paris concert will be in two years when he's released.

Bronstein is a nephew of Sam Bronston, the American film producer based in Madrid, and his father is a noted French medic.

For Festival at Barcelona Bring in Opera Companies From Belgrade and Sofia

Barcelona, Dec. 11.

Barcelona's Gran Liceo Opera House has this year organized the "Festival of Opera Festivals" as a wedge to increase popular support, and started the fest going with a group of American Negro singers in a performance of "Aida."

The American lyric troupe was headed by Margaret Tynes, Vera Little, Nathan Boyd and Laurence Winters.

Other groups participating in the festival are the Belgrade Opera, the Nuremberg State Opera, the Bulgarian State Opera of Sofia and the Metz Opera.

Normal Barcelona opera season rolled up its curtain on Nov. 3 and will end Feb. 11. Festival is incorporated within the season for 28 of the 83 performances programmed to capitalize on inroads fest concept has made in other areas of entertainment.

Don't Be Too Sure, But Ziegfeld Date Might Be Chevalier's Final Finale

Considering that Maurice Chevalier is 74 going on 75, his one-man show at the Ziegfeld Theatre opening Jan. 29 may truly be his final "farewell" appearance and the American French Foundation wants to do something important to signalize the event.

Franco-American charity group with an allstar show biz and socialite committee, will dramatize it with a $40 package deal, or 25 each individually for the show and $25 for the supper dance at the Americana Hotel following the Jan. 28 preview, a day ahead of the formal opening.

Briton's Disk On Macmillan May Rival Meader LP

By JACK PITMAN

London, Dec. 11.

Encouraged by the fantastic success of Vaughn Meader's "First Family" LP, some budding young satirists here have cut an LP with Prime Minister Harold Macmillan as the star. It was pressed as a private gag, but the handful of disks they made went so fast that they're repressing the original and planning a followup.

"Harold Macmillan Sings" is one of five numbers on the disk, "Private Eye Sings Private Eye," produced by the youthful group. They picked up a tape of Macmillan when he spoke at the recent Tory party annual conference in North Wales.

During his speech Macmillan delivered a liltingly spoken parody of "She didn't say yes ..." This has been neatly spliced into a rock and Twist guitar backing aided by a "yea-yea, whoa, whoa" chorus. The result is close to many current pops.

Fiscal member of the team, Peter Osborne, says none of the ... commercial diskeries would touch

(Continued on page 52)

Guy Lombardo's $4½ Mil. Florida Resort Complex Tunes Up for Jan. 4 Bow

By ODIE ANDERSON

St. Petersburg, Dec. 11.

Flexibility is the key word at Guy Lombardo's $4,500,000 Port O'Call resort complex at Tierra Verde, Fla., just off St. Pete's shore, set for official opening Jan. 4 following the bandleader's final commitments in New York.

This development is designed for twin entertainment, with terraced seating capacity of 1,300 so constructed that sliding doors can close off an intimate section for any number of patrons. The ... dining area, with Lombardo's band as its focal point, will star the maestro and his Royal Canadians in continuous entertainment from 9 p.m. on. An adjoining smaller salon with different entertainment

(Continued on page 70)

Threepenny Opera,' With Jurgens, Neff, in English Version Via Embassy

Embassy Pictures is acquiring English-speaking distribution of "Threepenny Opera," the Brecht-Weill adaptation which Gloria Films is shooting in Germany with Curt Jurgens and Hildegarde Neff costarred.

Photography should be concluded by yearend and American release is figured for sometime next ... Paris ... and ...

Derived from John Gay's 18th Century "Beggar's Opera," this work was a longrun (six-year) off-Broadway hit in New York at the Theatre de Lys.

Art Auction Next For 'Kennedy Hall'

Fundraising momentum for the projected $30,000,000 National Cultural Centre in Washington now includes a proposed tele closed-circuit auction of art treasures. Event is to come off next November, originating from the Waldorf-Astoria Hotel, N.Y., with the auctioneering to be handled by Parke-Bernet Galleries.

Committee to line up art contributions is headed by Jerry Finkelstein, Gotham industrialist who was named last May by President John F. Kennedy.

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12/12

BROADWAY LAMMISTER

John Byram

who now is a resident of Naples, Fla., which is on the edge of the Everglades, details some local ballyhoo in

Beards, Mud And Showmanship

• • •

another bright feature in the upcoming

57th Anniversary Number of VARIETY

Plus other ... and data-filled charts and articles

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ABEL GREEN, Editor

Volume 229 Number 3

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FILMS' ARABIAN NIGHTMARES

Sell Shares to Launch Film Plan

Alvin Ganzer-Herb Coleman (Ex-Par) Have State Okay—Work Close With Unions

Hollywood, Dec. 11.

Hollywood United Pictures, Inc., formed by Alvin Ganzer and Herbert Coleman to make a program of six features, has been granted stock sale approval by State of California and will issue 30,000 shares at $10 per share. Coin will be used to finance initial entry, "Murder Manana," budgeted at $240,000. One-tenth of stock already has been sold, according to producers, both formerly with Paramount and an additional 17% committed.

Company will also distribute its own pix through a sales force to be hired, with films to be sold "predominantly on a flat rental basis," producers reported.

Under a comparative-participation basis, salesmen to be hired will be given option to buy company stock and participate in any profits as well as working on commissions and salary. Plans are for films to be made using crews who have become stockholders, giving them an entire unit of participation interest in the making of pictures. Producers said all stock so far sold has been purchased by workers on slated films. While only $300,000 is to be sold at this time, company is capitalized at $1,200,000 and can sell up to $800,000 of stock.

Other pix on tap include "The Lonely Choice," Newport Beach fishing story an original by Coleman with script by Willard Willingham, which Coleman will produce and direct; "So Legal, So Tender," comedy by Ganzer co-scripted with Norman Reichin, and "The Day Before Tomorrow," crimer by Coleman scripted by the late James Edmiston. In preparation are two original stories by Coleman, "My Italian Affair," for which Richard Nelson has been pacted to do screenplay, and "Morocco."

Pair are working in cooperation with Hollywood unions in an effort to counteract "runaway production." Both are veterans of lengthy contracts with Paramount.

Vet Film Exploiteer
Howard Pearl
(who is an inveterate globetrotter)
has an appraisal on
Best Yankee Propaganda In the Orient: Hollywood Films
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles.

Reade-Sterling Production Tie To Par Pending

The newly-formed Walter Reade-Sterling Inc., which combines the forces of the Reade theatrical exhibition enterprise and Sterling's television distribution facilities, is reaching out into the field of theatrical production via a tie with Paramount. Reade-Sterling and Par have entered a deal with Par calling for the coproduction of a feature entitled "The Love Goddesses."

Western hemisphere releasing rights will be taken by Reade-Sterling, through its Continental Distributing subsidiary, and the rest of the world goes to Par.

Film is designed as primarily a documentary, containing stock footage anent "love, sex and women in general" as presented on stage and screen over the past half century. Library footage will be used along with specially-shot sequences.

George Weltner, exec v.p. of Par, and Walter Reade Jr., chairman of Reade-Sterling, set the deal. It marks the first time that Reade-Sterling is becoming engaged in such a joint venture.

It's perhaps significant, too, that Par is in league with a theatre company for purposes of production, the significance being in the fact that the film corporation is court-restrained from having any participation in domestic theatre operations. The Par-Reade deal, however, is legalistically free of any doubtful entanglements, it's said.

IS EGYPT ON EVE OF A SEIZURE?

Beirut, Lebanon, Dec. 11.

American films increasingly confront difficulties in all the Arab lands. These vary from country to country, depending upon tempers and tensions of a given situation. In general it is true that American product faces more and more censorship, though this is somewhat capricious and unpredictable, easier than sometimes expected and on other occasions unaccountably tough.

It is not a question of Arabs hating Americans as such. They probably don't particulary, with the exception of some American Jews, which involves the film industry where some producers of the Jewish faith are well known as such.

The most nervous situation is probably Egypt. There the hazards include possible nationalization. That may come. The precedents are abundant since the Nasser regime thinks in terms of takeover. Just how the U.S. film distributors might be hit, if they are, and it's still suppositional, is anybody's guess. They might be "forced under an Egyptian umbrella."

State-run companies are now doing the importing and distributing of many items in Egypt. Nationalization embraces land.

Doing business in the Middle East is by no means simple because everybody is mad at everybody else. This makes film importing a problem. For instance, Kuwait and Iraq aren't talking, Egypt is mad at Syria and vice versa. It's tough for an Egyptain to go to Iran, and, of course, no love is lost between Egypt, the Saudis and Jordan. Crossing from Syria to Lebanon isn't easy either. The only thing they all do have comfortably in common (with the exception of Iran) is their hate of Israel.

Saudia Arabia is about to publish a decree permitting the building of film theatres in that country for the first time. The country has two television channels (one of the U.S. Air Force) and there are "private" 16mm situations in rich houses and palaces. The first theatre will be an open-airer, but it's already clear that there will be very tight censorship of all imports.

Theatre business in the west of Iraq is down to virtually nothing. The reason: People are afraid to go to the theatres because of Kurd violence. After movie patrons were found dead in their seats, with knives in their backs, attendance went down seriously and hasn't revived.

Censorship in the Middle East, guided and inspired by the Arab League, is tough and, at times almost comically naive and unreasonable. A long list of American actors and actresses, known to have contact with the Israelis or to have contributed to Israeli charity causes, are banned in virtually all of the Arab countries.

Take the case of Paul Newman. He's banned for appearing in "Exodus." Yet, pictures of Otto Preminger, the man who produced and directed the film in Israel, are free to come in everywhere. Nor are any of the other actors in

(Continued on page 18)

Janus' Preproduction Investment In British 'Sparrows Can't Sing'

Jo Ranson
humorously takes note of the Mad. Ave. influence on tourism in the Orient in a bright treatment on
The Grey Flannel In Kashmir
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles.

Janus Films, indie distributor, which put the esoteric Ingmar Bergman Swedish releases across in the U.S. market, is now prepping for the U.S. preem of the first picture—the British-made "Sparrows Can't Sing"—in which it has invested preproduction coin. Janus head Cy Harvey reported in New York last week that "Sparrows," the first pic directed by Joan Littlewood, best known in London for her stage work, will have its New York opening sometime this spring.

At the same time, he said that Janus continues to look for U.S. film properties in which to put production money, but he hasn't as yet found a script that he likes and which is "available." He indicated that he might have liked to participate in the Ben Maddow-Joseph Strick film version of Genet's "The Balcony," but "Walter Reade (Continental Distributing) grabbed it while I was still reading the script." According to Harvey, there probably aren't more than two or three such attractive U.S. packages offered in any one year. It's clear that, judging from the scripts he has read so far, he doesn't feel that there is a great pool of undiscovered film talent in the American backwoods.

An Unspecified 20%

Harvey declined to specify how much coin Janus has put into "Sparrows," except to say that it's about 20% of the budget. For this, Janus receives U.S. rights and will participate in profits earned in the rest of the world. It's described as

(Continued on page 18)

'Exhibs Oughta Probe European Studios Directly'

Cleveland, Dec. 11.

Keynote address of Irving (Dolly) Dollinger at the Allied States meeting in Cleveland last week, spoke of direct shopping by exhibition in the European film marts. Recommended, of course, was collective action.

Though not clarified in his speech proper, Dollinger also feels exhibs could approach production eminences abroad with cash subsidies for screen projects tailored with the American market in mind. Dollinger stresses that his proposal is strictly informal for the nonce but something to think about—as he told the Allied bunch—"if the market stays in its present short condition."

Six Hard Tickets For Broadway But Theatre Showmen Not Concerned

Although Broadway hardticket operations will hit a new high next Monday (17) when "Lawrence of Arabia" opens that way at the Criterion, exhibitors on Broadway do not seem unduly disturbed. They point out that the top price for hardtickets is only $1 to $1.50 more than obtained at firstrun grinds currently. Also that the $3.50 price for a hardticket pic only applies to about half of the seats in such theatres playing reserved-seat.

While the reserved-seat, upped scale pictures obviously cut down the number of patrons attending a Broadway firstrun weekly, a successful screen vehicle is bound to be seen by more patrons than under normal circumstances.

And to get some idea of the popularity of hardticket pix, at least one arty theatre operator has come out in favor of the upped-scale, reserved seat operation. The Rugoff Theatres has indicated that some east side house of its own would be interested in going for

(Continued on page 18)

Rackmil: No O'seas Features for U

Paris, Dec. 11.

Milton Rackmil, presy of Universal Films, here on a swing among the Continental offices, says that Universal still has no intention of investing in foreign features or going in for coproductions. The company makes enough films, says he, plus indie package deals, to more than cover its markets.

He also points out that Universal is not geared to handle foreign pix in the U.S. However he does not rule it out and implies that he plays a bit by ear. If Universal makes most of its pix on the home lots, it has one indie rolling here, "Charade," which is doing so because the Paris color and locale is indispensable.

Rackmil states that about 50% of Universal income is from abroad in spite of its lack of foreign film investment and offshore filmmaking. He also notes that it is difficult to ascertain whether a Yank hit will repeat abroad, but a good film usually finds a high acceptance factor everywhere.

He also specifies that U does not have any set policies as to pix they make. At one time most output was programmer material and it led to the inevitable horror, action pix and melodramas. But as the program pic disappeared U went in for the big pic and now has a solid group of indies as well as producing its own pix with some contractual players.

In re foreign marts he has found that they go up as the economic balance of the country is bettered. Thus Italy is the top mart, followed by West Germany, Great Britain and France. He also sees no Common Mart threat since it could mean a need for more pix that would enhance Yank pix as well as ECM films.

He is bullish on the coming U lineup and feels Alfred Hitchcock's "The Birds" may turn out to be one of the all-time U grossers. He winds that U is in the best fiscal shape among the majors so he sees no need to change policies at present. He was accompanied by Americo Aboaf, foreign veepee, and hopped to London before skying stateside.

Stall on British Quota for 1964

London, Dec. 11.

British Film Producers' Assn. is holding back until the very last possible minute before it makes any views felt on the size of the Quota for 1964. It does not intend joining with the Federation of British Film Makers which has already suggested the first change in more than ten years—a hike from 30% to 40%.

Usually the BFPA, in common with other segments of the industry, is asked for its views by the Films Council each March. This gives the Board of Trade time to weigh up all views in time to make any change and still give the industry the six months' notice required by law.

While the Federation is anxious to get something done to help shore up all kinds of indie production and keep open a reasonable outlet from homemade pictures, the BFPA believes it wrong to decide now about conditions which might prevail more than a year hence. It intends doing nothing until asked.

YOUNGSTEIN CONTRACTS QUARTET OF DARIN

Entertainment Corp. of America, headed by Max E. Youngstein, this week wrapped up a deal calling for production of four features in cooperation with Ferrion Corp. and starring Bobby Darin, owner of Ferrion.

None of the four specified but the plan is to start the first next summer, said Youngstein.

Motion Pic Investors Draws Criticism For Faltering Achievement

Dissatisfaction is noted within Motion Picture Investors, the exhib-dominated mutual fund for entertainment shares. Criticism voiced at the annual meeting in Cleveland last week stressed unimaginative direction from present leadership, coupled with the charge that much of the board representation is too preoccupied elsewhere to give the fund effective direction.

MPI is headed by Walter Reade Jr., who stated he's stepping down within the year because of the pressure of his exhibition and distribution (Continental) activities.

Reade sought to placate the critics (not necessarily of him), but with what success remains to be seen. Some sentiment was advanced for a reoriented investment policy. Lacking that, an alternate expression was made for dissolution. Criticism observed that MPI was created in part as a pro-

(Continued on page 11)

K.O. 'George M. Cohan Rule'

Many taxpayers to whom George M. Cohan is an unfamiliar identification have been exposed recently by Internal Revenue stressing that "the Cohan rule" has been upset by Congressional act and taxpayers no longer can "estimate" their tax-deductible disbursements (meals entertainment, tickets, tips, etc.) but must account for each and every item, comes 1963.

The yesteryear author-producer-star took his plea to the U.S. Supreme Court that people in the public eye, who must live well, entertain well, dine out a lot, tip well, etc., cannot be "made into bookkeepers" and that Uncle Sam must accept a fair "estimate" of such disbursements, predicated on known standard of living. He was upheld but the current Kennedy Administration achieved a kayo of that ruling. Every taxpayer a bookkeeper—lift that notebook and tote that tab, or Uncle Sam will put you on a slab!

Present Transitional Period Hardships; Product Risks Again Spotlighted

The past week saw two separate news stories about the state of film business economic welfare which strikingly reflected the difficult and curious nature of said industry. On one hand, Paramount reported a third quarter (the calendar quarter) loss for the first time in its history—that is, since it began production-distribution operations independent of domestic theatres Jan. 1, 1950.

Stanley-Warner, while still very much in the black, had a "disappointing" net to report for the year ended Aug. 25.

S-W president Si Fabian told stockholders the past week that "theatre admissions were lower, reflecting a shortage of boxoffice attractions released by the motion picture producers."

Officials at Paramount readily admit that theatrical production is costing too much, and strong measures have got to be taken to curb the expenditures. Par is well underway with a program of fiscal soul-searching.

Fabian personally is an eager-beaver so far as getting more pictures produced is concerned. For years he has a key role, such as via Theatre Owners of America, in fostering exhibitor activity in actual film production. (Indeed, some 12 years ago Fabian and the Fabian-Enterprises which he also controls, was on the verge of buying a then moribund United Artists in order to step up the production flow.)

Exhibitors aligned with Allied States Assn. have expressed a desire to ante up to stimulate film-making. United Paramount actually did make pictures—but only four of them and none of these made much of a splash.

Not Enough Sustenance

There can be no question but that film showmen need more boxoffice meaningful product in order to sustain themselves. And the same obtains with film companies. And, now, the provocative question comes from Wall Street, i. e., if a production corporation has trouble in making successful pictures, with their generations of experience, how can exhibitors, with no experience at all, expect to do well in the production field?

A talk-to with some economists in the film homeoffice brings out an interesting point. They hold to the opinion that production is much the same as it always has been. It's almost as though the top studios take turns at prospering and floundering.

Paramount and 20th-Fox, the latter particularly, have come upon lean days while, say, UA and Universal, are showing remarkable strength. Not long ago the situation had UA nearly bankrupt and U taking a minor economic role while Par and 20th were sharing honors as king of the hill.

Par at the moment seems to be the one to watch. Barney Balaban, Ed Weisl and Jack Karp are the key men in control and they're in earnest about coming up with ways and means of getting pictures produced without giving away all the profits to individual stars. Also drawing an all-industry watchful eye are the new independent companies. The Mirisches and Seven Arts have proved themselves already as a reliable good-product source. The Youngstein-Pickman-Simonelli triumvirate's Entertainment Corp. of America conceivably might some day be a power. Walter Reade's Reade-Sterling is underway with a coproduction with Par, and this might lead to something.

But so far as production is concerned, exhibitors on their own have offered little more than conversation and announcements. A few, such as the late Elmer Rhoden Jr., actually produced a picture now and again, but just for regional marketing. Not since the days of First National have theatremen done something that has had impact.

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National Boxoffice Survey

Pre-Yule Trims Trade; 'Bounty' Again Tops, 'Day' 2d, 'Grimm' 3d; 'Candidate,' 'Period' Next

There are only 11 more shopping days until Christmas and the annual gift buying spree can't end soon enough for exhibitors. Because they are seriously feeling the pre-Yule influences this session. Exhibs are using dubious indie product, reissues or just coasting with current fare rather than bring in any strong, new pix.

"Mutiny on Bounty" (MGM) again is taking first place, same as last round. "Longest Day" (20th) is finishing second, the spot it held last week. "Brothers Grimm" (MGM) follows closely in third place, an improvement over last session.

"Manchurian Candidate" (UA) is moving up from fifth spot of a week ago to fourth. "Period of Adjustment" (MGM) is capturing fifth money.

"Baby Jane" (7 Arts-WB) is taking sixth spot. "West Side Story" (UA) is winding in seventh position. "Divorce Italian Style" (Embassy) is climbing from 11th place of a week ago to eighth. "Phaedra" (Lope) is taking ninth spot.

"If Man Answers" (U) will be 10th although in only eight key cities covered by VARIETY. "Legend of Lobo" (BV) is moving up from runner-up category to 11th place.

"Girls, Girls, Girls" (Par) rounds out the Top 12 films. "Billy Budd" (AA) and "Escape From E. Berlin" (MGM) are runnerup pix.

"Jumbo" (MGM) is one of the outstanding new productions. It is heading for a sock take opening week at N.Y. Music Hall, paired with annual Christmas stageshow. "Slave Ship" (AI) looms good in Chi and Detroit. "Swordsman of Sienna" (MGM), okay in Cincy, is slow in Indianapolis.

"Gay Purr-ee" (WB), although playing in seven keys, is shaping disappointing this round. It is slow in all spots except St. Louis where okay. "Boccaccio '70" (Embassy), doing well in numerous cities for some time, is socko in Boston, hefty in Toronto and okay in Philly.

"Gigot" (20th) is rated nice in Minneapolis and St. Louis. "Trial and Error" (MGM), nice in Boston, looks okay in N.Y.

(Complete Boxoffice Reports on Pages 8-9-10)

'Eddie's Father' For TOA Preview A La 'Baby Jane'

Metro's "Courtship of Eddie's Father," Joe Pasternak production, is to be the second Hollywood Preview Engagement picture, sponsored by Theatre Owners of America. Originally slated for Easter release, kickoff is being advanced to March 15.

Previously, "What Ever Happened to Baby Jane?" (7 Arts-Aldrich-WB) did smash biz as the first pic under the promotion plan.

Object of the plan is to plug sloughed booking periods with important product, inducement being guaranteed key firstrun engagements and hypoed ad-pub efforts.

"Courtship," now in the editing process, stars Glenn Ford, Shirley Jones, Stella Stevens and Dina Merrill. Vincente Minelli directed.

It's Up for Oscar

France has designated "Sundays and Cybele," directed by Serge Bourguignon, to be its official entry in the 1963 contest for the Oscar for best foreign language picture.

The pic, being released in the States currently by Davis-Royal, is owned by Columbia, which has world rights.

Paris Film Crowd Surprised by Raves For 'Cybele' in N.Y.

Paris, Dec. 11.

The rave New York reviews for the French "Sundays and Cybele," which opened in the States before it did here, have vastly impressed the local producers. Prior to the N.Y. panegyrics, the local word was that "Sundays" was only a "fair" art film.

Now French film people are taking a second look at the many New Wave pix which remain unreleased, but which may have that "poetic individuality" that the Yanks seem to have gone for in "Sundays."

Incidentally, director Serge Bourguignon, whose first feature "Sundays" is, is the new hero of French production since he has given them what appears to be their first major Yank hit in some years.

U.S. to Europe

Abe Burrows
Cy Feuer
Irving P. Lazar
Frank Loesser
James H. Nicholson
Joe Pasternak
Lee Patterson
Joe Schoenfeld
Mel Stuart

L.A. to N.Y.

Marge Bennett
Norman Brokow
Marshall Cram
Keir Dullea
John Forsythe
Greer Garson
Paulette Goddard
Martin Goodman
Jac Holzman
John Ireland
Leonard Kantor
Mike Lanin
Abe Lastfogel
Nat Lefkowitz
Robert Loggia
Jim Mahoney
Thomas C. McCray
Burgess Meredith
Ethel Merman
Dick Pack
Dale Robertson
Phil Silvers
James Stewart
Robert P. Sutton
Aubrey Wisberg
Natalie Wood
Terri York

Europe to U.S.

Americo Aboaf
Frawley Becker
Michael Bromhead
Ben Cohn
Theodore J. Flicker
Margot Fonteyn
Leo Jaffe
Colette de Jouvenel
Windsor Lewis
Seymour Poe
Milton R. Rackmil
Tony Richardson
Jonas Rosenfield Jr.
Mel Shayne
Andrew Siff
Johnny Tillotson

N.Y. to L.A.

Wally Jordan
Robert J. Kronenberg
Mae Murray
Louis Nizer
Bill Watters

New York Sound Track

Trans-Lux celebrates its 25th anni with shindig at the Trans-Lux Broadway Theatre Dec. 28.

Vincent Price, where are you? Your fan club president wishes to make contact per an SOS to VARIETY.

Bosom-revealing photos of Elizabeth Taylor, shot by actor Roddy McDowall, appear in the January issue of Playboy Mag along with a picture spread of some of the fresher scenes from "Cleopatra."

Reginald Allen's return in January to the Metropolitan Opera House is a satisfaction to his friends in the film business. It was hardly a secret that his position at Lincoln Centre had been made difficult. His title there, Executive Director of Operations, began to ring somewhat hollow of late. He left the Met in 1957 to move to the Centre. Previous amusement industry connections of Allen's have included Universal Pictures, J. Arthur Rank and the Philadelphia Orchestra. With his return to the Met he'll be a special aide to managing director Rudolf Bing.

Universal prexy Milton R. Rackmil, veep-foreign general manager Americo Aboaf and assistant foreign manager Ben Cohn have returned to the homeoffice from their swing of sales meetings in Europe . . . Davis-Royal's French import, "Sundays and Cybele," one of the biggest hits ever to play the local Fine Arts, is being dubbed into English by Peter Riethof in Paris.

Who gets the action? Walter Reade's Coronet (atop the Baronet) premieres same night (14) as Col's invitational for "Lawrence of Arabia" . . . Jean-Pierre Aumont, in for legit tuner "Tovarich" rehearsals, expected to help Joe E. Levine exploit "7 Capital Sins" . . . Universal's "Iron Collar," with Audie Murphy, now titled "Showdown" . . . Jerry Goldsmith scoring U's "Gathering of Eagles," the saga with Strategic Air Command Rock Hudson . . . Word from Madrid has Ava Gardner planning to spend the holidays with family in North Carolina, her part in "55 Days at Peking" being completed.

Fred Hift, 20th's ad-pub director for Britain, Europe and Middle East, due in for homeoffice conference with the new "troika" of global pub (Harold Rand), ad and exploitation directors Dec. 22 . . . Producer's rep Mario Podhorzer takes off Sunday (16) on coproduction talks in Germany, France and Spain. He'll be gone two to four weeks . . . Trans-Lux is celebrating its 25th anniversary Dec. 28 . . . Composer Jule Styne has written a comedy-sans-music, "Mother Wore a Beard," in which Rosalind Russell is reportedly interested in filming next fall.

The French embassy and French Film Office are throwing a reception this afternoon (Wed.) for Ludmilla Tcherina, whose "Lovers of Teruel" opens at the Coronet Friday (14) . . . Continental Distributing's "The Great Chase," an omnibus of famous "chase" sequences which played an exclusive pre-release engagement at the Seattle Fair, starts a day-date run at the Embassy and 72d Street Playhouse Dec. 20 . . . Jimmy Stewart a quiet New York visitor last week.

France Nuyen back in town . . . Writer Abby Mann and Elliott Kastner, who are coproducing "Children of Sanchez," have signed Anthony Quinn to costar in the pic with Sophia Loren.

Bud Yorkin and Norman Lear, who just completed "Come Blow Your Horn" for Paramount, inked multiple-pix producing deal with United Artists, first to be "Everybody Loves a Lover" . . . Jean Seberg signed new contract with Columbia Pictures, to start Jan. 1 and calling for one-a-year for next five years . . . Metro set Richard Lyons to produce "Mail Order Bride," upcoming Joel McCrea starrer . . . Universal acquired film rights to Louis L'Amour's novel, "Shalako." George Cukor to produce . . . Irving Stone and Mike Griffithes are branching out from tv specials to program of three feature films: "Never the Sinner," based on Stone tome; "Clarence Darrow for the Defense" and "Span of Glory," biopic of Roeblings—father and son—who built Brooklyn Bridge and whose descendant is the Broadway actor, Paul Roebling, now in rehearsal with new Tennessee Williams play. His mother is Mary Roebling, the Trenton (N.J.) lady banker.

Research psychologist Herbert True, one of those showmanship monologists on the lecture circuit, cracked to the Allied States pow last week: "It cost $35,000,000 to make 'Cleopatra.' How much do you think Caesar spent?" . . . Rosalie (Mrs. Joe E.) Levine accepted the award for "star of the year" Sophia Loren at the Allied sessions in Cleveland.

There are a raft of promising artie pic openings upcoming: Michelangelo Antonioni's "Eclipse," Dec. 20 at the Little Carnegie; Michael Cacoyannis' "Electra," Dec. 17, at the Beekman; Brendan Behan's "The Quare Fellow," Dec. 18, at the Carnegie Hall Cinema; John Millington Synge's "The Playboy of the Western World," Dec. 24, at the 55th Street Playhouse. Attention staffers at Blowitz, Thomas and Canton: the middle name of the author of "Playboy" is Millington, not Millicent.

Sign in the UA homeoffice publicity department: "Leaders in The Race for Space!" It's not a boast, but pertains to the Grand Fenwickians in the upcoming UA-Walter Shenson astronaut comedy, "Mouse on The Moon" . . . Orson Welles bioed in the Dec. 8 issued of Saturday Evening Post . . . UA has changed the title of "The Corpse Makers," based on a group of Nathaniel Hawthorne stories, to the more classic "Twice Told Tales."

Natalie Wood's final for Warner Bros. will be "Sex and the Single Girl," film version of Helen Gurley Brown's tome, Saul David to produce, with inktaker under her own Rona Productions banner to be "Love Letters of a Portuguese Nun" . . . Robert Brown recreates his Broadway role in "Portrait of an Artist," which Anthony Asquith will produce-direct in London early next year . . . Nat Holt is making "Cattle King," to star Robert Taylor and Joan Caulfield, for Metro release . . . Troy-Schenck International optioned "The Collection," Harold Pinter one-acter which opened last week at N.Y.'s Cherry Lane Theatre . . . Robert Walker costars with Laurence Harvey in latter's UA production, "Ceremony" . . . John Drew Barrymore heads cast of "Clouds Over Israel," Israeli production to shoot there . . . John Patrick will script "A Feather in Her Hat" for Metro.

Fred Sliter 24, son of Harold Sliter, Schine district manager in Lexington, Ky., is taking a two-year master's course in drama at Yale University. The junior Sliter, a graduate of U. of Kentucky, has directed plays at Yale; also served as director of the old-fashioned "mellers" at Charles R. Wood's Gaslight Village, in Lake George, N.Y., last summer.

This is one of two "roadside shows" which the wealthy Woods owns in Lake George, the other is Storytown, a kiddieland, which includes among its attractions the replica of a Frontier Town, with an open-air cowboy-girl show.

In addition to pub director Harold Rand (switching to 20th-Fox), Alan Bader has also left Embassy's publicity department. Bert Solomon, who left there to go with Astor, is now back. Got a scorecard? . . . Frank DeVol is to score "Three Way Match," U's comedy with Kirk Douglas, Mitzi Gaynor and Gig Young . . . Ottawa's portrait photog Yousuf Karsh doing the title backgrounds for Cornel Wilde's "Lancelot and Guinevere" . . . Plaza Theatre in Scarsdale, which recently filed an antitrust action against the majors, is one of the seven Ackerman & Furman situations (Carnegie Hall Cinema included), albeit under corporate identification of B & B Theatres, as carried in tradepress accounts.

Less-than-police-news: old still of Greta Garbo in "Wild Orchids" purloined from silent era display in new D. W. Griffith arter . . . house still risking some Garbo blowups in lobby.

MY CONNIE LIES OVER THE SEA

P.S. on Want-to-See Excitement

Cabdriver to VARIETY reporter who had just given him the address of the 20th-Fox homeoffice: "Do you work for them?

V.R.: No. Why?

Cabbie: I was just wondering when that picture 'Cleopatra' is going to be ready.

V.R.: Are you anxious to see it?

Cabbie: Yeah, I'd like to see it, but not at five bucks a ticket.

V.R.: Why do you want to see it?

Cabbie: Oh, I don't know. The scenery and all, I guess. I liked 'Mutiny on the Bounty.'

V.R.: Did you pay $1.50 to see that?

Cabbie: No, I have a friend. He got me the tickets for nothing."

Unconfirmed But Still Likely Rome Deal Between Haggiag-20th

Formal signing of the 20th-Fox deal with the Haggiag Brothers—for the setting up of a new company by the Haggiags to handle distribution of 20th pix in Italy is expected about the first of the year. Delay in the signing is for strictly "paper work" reasons, it's understood, with all details between 20th and the Haggiags firmly agreed upon.

Twentieth-Fox execs in New York neither confirm nor deny that the company is planning a similar switch in the distribution of its product in France. According to one exec, however, "we will consider any deal that means savings in cost now being expended, as long as 'quality' of distribution is maintained."

Rand Charges Batteries

Harold Rand, who checks into 20th-Fox next week as global pub director, is on a week's siesta in Puerto Rico with wife Lillian.

He's moving to 20th after seven months as pub chief at Embassy Pictures.

Does, or Doesn't Hal Own Shirley?

Los Angeles, Dec. 11.

Shirley MacLaine has asked the Superior Court to rule on the validity of her longterm contract with Hal B. Wallis and Joseph H. Hazen, in her dispute with producers over summoning her to star in "First Wife." If the court finds pact is valid, then she will do the picture; if contract is void, then she won't appear in film. It's as simple as that.

Actress, who has been advised by her attorney, Ben Neuman, that the contract she signed with Wallis-Hazen on June 21, 1954, is now void under the laws of the state of California, has asked declaratory relief judgment on agreement. Court is asked to rule that pact is in violation of California Labor Code Statute 2855 under which

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As Before in '58 All N.Y. Dailies Forced Off Stands

Strike of the newspapers in New York appeared hurting the film companies and film theatres. Ad-pub execs, when contacted individually, said they were prepared for it with radio and television copy but, and this is a key point, there was difficulty in buying the time.

The endeavor to acquire 30 seconds on many of the local Gotham stations was thwarted by the fact that many stations were sold out.

A blessing, so far as the past weekend is concerned, is that feature departments such as dramatic, book review, magazine supplement and such are printed on Thursday, in advance of the walkout of the typographers. These sections were circulated in lieu of regular Sunday full-news editions of N.Y. Times and N.Y. Herald-Tribune. Hence film ads did reach public.

Manhattan's seven major dailies and Long Island's two were forced to suspend publication. There was a previous newspaper blackout in 1958, so film showmen have some experience.

Couple of pressagents were heard to beef they were virtually assured of "breaks" in Winchell, Parsons, Mortimer, et al., and now all of this is lost. Sour grapes, say rivals, and can be checked because top columnists are syndicated and such breaks will show elsewhere.

Radio City Music Hall, with its annual Christmas show, came out lucky because its heavy ads made the papers in advance of the strike.

Brandon New Japanese Cycle for Manhattan

Indie distrib Tom Brandon, who staged a "festival" of Japanese films at the Little Carnegie Theatre in New York in early 1960 is planning a repeat shortly with seven pix never before released this side.

Brandon, who is negotiating for a house, says each pic will play a "limited engagement."

Directors repped in the new fest include Akira Kurosawa, Kenji Mizoguchi, Kon Ichikawa, Tomotaka Tasaka and Heinosuke Gosho.

WB TRACKS STAR TO AUSTRALIA

Hollywood, Dec. 11.

Hearing is set for today in Sydney, on Warner Bros.' restraining order to enjoin Connie Stevens, under suspension by WB for refusing to report for a role at studio where she is under thespact, from fulfilling the Australian nitery engagement.

Actress, who replaced the ill Rhonda Fleming and is making her first solo nightclub stand in skedded two-weeker at Chevron Hilton Hotel, Sydney, was served with an injunction by WB counsel in Sydney when she started to perform the second show of evening Dec. 5, after opening Dec. 3. Injunction was lifted, according to her agent, Henry Alper, until today's hearing—thus permitting her to continue engagement — ostensibly to allow WB to mail necessary papers Down Under.

Leonard Vannerson, who with Carlos Gastel, bought chirp for Antipodes booking, has hired an attorney in Sydney to fight case, and Oscar Cummins, her local attorney, says actress-singer will fight injunction being made permanent. He also has obtained services of a Sydney barrister, Godfrey Smith.

Alper, who said he had talked with thrush over phone and that she was "hysterical," declared he had called WB's vidpix chief, William T. Orr, and requested him to halt action but Orr had refused.

A rep of Associated Booking Corp. here, which booked Miss Stevens for the nitery, said it had been believed Miss Stevens was free, contractually, to play a nitery out of the U.S. despite being on suspension at WB.

Vannerson: "I would not have bought the act had I known that Warners claims its employment contract with Miss Stevens covers all fields of showbiz endeavor. I thought Warners' contract covered only work she might do in this country."

Miss Stevens went on suspension early this Fall when she balked at reporting for part in a segment of

(Continued on page 11)

'Exhibs Slow to Help Newcomer Distribs, Their Best Source'—Arkoff

Cleveland, Dec. 11.

Samuel Z. Arkoff, American-International's veep, addressing the National Allied exhibs in Cleveland last week, remarked bluntly that they had better get behind AIP and other indie distribs.

AIP, a regular at national exhib conclaves, has been stressing that it's no longer embryonic, but is now of major stature and deserves commensurate support from theatres. At Cleveland, he chided showmen who merely give lip service to prominent indies. If theatremen don't rally, he warned, it could prove fatal to AIP, and a blow as well to product-short exhibits.

AIP, he declared, "will not be content with—or stand for—being relegated to a comfort station source of product for some exhibitors. Company promises two pix a month in '63.

Is Orson Hot Again?

Paris, Dec. 11.

With the successful completion of "The Trial," due to open shortly, Orson Welles appears to have become a "hot" cinema talent after five years of comparative pic-drifting. He's next set to direct, as well as costar with Maximilian Schell, in a new version of Dostoyevsky's "Crime and Punishment," to be shot in English in Rome.

26% Fewer Films Made Than in '61

Hollywood, Dec. 11.

Calendar 1962 saw an all-time low in Hollywood production—that is, all-time since the major studios were opened decades back. Local producers turned out only 138 films, a 26% drop from 1961 when 187 went before the cameras.

Mainly responsible for the numerical slip were 20th-Fox, which suspended operations after three productions, with 28 in 1961, and Columbia, which reduced the output to 16 from last year's 25.

Metro was the leader with a total of 22 this year, an increase of two; Universal with 14 was four ahead; Warners with 14 and Paramount with 12 each increased their activity by two features this year.

The independents aligned with United Artists launched 28 productions this year, down from 32 in 1961. Allied Artists slipped from seven in 1961 to just two this year; American International at four was down three; Walt Disney at four was down one.

Prospects of a fast production start in 1963 don't look too promising on the basis of present schedules. Six features are slated for January starts.

Dailies Blackout On Eve of 'Arabia' Opening a Crisis

Emergency meeting of the ad-pub department at Columbia was called on Saturday (8) to map as extensive a campaign as possible in light of the newspaper strike for the "Lawrence of Arabia" run beginning Sunday (16) at New York's Criterion Theatre. The press walkout is particularly untimely for Col in that "Lawrence" is its most expensive picture of the year, hefty advance ads were planned and, further, the company had been hopeful of a major boost via the Monday reviews.

Robert Ferguson, ad-pub director, said this week that the Col schedule for "Lawrence" has been blueprinted to embrace just about every outlet within reach. *(Effort was made to hire a skywriter but skywriters, Col learned, don't work in the winter.)*

Ferguson and his crew along with the Criterion's ad-pub head Jerry Sager set plans for display cards in subways, subway two-sheets (these had to be bought for the minimum period of 13 weeks; the advance ads will be replaced by reproductions of the reviews); time buys around news programs on television where available, spots on AM and FM radio, 24 sheets on trucks, trailers in the Loew's, RKO and Century circuits, posting (like election posters), ads in Cue, the New Yorker, Time, Saturday Review and neighborhood and regional papers, coupon heralds to be distributed in the streets, and the block-long sign above the Criterion.

The campaign is figured to cost $50,000.

Despite the strike reviewers will be at work, with their reviews to be published, probably in capsule form, when the papers get back into business. Meanwhile Col has had indications that the notices on "Lawrence" will be made available to the company immediately.

Last shutdown of all major newspapers in Gotham was in 1958 and lasted 19 days.

'Hi'ya' Marquee Salutes To Visiting President

Albuquerque, Dec. 11.

President John F. Kennedy visited Albuquerque last weekend (7-8), first president here since Harry Truman in 1948. Marquees of three major indoor houses operated by Albuquerque Theatres Inc. hailed his presence. "Welcome President Kennedy" went up on Kimo and Sunshine theatres and simple "HI JFK" on State.

Marquee on Kimo was pictured on front page of afternoon Scripps-Howard daily Tribune on Thursday. Engineered by exploitation chief Lou Avello.

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

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ROME 3 — Via Sardegna 43

To Kill A Mockingbird

Artful stirring filmization of the Harper Lee novel. One of the year's best. Should be formidable b.o. contender.

Hollywood, Dec. 4.

Universal release of Alan J. Pakula production. Stars Gregory Peck; introduces Mary Badham, Phillip Alford. Directed by Robert Mulligan. Screenplay, Horton Foote, based on Harper Lee's novel; camera, Russell Harlan; editor, Aaron Stell; music, Elmer Bernstein; asst. director, Joseph Kenny. Reviewed at Westwood Village Theatre, Dec. 4, '62. Running time, 129 MINS.

Atticus	Gregory Peck
Scout	Mary Badham
Jem	Phillip Alford
Dill	John Megna
Sheriff Heck Tate	Frank Overton
Miss Maudie	Rosemary Murphy
Mrs. Dubose	Ruth White
Tom Robinson	Brock Peters
Calpurnia	Estelle Evans
Judge Taylor	Paul Fix
Mayella	Collin Wilcox
Ewell	James Anderson
Aunt Stephanie	Alice Ghostley
Boo Radley	Robert Duvall
[illegible]	William Windom
Walter Cunningham	Crahan Denton
Mr. Radley	Richard Hale

Harper Lee's highly regarded and eminently successful first novel has been artfully and delicately translated to the screen. Universal's "To Kill a Mockingbird" is a major film achievement, a significant, captivating and memorable picture that ranks with the best of recent years. Its success in the literary world seems certain to be repeated in the theatrical sphere.

All hands involved are to be congratulated for a job well done. Obvious loving care went into the process by which it was converted from the comprehensive prose of the printed page to the visual and dramatic storytelling essence of the screen. Horton Foote's trenchant screenplay, Robert Mulligan's sensitive and instinctively observant direction and a host of exceptional performances are all essential threads in the rich, provocative fabric and skillfully synthesized workmanship of Alan J. Pakula's production.

As it unfolds on the screen, "To Kill a Mockingbird" bears, with it, oddly enough, alternating overtones of Faulkner, Twain, Steinbeck, Hitchcock and an Our Gang Comedy. The power and fascination of the story lies in the charming and enthralling contrast of its two basic plot components. A telling indictment of racial prejudice in the deep South, it is also a charming tale of the emergence of two youngsters from the realm of wild childhood fantasy to the horizon of maturity, responsibility, compassion and social insight. It is the story of a wise, gentle, soft-spoken Alabama lawyer (Gregory Peck) entrusted with the formidable dual chore of defending a Negro falsely accused of rape while raising his own impressionable, imaginative motherless children in a hostile, terrifying environment of bigotry and economic depression.

For Peck it is an especially challenging role requiring him to conceal his natural physical attractiveness yet project through a veneer of civilized restraint and resigned, rational compromise the fires of social indignation and humanitarian concern that burn within the character. He not only succeeds, but makes it appear effortless, etching a portrayal of strength, dignity, intelligence. Another distinguished achievement for an actor whose taste and high standards of role selectivity is attested to by the calibre of his films and performances throughout his career.

But by no means is this entirely, or even substantially, Peck's film. Two youngsters just about steal it away, although the picture marks their screen bows. Both nine-year-old Mary Badham and 13-year-old Phillip Alford, each of whom hails from the South, make striking debuts as Peck's two irrepressible, mischievous, ubiquitous, irresistibly childish children. More than one filmgoer will be haunted by sweet, misty recollections of his own childhood while observing their capers and curiosities. Both are handsome, talented, expressive youngsters who seem destined to enjoy rewarding careers. They are joined in their activities by little John Megna, an unusual-looking tyke who also makes a vivid and infectious impression.

The merit and restraint of these three junior performances reflects great credit on the direction of Mulligan. But, paradoxically, the value of the spontaneous combustion that he has achieved with his young threesome has produced the picture's main flaw. For half the time the children, in their verbal zeal, cannot be heard clearly. This ragged articulation of youth is a definite irritant. But it is overshadowed by the overall excellence of their enactments.

Mulligan's ability to coax such fine portrayals out of pint-sized tyros is only one facet of his superlative contribution to the film. Most noteworthy is the manner in which he instills and heightens tension and terror where they are absolutely essential. Recognizing that terror cannot be expressed with more shock or impact than as seen in the eyes of the beholder, especially when the beholder is a child, he has done a masterful job of determining points-of-view from which Russell Harlan's camera witnesses the story's more frightening incidents. And again in the long courtroom scene Mulligan and Harlan have teamed to create a significant moment by inventive employment of the camera. When Peck, in defending his client and making his impassioned plea for justice, addresses his remarks to the bigoted jury, he is actually leaning over and speaking not to 12 people, but directly to the entire audience in the theatre.

This is a film that should play well in the American South. The artful, intimate manner in which the scene is thus mounted and executed will be hitting home where it counts the most.

There are some top-notch supporting performances. Especially sharp and effective are Frank Overton, Estelle Evans, James Anderson and Robert Duvall. Brock Peters has an outstanding scene as the innocent ill-fated Negro on trial for his life. Likewise Collin Wilcox as his Tobacco Roadish "victim." Others of value are Rosemary Murphy, Ruth White, Paul Fix, Alice Ghostley, William Windom, Crahan Denton and Richard Hale. Pakula rates credit for his careful-unorthodox casting measures. It is a pleasure to see so many fresh faces on the screen.

The physical appearance and other production facets of the film merit high praise. Harlan's photographic textures and compositions create a number of indelible images. Aaron Stell's editing is stable and snug in spite of the long running time and the fact that the story virtually cuts its main continuity in half with the central courtroom passage. Art directors Alexander Golitzen and Henry Bumstead have created sets in Hollywood that authentically convey the physique and characteristic of 1932 Alabama. Last, but not least, there is Elmer Bernstein's haunting score—fundamentally wistful, sweet and childlike in the nature of its themes, but behind which there seems to lurk something mortally chilling, something imminently eerie. Tube.

Secret of Outer Space Island
(FRENCH—COLOR)

Mutual (William S. Miller, George Gilbert) production. Directed by Jean Tourane. Screenplay, Jean Tourane, Frank Scully, Richard Lavigne, Jack Dunn; Tourane, Richard Cutting, Warren Bixby; narrated by Paul Tonken. American version of original French pic, adapted and produced by Trop Productions. Reviewed in N.Y. Dec. 1, '62. Running time, 64 MINS.

(English Narration)

This is an American adaptation of the French pic, "Once Upon a Time," produced in France about five years ago. Fundamentally, it appears to be much the same film excepting for the English narration, but not in VARIETY files. The idea of having animals and birds carry out the story of the "happiness island" where everybody loves their neighbors perhaps has some appeal for youngsters and younger students in classrooms but as adult fare it is difficult to stomach. Hence the film may do for kiddie matinees or perhaps as an educational subject. But that's all.

Color and sound effects are fine, and the trainer of the various domestic animals and birds who carry out the thin plot deserves praise. But even linking the dumb creatures up with the thesis of a villainous chimp that is determined to wreck aforementioned island with an atom-like explosion wears thin early for the average viewer.

One wonders why any American producer would go to the trouble of making a Yank version of the French original. The film made in France seemingly failed to make much stir in the European market. The same applies to the U. [illegible]o-duction. Wear.

Taras Bulba
(PANAVISION —EASTMANCOLOR)

Accent on action makes for boxoffice but with no help from story. Cornball plot only gets in way of rousing, thrill-packed spectacle.

Hollywood, Dec. 8.

United Artists release of Harold Hecht production. Stars Tony Curtis, Yul Brynner; Christine Kaufmann; features Sam Wanamaker. Directed by J. Lee Thompson. 2d unit director, Cliff Lyons. Screenplay, Waldo Salt and Karl Tunberg, from book by Nikolai Gogol; music, Franz Waxman; lyrics, Mack David; orchestration, Leonid Raab; camera, Joe MacDonald; editors, William Reynolds, Gene Milford, Eda Warren, Folmar Blangsted; art director, Edward Carrere; set director, William Calvert; sound, Stan Cooley; asst. director, Tom Shaw; 2d unit asst. director, Dave Salven. Reviewed at Academy Awards Theatre, Dec. 7, 1962. Running time, 122 MINS.

Andrei Bulba	Tony Curtis
Taras Bulba	Yul Brynner
Natalia Dubrov	Christine Kaufmann
Filipenko	Sam Wanamaker
Shilo	Brad Dexter
Prince Grigory	Guy Rolfe
Ostap Bulba	Perry Lopez
Governor	George Macready
Sofia Bulba	Ilka Windish
Old Stepan	Vladimir Sokoloff
Grisha Kubenko	Vladimir Irman
Ivan Mykola	Daniel Ocko
Abbot	Abraham Sofaer
Korzh	Mickey Finn
Captain Alex	Richard Rust
Tymoshevsky	Ron Weyand
Gypsy Princess	Vitina Marcus
Redheaded Girl	Martine Milner
Dolotov	Chuck Hayward
Kimon Kandor	Syl Lamont
Zina	Ellen Davalos
Brother Bartholomew	Marvin Goux
Mayor	Jack Raine

If producer Harold Hecht's audience goal is the same action-happy escapists who sailed "The Vikings" to boxoffice, he should capture a sizeable portion of that powerful audience with "Taras Bulba." His try at making a "Vikings-on-horseback" is almost successful enough to compensate for the incredulous saga the scripters have woven to accompany it.

For many minutes of the two hours it takes director J. Lee Thompson to put Gogol's tale of the legendary Cossack hero on the screen, the panorama of fighting men and horses sweeping across the wide steppes (actually the plains of Argentina) provides a compelling sense of pageantry and grandeur. But considering he directed the epic "Guns of Navarone," the only excuse one can make for his plot-handling is that he forgot to reload.

As powerful as they are, the spectacular features of "Taras Bulba" do not quite render palatable the wishy-washy subplot, seemingly devised to give Tony Curtis as much screen time as the far more colorful title-role of Yul Brynner. Even avid action-seekers are likely to find hard swallowing a hoary love story of an uncivilized Cossack lad and a polished Polish maiden. Their adventures, made up of the same mixture as before, are modified only when the scripters, not conforming to customary plotting, have Curtis slain by Brynner, a rather too-neat plot ending.

Tony Curtis, an excellent actor when properly supervised or motivated, was seemingly neither inspired nor irritated sufficiently by his talented credits-sharer to do more than kiss and kill on cue. A running gag which has him physically challenging his father's authority leaves him the loser on all counts. Only when he's asked to use his unquestioned gift for comedy does he impress the viewer. When he can play it lightly (or in the obviously enjoyable bussing bits with his leading lady) he is effective, but these scenes are too infrequent.

Yul Brynner's Taras Bulba is an arrogant, proud, physically powerful Cossack chief. Even though the actor follows the habit of running his lines together, his actions are always unmistakably clear. He's allowed plenty of space in which to chew the scenery and there's precious little of it in which he doesn't leave teethmarks.

Christine Kaufman's delicate always unsoiled Polish noblewoman is still another of those beautiful-but-don't-dirty visions of feminity. She never makes credible her wholesale and immediate capitulation to Curtis's charms and, during a siege, never shows the least sign of starvation, disease or dirt.

The rest of the huge supporting cast is divided between Poles and Cossacks, with the latter coming off best in both acting and action. Sam Wanamaker, Perry Lopez (as Brynner's 2nd son), Ilka Windish, and the late Vladimir Sokoloff are the more colorful of the Brynner-Curtis retinue, none of whom could be called dull or quiet.

On the other side of the steppes, Guy Rolfe (delightfully villainous as a Polish prince who doesn't pull his hand back quickly enough when pointing out one of Brynner's errors—the latter having his sword in hand), George MacReady, and Abraham Sofaer pace the action for the Poles.

The battle sequences and, to a lesser extent, the Cossack camp scenes, are the picture's greatest assets. Some of cameraman Joseph MacDonald's long shots of hordes of horsemen sweeping across the plains, as countless others pour over every hillside, are breathtakingly grand and fully utilize the wide screen. The work of the many stuntsmen is brilliant, providing thrills and spills in sufficient amount to satisfy the most blood-thirsty.

Franz Waxman's score beautifully underscoring the changes of mood, has a love theme that should achieve popularity on its own merits. His scoring, Russian derived, for the battles and his czardas-like themes for the Cossacks are among his best work. Robe.

Who's Got the Action?
(PANAVISION—COLOR)

Dean Martin and Lana Turner are an attractive combo in handsome settings but story and characters are derivative of (but wouldn't flatter) Damon Runyon. Fair comedy, with good exploitation pegs to help the sell.

Paramount release of Jack Rose production. Stars Dean Martin, Lana Turner; features Eddie Albert, Nita Talbot, Margo, Paul Ford, Walter Matthau, Lewis Charles, John McGiver. Directed by Daniel Mann. Script, Rose, from original novel by Alexander Rose (no relation); camera (Panavision-Technicolor), Joseph Ruttenberg; editor, Howard Smith; music, George Duning. Previewed at New York's Forum Theatre, Dec. 1, '62. Running time, 93 MINS.

Steve Flood	Dean Martin
Melanie Flood	Lana Turner
Clint Morgan	Eddie Albert
Saturday Knight	Nita Talbot
Tony Gagoots	Walter Matthau
Roza	Margo
Judge Boatwright	Paul Ford
Clutch	Lewis Charles
Judge Fogel	John McGiver

Dean Martin loses his money on the horses, wife Lana Turner becomes his anonymous bookmaker. Other characters in a betting room show up in "Who's Got the Action?" It's a handsomely laid out production, but producer-scripter Jack Rose, in taking his cues from Damon Runyon, via an original novel by Alexander Rose, didn't chalk up enough.

There's enough here to make a sale, but within limits. Martin and Miss Turner, latter looking lovely, make for a likely and agreeable couple and obviously an interesting boxoffice lure.

The story basics, along with the inhabitants of this Runyon-like world, are picturesque, as are the backgrounds of night clubs, the Hollywood Park Race Track, high-living apartments and even a courtroom. Edith Head's wardrobe for Lana Turner and others in the cast doubtless will be provocative for the femme onlooker.

Subsidiary spots are taken by Eddie Albert, who's Martin's law partner with a continuing crush on Miss Turner; Nita Talbot, who looks very much at home as a nightclub singer and intimate of the gambling boss, Walter Matthau, astutely humorous as the kingpin bookie; Margo (in real life Albert's wife), as maid to Martin and Miss Turner; Lewis Charles, as a kind-hearted bookie, and the two judges, Paul Ford and John McGiver.

Martin plays with characteristic casualness and comics just about right in this kind of situation farce. Miss Turner is appropriate all the way, particularly for dress-up-the-production purposes. All the others are in the swing of things, with aforementioned jurists Ford and McGiver standout and always refreshing.

A small part is played by Alexander Rose, author of the original novel titled "Four Horseplayers Are Missing," and he makes a cameo zany contribution.

Producer Rose has gotten across some visually interesting sets and backgrounds but scripter Rose and director Daniel Mann missed out on story-telling clarity in a few instances. The plot seems to be out of focus once in a while and this detracts from the boff returns that might have been.

Photography in Panavision and Technicolor is "in" the while in focus, George Duning's music makes for apt background; the title song done by Miss Talbot registers nicely, editing and technical credits in general smart. Gene.

40 Pounds Of Trouble
(PANAVISION-COLOR)

Gambling casino manager meets misery thrush and orphan girl. Entertaining concoction with family appeal. Spells good b.o.

Hollywood, Nov. 23.

Universal release of Stan Margulies production. Stars Tony Curtis, Suzanne Pleshette, Phil Silvers; introduces Claire Wilcox. Directed by Norman Jewison. Screenplay, Marion Hargrove; camera (Eastman), Joe MacDonald; editor, Marjorie Fowler; music, Mort Lindsey; assistant director, Tom Shaw. Reviewed at Westwood Village Theatre, Nov. 20, '62. Running time, 106 MINS.

Steve McCluskey	Tony Curtis
Bernie	Phil Silvers
Chris	Suzanne Pleshette
Penny	Claire Wilcox
Floyd	Larry Storch
Julius	Howard Morris
Herman	Edward Andrews
Cranston	Stubby Kaye
Swing	Warren Stevens
Liz	Mary Murphy
Blanchard	Kevin McCarthy
Bambi	Karen Steele
Bassett	Tom Reese
Daytime	Steve Gravers
Cavanaugh	Paul Comi
Judge	Ford Rainey
Lopez	Gregg Palmer
Dolores	Sharon Farrell
Singer	David Allen

Universal has a good boxoffice prospect in "40 Pounds Of Trouble," a slickly produced romantic comedy with a wholesome character that places it in the ideal family fare category. Witty writing by scenarist Marion Hargrove, enhanced by Norman Jewison's deft, catalytic direction and a number of vivacious performances make the Stan Margulies production and Curtis Enterprises presentation an attractive and engaging romp. Picker patrons may have some minor reservations, but the bulk of the modern film-going public should find it a thoroughly palatable 106 minutes of light-hearted, effervescent entertainment.

Hargrove's original screenplay actually owes a little something to the Little Miss Marker-Sorrowful Jones school of screen comedy, but it's a precocious and likeable offspring. The troublesome 40-pounder of the title is moppet Claire Wilcox, who makes her screen debut as an orphaned youngster who gradually melts the heart of the businesslike efficient manager of a Lake Tahoe, Nevada gambling resort (Tony Curtis). In the course of her conquest, she also aids the cause of husband-hunting nitery canary Suzanne Pleshette, whose romance with Curtis is complicated by the latter's relationship with his ex-wife, to whom he refuses to pay alimony, a stubborn stance that places him in jeopardy every time he leaves his Nevada legal sanctuary and crosses the border to California. The entire circumstance is resolved when Curtis is finally apprehended after a frenetic Keystone Koppish chase sequence through Disneyland that is the film's principal comedy caper.

Curtis dispatches his role with comic savvy. Miss Pleshette, whose manner is reminiscent of Joan Bennett's, handles her romantic assignment with finesse. Little Miss Wilcox is an appealing youngster, although director Jewison (in his first screen assignment after tv credits) might have obtained even better results from her by striving for more spontaneous, less practiced, childish reactions. The more takes, the more inclined children are to be self consciously and unnaturally cute. Phil Silvers has some memorable moments as the owner of the gambling establishment, notably one sequence in which he grandly strides into his domain, gruffly urging his customers to "play, play." Support is solid, with noteworthy contributions from Larry Storch, Howard Morris, Edward Andrews, Stubby Kaye, Warren Stevens, Mary Murphy, Kevin McCarthy, Karen Steele and Tom Reese.

Disneyland, which hardly needs it, gets an especially hefty plug and shows to tremendous advantage. Parts of the film were also shot in the picturesque Tahoe region with interiors at Harrah's Club. Joe MacDonald's cinematography is expert, as is Marjorie Fowler's editing, highlighted by a flowingly punctuated montage of casino impressions and some accelerated hi-jinx at Disneyland. Other top-notch credits are those of composer Mort Lindsey, art directors Alex Golitzen and Robert Clatworthy, set decorator Ruby Levitt and soundmen Waldon O. Watson and Frank McWhorter. Tube.

PAR-COL DIVORCE, AND WHY

Chi Exhibitor Sam Kaplan Cites Need to Sell 'The Film Habit'

Chicago, Dec. 11.

"We're just pulling out of the 'attraction cult' era of motion picture exhibition," says Chi exhib Sam Kaplan. "Now maybe we can settle down to selling the idea of going out to the picture houses. Motion pictures may be better than ever, but they are fewer than ever, and precious few of them can keep a theatre open on their own merits. Just as the night club owners are beginning to realize that big name talent is a one-way ticket to financial oblivion, so are the exhibitors realizing that hanging their financial future on a few big pictures is risky, if not suicidal."

Kaplan admits that his qualifications as a film exhibition expert might seem slim "I'm only in the business 25 years, and I've got what amounts to the smallest unit you can call a circuit in the land—two theatres" But he bases his observations on Chi trade reaction to his recent purchase of the Guild theatre on Sheridan Road. Formerly the Essex, it has had an outstanding record of business failures in recent decades.

He had had his eye on the Essex for nearly a year, and when it went dark a few months ago, he and his partner Allen Duzell (owner of 10 art houses in the Midwest) finally bought it. They prettied up the 840-seat house with a Continental-decor lobby and are embarked on a policy of re-runs of quality pictures of a few years vintage—no A or B runs, few art pix and no horror or sci-fi films.

Early business at the theatre has been good but not sensational What has been remarkable is the number of exhibitors, managers and distributors who would like to buy a "piece" of the new operation now that it is under way "Everyone told me I was crazy when I told them I was buying the Essex," Kaplan reports. "Now everyone wants in on the deal"

Although he maintains that his booking policy for the Guild came more out of the basic economics of the situation than it did as a startling new concept, tradesters are impressed by the simplicity of the operation "What a relief it must be" says the manager of one chain, "to go into New York three or four times a year and buy pictures off the shelf—no percentage deals and no worrying about what the other theatres are showing."

One distributor provided this insight "Whether he knows it or not, Kaplan is beating teevee at its own game. It's 'Saturday Night At The Movies' every night, only on the big screen and with color." Duzell has already booked 20 pictures for the theatre, most of them in color, such as "World of Suzie Wong," "Inn of Sixth Happiness," "Cat On A Tin Roof" and others.

From Buenos Aires
Nid Ember
discourses interestingly on Argentina's cheerier film outlook as the
Peron Racket Era Fades Away
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

What's Next For Santa Monica Toll

Hollywood, Dec. 11.

Home Entertainment of L.A. is negotiating for $2,500,000 financing to underwrite its toll tv setup contemplated for Santa Monica. Understood the firm is planning to float a stock issue. HECLA hopes to complete the financial arrangements in time to give the phone company a greenlight to lay coaxial cables in February or March.

Actually, confusion exists over the date for beginning of such work by General Telephone Co. Home stated General would definitely lay cables early part of the year. However, Ernest Watson, a GT veepee said nobody from Home had told him about this. He commented, "What we ought to do is meet jointly with the Home people as to just what their plans may be. We hope to have arrangements to start the installations so that they can begin in 1964."

He contacted HEC prexy Oliver A. Unger seeking info on the subject, and Unger explained "we have a contract with General Telephone subject to our fulfilling certain conditions. Basically there are certain financial commitments which have to be met, and we hope to meet them after the first of the year"

O'SEAS ECONOMY GREAT ON PAPER

"Before you get married, you should know the girl."

Thus said one industry exec last week in explaining why Paramount and Columbia had recently "agreed to disagree," thereby terminating merged distrib facilities the two companies had undertaken only a short time before in the West Indies.

The bustup in the West Indies followed on the heels of a similar Par-Col split in Canada (although they continue to do biz together in Hong Kong), and came in conjunction with reports that all is not complete harmony in some of the 22 markets where 20th-Fox and Metro operate through merged facilities. Can it be that the dream of great savings overseas, via the merging of distrib operations, had, in fact, turned into an nightmare?

"Not necessarily," says a major company exec who has been intimately concerned with a couple of such mergers. Theoretically, he thinks, that is still the most logical way to cut down on the constantly increasing costs of distributing films overseas. It looks fine on paper in Timbucktoo, company A employs 10 people to handle 15 pictures a year and company B 12 people for 20 pictures; they get together and find they can handle the 35 pix with a staff of 15 people, and from one office. Distrib costs can immediately be cut as much as 10%.

The shortcoming of such a blueprint, however, says the exec, is that it doesn't show up potential personality problems, nor take into consideration the vital differences which may exist in sales approaches (and needs). There may always be the suspicion that if company A's manager retains the top spot in the merged office, he will favor A's pix over those of B.

Or as he suggested in the case of the Par-Col split in Canada, there was an important difference in sales approach: Par had fewer pix than Col and was seeking "individual handling" for each, while Col, with many more pix to send out, looked for volume of bookings.

Marry In Haste

These recent bustups, according to the exec, don't mean that the idea isn't any good—it is. It means, rather, that both parties should get to know each other a

(Continued on page 20)

Feud With Oakwood Bluenoses Leads to New Censor Ordinance

From Athens
Rena Velissariou
details how the Hellenic belt has become one of the most active locations on
Foreign Films Shoot In Greece
* * *
another bright Editorial Feature in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Oakwood, O., Dec 11.

Latest move in the continuing battle between Oakwood officials and the Far Hills Theatre, only film house in this suburb near Dayton, seems to be shaping up with the anticipated passage on Dec. 17 of a local film censorship ordinance copied after one now in effect in Chicago.

First reading of the proposal at the Dec. 3 meeting of Council indicated it would be passed without delay at the final reading. Prepared by City Solicitor Francis McDaniel, the bill provides for the application and issuance of all film permits through the chief of police. A six-member board of review, appointed by City Council, would rule on films for which permits were sought. A board of appeals would also be set up. Exceptions are films shown by schools, churches, and private groups.

The board of review would be guided by this prescribed standard: "A motion picture shall be deemed obscene for the purpose of this ordinance if, to the average person, applying community standards, a dominant theme of the motion picture taken as a whole appeals to prurient interests."

When it was suggested that some parts of the ordinance might be considered unconstitutional, McDaniel said, "All I can say is that in 1961 by a 5-4 decision of the U.S. Supreme Court as it was then constituted, the censoring of motion pictures by previewing them was ruled constitutional."

Edward Eads, manager of the Far Hills Theatre, was taken to court by Oakwood citizens several times for showing what they deemed "obscene" films at his theatre, and subsequently filed suits totaling more than $1,000,000 against the complainants

Spain Kills 30% Luxury Tax on Tix

Madrid, Dec. 11.

Spanish government, in eliminating an entire series of municipal taxes, has taken an important step to alleviate the tax burden now supported by film exhibitors in this country. Removed from local pueblo books was the much criticized 30% luxury tax on admission prices which leveled out as a 23.22% bite on each admission tab in the over-all compilation of national and local boxoffice taxation.

Removal of the luxury tax paves the way for the government's long-promised consolidation and reduction of film sale contributions to revenue coffers.

Exhibitor association has advised members in all provinces to abstain temporarily from contracting product on percentage terms beginning Jan. 1, effective date for elimination of local tax collectors, until new Finance Ministry decrees establish what the exhibitor net will be in the future.

Although the tax structure on pix is a government project still awaiting Council of State confirmation, exhib chiefs are giving salle owners the cautiously-worded impression that tax relief is around the corner.

Freud Went Further Than U's Film of Same Name, Legion Gives It 'Special'

The Legion of Decency has given a separate classification to John Huston's production of "Freud," biopic of the father of all headshrinkers

LOD says that the film "was directed with sensitive restraint and conspicuous regard for good taste," but adds that by being limited to the first third of Freud's life, the story suggests that Freud's thinking "never moved beyond the pansexualism suggested in the film."

The Legion has also condemned Embassy's French import, "The Seven Capital Sins," calling it a "not too subtle ridicule of the traditional moral code"

Playoff Revolution's Big Payoff: UA's New York Zone Take Up 31%

United Artists' domestic theatrical gross for the year to date is running between 16 and 17% ahead of the comparable period last year, with a similar increase being registered abroad, president Arthur B. Krim reported in New York Monday (10). The most sensational increases are being registered by the New York exchange, whose biz is up 31%, Krim said by way of answering a question as to whether the "Premiere Showcase" is considered a success.

Just how successful the Showcase is, he declared, may be seen by the fact that it didn't get underway until last June 28. Thus the major increase in N.Y. exchange biz has been registered primarily in the last five months. The Showcase plan of day-dating the Broadway firstrun with up to as many as 15 to 16 theatres in greater N.Y. is resulting in greater—as well as faster—returns, the prexy said.

30 Near Completion

Krim's remarks were made in the course of one of the semi-annual UA "progress reports" to the press, the principal purpose of which this time was to disclose a "firm" three-year lineup of 70 pictures which the company will put into release, 1963-1966. Of these pix 30 are either completed or in final stages of shooting, with the remainder in various stages of planning and preparation. According to Krim, these are "concrete commitments" and they make UA "the single most important source of product in the industry." Other projects are expected to be added in coming months, with release sked keeping to the rate of at least two pix per month.

While he said he could not estimate the total production investment which the 70 features would require, Krim did say the company currently has "over $100,000,000" in inventory in pix which are in production, completed and unreleased, or in release but not yet amortized.

Overall production costs have not increased appreciably in the last couple of years, according to Krim, but "under-the-line costs"—salaries, pension fund requirements, etc—have gone up.

'Costly' Pictures

In this connection, he stated that UA does not yet have a signed deal, via the Mirisch Co. and J. Lee Thompson, for Elizabeth Taylor to star in the Mirisch-Thompson "I Love Louisa" at the highly publicized terms of $1,000,000 in salary plus 10% of the gross. He did not deny that such a deal might be signed and refused to go on record with a flat condemnation of all high talent terms, saying rather that under certain circumstances what appeared to be high terms were quite economic, and vice versa.

Cited by him as the "most expensive" of the upcoming lineup were Stanley Kramer's "Mad, Mad, Mad World," due for release next year, George Stevens' "Greatest Story Ever Told," for release in 1964, and Fred Zinnemann's "Hawaii," pencilled in for 1965.

Among the commitments revealed for the first time in the product listing were plans for William Holden to star in "Valley of The Tiger," to be produced by Karl Tunberg and directed by Lewis Gilbert, Don Murray to star in Frank Ross' "Norman Vincent Peale Story," the scheduling of Ian Fleming's "From Russia—With Love," to follow up the first James Bond pic, "Dr. No," "The Circus Kings," based on the life of John Ringling North," to be produced by Frank Ross, and "The Adjustment of Preston Fowler," a Talent Associates production to be produced by David Susskind.

In addition to Krim, other top UA brass were on hand, including board chairman Bob Benjamin, exec veep Arnold Picker; veeps Gene Picker, David Picker, James Velde, Fred Goldberg.

France-Italy-Germany May Unite in Promotion; Save on Freeloaders

Paris, Dec. 11.

These government-backed organizations in France, Italy and Germany which are designed to hypo cinema business abroad, and which have always operated independently in the past, may pool their resources at film fests next year. Idea would be to save money on parties and other pub-rel activities, as well as to form some sort of basis for greater cooperation under the Common Market setup.

Organizations involved include France's Unifrance, Italy's Unitalia and Germany's Export Union.

SILVER NOW HOUSE MGR.

Honolulu, Dec. 11.

Edwin Silver, former publicity director for the Hawaii Chiefs pro basketball club, has been appointed manager of the Consolidated circuit's Cinerama theatre, the remodeled nabe Pawaa.

Silver's been doing freelance publicity since the Chiefs transferred to California.

HERM SILVER JOINS TOA, VICE FLOERSHEIMER

Herman Silver, a veteran ad-pub man in the cinema field, is the new publicity director for Theatre Owners of America. He succeeds Albert Floersheimer, who left to go with a New Jersey distributor of electronic equipment.

Silver notched 14 years with Columbia Pictures in ad-pub-exploitation capacities, and more recently was a copy supervisor at the Lennen & Newell ad agency. He started in the biz more than 25 years ago with the Loew's circuit.

Paul Lukas' Op

Tangier, Dec 11.

After completing the film "55 Days At Peking" in Madrid with Charlton Heston, David Niven and Ava Gardner, actor Paul Lukas arrived here for an operation. He will be in the local clinic at least three weeks after which he will recuperate in Palma, Spain.

The actor disclosed that he was secretly married last April to a 36-year-old Dutch girl named Anna who is at present with him here.

"55 Days At Peking" was shot in Madrid.

Pre-Yule Hits Hub But 'Boccaccio' Smash $15,000 in 2d; 'Bounty' Boffo 18G, 4th; 'Answers' Okay $10,000, 3d

Boston, Dec. 11.

Xmas shopping and traditional shuffle is taking its toll at the wickets in Boston. There's only one new entry at downtown deluxers, "Gay Purr-ee," slow at Paramount. Other newcomer, at the State, is "Blaze Starr Goes Back to Nature," which shapes solid. "Boccaccio '70" leads the city arty houses with sock take in second round.

"Whatever Happened to Baby Jane" is racking up good grosses on subrun at the Mayflower in second week and in 11 nabes and five driveins around Hub. "Mutiny on Bounty" is holding okay in fourth on hardticket at the Saxon.

"Longest Day" is hardy in 10th session at Astor. "Phaedra" is becoming a longrun hit at the Beacon Hill in eighth round.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.95)—"Longest Day" (20th) (10th wk). Okay $14,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.80)—"Phaedra" (Lope) (8th wk). Slick $8,000. Last week, $9,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.95)—"Brothers Grimm" (MGM) (19th wk). Good $13,000. Last week, $15,000.

Capri (Sack) (850; 75-$1.80)—"Boccaccio '70" (Embassy) (2d wk). Torrid $15,000. Last week, $18,500, new house record.

Exeter (Indie) (1,276; 90-$1.40)—"Trial and Error" (MGM) (3d wk). Second week ended Friday (7) was nice $6,000.

Fenway (Indie) (1,300; $1.50)—"Shoot Piano Player" (Astor) (3d wk). Oke $2,500. Last week, $3,000.

Gary (Sack) (1,277; $1.50-$3)—"Barabbas" (Col) (9th wk). Neat $8,000. Last week, $8,500.

Mayflower (ATC) (688; 90-$1.80)—"Baby Jane" (7 Arts-WB) (subrun) (2d wk). Peppy $5,500. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.50)—"If Man Answers" (U) and "Stagecoach to Dancers Rock" (Indie) (3d wk). Oke $10,000. Last week, $12,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Manchurian Candidate" (UA) (6th wk). Oke $13,000. Last week, $15,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Period of Adjustment" (MGM) and "Woman Hunt" (20th) (3d wk). Okay $9,000. Last week, $11,000.

Paramount (NET) (2,357; 79-$1.65)—"Gay Purr-ee" (WB) and "Air Patrol" (20th). Slow $10,000. Last week, "Girls, Girls, Girls" (Par) and "Two and Two Makes Six" (Indie) (3d wk), $9,000.

Park Square (Indie) (300; $1.80)—"Divorce Italian Style" (Embassy) (12th wk). Potent $4,000. Last week, $4,500.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny on Bounty" (MGM) (4th wk). Fine $18,000. Last week, $20,000.

State (Trans-Lux) (730; 75-$1.25)—"Blaze Starr Back to Nature" (Indie) and "Sins of Youth" (Indie). Hot $9,000. Last week, "Lucky Pierre" (Indie) and "Good Girls Beware" (Indie) (3d wk) $7,500.

Bad Storm Bops Pitt; 'Lobo' Light 5G, 'Snatch' 4G; 'Answers' Okay 6G

Pittsburgh, Dec. 11.

Exhibitors are reeling under the poorest biz of the year this round. With the usual pre-Xmas dullness to start, the agony was compounded by the fiercest winter storm in years and threat of an imminent transit strike. Newcomer "Legend of Lobo" is rated soft at Stanley. Only "Operation Snatch" at the Squirrel Hill of newies is lively and looks headed for nice run.

"Manchurian Candidate" is still okay in fourth at Gateway while "If Man Answers" retaining some strength in third at Fulton. "Brothers Grimm" is firm in 10th at Warner.

Estimates for This Week

Fulton (Assoc) (1,330; $1-$1.50)—"Manchurian Candidate" (UA) (4th wk). Snappy $8,000. Last week, ditto.

Gateway (Assoc) (1,900; $1-$1.50)

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Escape' Nice 10G, St. L.; 'Day' 15G, 5

St. Louis, Dec. 11.

Firstrun trade is holding up remarkably well here this round in view of pre-Xmas influences. "Escape From East Berlin" shapes solid in first at Esquire while "War Lover" looks big as opener at Fox. "Longest Day" is bangup in fifth Ambassador round.

"Girls, Girls, Girls" looms lusty in third at the St. Louis. "Manchurian Candidate" is trim in sixth at Loew's Mid-City. "Period of Adjustment" shapes good in third at State.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50)—"Longest Day" (20th) (5th wk). Fine $15,000. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25)—"Big Money" (Indie) and "Joker" (Indie) (2d wk). Average $1,500. Last week, $2,500.

Esquire (Schuchart - Levin) (1,800; 90-$1.25)—"Escape From East Berlin" (MGM) and "Never So Few" (MGM). Nice $10,000. Last week, "If Man Answers" (U) (5th wk), $9,000.

Fox (Arthur) (5,000; 90-$1.75)—"War Lover" (Col). Big $17,000 or near. Last week, "What Ever Happened to Baby Jane" (7 Arts-WB) (5th wk), $18,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Manchurian Candidate" (UA) (6th wk). Trim $8,000. Last week, $10,000.

State (Loew) (3,600; 60-90)—"Period of Adjustment" (MGM) and "Nuns and Sergeant" (UA) (3d wk). Good $10,000. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Gigot" (20th) (6th wk). Hep $4,000. Last week, $5,000.

St. Louis (Arthur) (3,800; 75-90)—"Girls, Girls, Girls" (Par) (3d wk). Lush $12,000. Last week, $16,000.

Shady Oak (Arthur) (700; 90-$1.25)—"Gay Purr-ee" (WB) (3d wk). Okay $4,000. Last week, $5,000.

'Grimm' Boffo $20,500, Frisco; 'Bounty' 18G

San Francisco, Dec. 11.

There's a big letdown at firstruns here currently with hardticket pix and grind films are slumping as pre-Xmas influences have taken hold. Top hardticketer is "Brothers Grimm," which is rated boffo in 10th stanza at Orpheum. Of new films, "Gay Purr-ee" is thin at Paramount. "Son of Samson" is sad on initialer at Fox.

"Billy Budd" is very thin in second round at Golden Gate. "Mutiny on Bounty" shapes socko in third at Coronet. "Longest Day" though off sharply, still is big in ninth session at Alexandria.

Estimates for This Week

Alexandria (United Calif) (1,200; $1.50-$3.50)—"Longest Day" (20th) (9th wk). Big $7,000. Last week $11,500.

Coronet (United Calif) (1,250; $1.40-$3.50)—"Mutiny on the Bounty" (MGM) (3d wk). Sock $18,000. Last week $22,000.

Esquire (No. Coast) (946; $1.25-$1.75)—"West Side Story" (UA) (3d wk). Hot $7,000. Last week $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Son of Samson" (Med) and "Prisoner of Iron Mask" (AI). Sad $7,-000. Last week "The War Lover" (Col) and "In Love and War" (Indie) (3d wk) $8,500.

Golden Gate (RKO) (2,800; $1.25-$1.50)—"Billy Budd" (AA) and "Frightened City" (AA) (2d wk). Bad $6,000. Last week $11,-000.

Metro (United Calif) (1,000; $1.25-$1.80)—"Divorce Italian Style" (Emb) (6th wk). Big $6,000. Last week $7,000.

Orpheum (Cinedome) (1,450; $2.75-$2.95)—"Brothers Grimm" (MGM) (10th wk). Boff $20,500. Last week $21,500.

Paramount (Par) (2,646; $1.50-$1.75)—"Gay Purr-ee" (WB) and "Lad: A Dog" (WB). Thin $9,000. Last week, "Baby Jane" (7 Arts-WB) (5th wk), $9,200.

Royal (Nasser Bros.) (850; $1-$1.50)—"Pressure Point" (UA) and "Sword of the Conqueror" (Indie). Good $6,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues). Okay $7,000 or near. Last week "Girls, Girls, Girls" (Par) (3d wk), $8,000.

United Artists (No. Coast) (1,-151; $1.50-$1.75)—"Manchurian Candidate" (UA) and "Here's Island" (UA) (6th wk). Big $7,000. Last week, $8,500.

Vogue (S.F. Theatres) (346; $1.50)—"La Viaccia" (Embassy) (2d wk). Good $2,000. Last week, $2,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Teahouse of August Moon" (MGM) and "Butterfield 8" (MGM) (reissues). Mild $6,000. Last week "Period of Adjustment" (MGM) (3d wk), $8,500.

Balto Slump Blamed On Frigid Weather Albeit 'Candidate' Big $10,000

Baltimore, Dec. 11.

Cold spell, holdovers, reissues and "Ice Capades" at Civic Center have dulled firstruns here. Best of the lot is "Manchurian Candidate," hotsy in fifth week daydating the New and Uptown. "Phaedra" is oke in sixth at the Charles.

"Legend of Lobo" is mild in second at Mayfair. "Pal Joey" and "Eddy Duchin Story" combo looms light at the Hipp while "La Dolce Vita" is passable in first at the Aurora.

Estimates for This Week

Aurora (T-L) (367; 90-$1.65)—"La Dolce Vita" (Astor) and "Les Liaisons Dangereuses" (Astor) (reissues). Fair $1,200. Last week, "The Bed" (Kings) and "Love Is Profession" (Kings) (reissues) (2d wk), $1,000.

Charles (Fruchtman) (500; 90-$1.50)—"Phaedra" (Lope) (6th wk). Oke $3,000. Last week, same.

Cinema (Schwaber) (460; 90-$1.50)—"Ninth Circle" (Indie). Slow $1,200. Last week, "Tales of Paris" (Times) (3d wk), $1,000.

Hippodrome (T-L) (2,300; 90-$1.65)—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues). Slow $4,500. Last week, "Girls, Girls, Girls" (Par) (2d wk), $4,100.

Five West (Schwaber) (435; 90-$1.50)—"Kitchen" (Union). Poor $1,000. Last week, "Yojimbo" (Indie) (3d wk), $1,100.

Little (T-L) (300; 90-$1.65)—"Cervaise" (Indie) and "Gold of Naples" (DCA) (reissues). Dim $1,200. Last week, "Operation Snatch" (Cont) (3d wk), $1,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Lobo" (BV) (2d wk). Down to mild $3,500. Last week, $5,000.

New (Fruchtman) (1,600; 50-$1.50)—"Manchurian Candidate" (UA) (5th wk). Pleasing $5,000. Last week, $6,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Angry Silence" (Indie). Poor $1,000. Last week, "Kind of Loving" (Gov) (5th wk), $1,200.

Stanton (Fruchtman) (2,800; 50-$1.50)—"If Man Answers" (U) (3d wk). Dull $4,000. Last week, $5,000.

Town (T-L) (1,125; 60-$1.65)—"Gone with Wind" (MGM). Warm $8,000. Last week, "Period of Adjustment" (MGM) (3d wk), $4,000.

Uptown (Fruchtman) (1,100; 50-$1.50)—"Manchurian Candidate" (UA) (5th wk). Nice $5,000. Last week, $7,500.

Rex (Freedman) (500; $1.50)—"Seven Daring Girls" (Indie). Good $2,500. Last week, "Playgirls After Dark" (Indie) (2d wk), $2,000.

D.C. Biz Down; 'Bounty' Boff $13,000, 'Grimm' Tall 9½G; 'Day' Sock 9G, 9th

'Polo' Modest $6,000, Port.; 'Grimm' 5G, 3d

Portland, Ore., Dec. 11.

Mainstem trade is on the skids this round, with few pix showing up well. "Marco Polo" shapes so-so at Fox on opener while "Republicus" is rated mild at Orpheum. "Brothers Grimm" looks okay in third at Hollywood. "Brothers Grimm" looms solid in third at tiny Music Box. "We'll Bury You" shapes sad at Broadway on initial round.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"We'll Bury You" (Col) and "The Trunk" (Col). Sad $2,000. Last week, "Gay Purr-ee" (WB) and "Hand in Hand" (WB), $1,800.

Fox (Evergreen) (1,600; $1-$1.49)—"Marco Polo" (AI) and "Warriors Five" (AI). So-so $6,000 or near. Last week, "Gigot" (20th) and "Lisa" (20th) (2d wk), $5,300.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Brothers Grimm" (MGM) (3d wk). Okay $5,000. Last week, $6,400.

Music Box (Hamrick) (640; $1-$1.50)—"Period of Adjustment" (MGM) (3d wk). Solid $3,500. Last week, $4,000.

Orpheum (Evergreen) (1,890; $1-$1.49)—"Republicus" (AI) and "The Centurion" (AI). Mild $6,000. Last week, "Requiem for Heavyweight" (Col) and "Two Tickets to Paris" (Col), $4,000.

Paramount (Port-Par) (3,000; $1-$1.50)—"Portrait of Sinner" (Indie) and "Playgirl After Dark" (Indie). Modest $8,000 in 6 days. Last week, "Girls, Girls, Girls" (Par) and "Story Count of Monte Cristo" (Par) (2d wk), $4,300.

Bliz Bops Cleve.; 'Answers' 8G Tops

Cleveland, Dec. 11.

Worst blizzard in a dozen years stopped Cleveland's traffic last Thursday (6), transforming local theatrical field into a bleak wasteland for several days. First-runners drew only a handful of people from downtown hotels. Shutdown of two newspapers as result of strikes also further sloughed firstrun biz.

"If a Man Answers" at Allen is best weathering the big snow and publicity blitz. "Longest Day" bounced up for Hipp and should recapture socko pull.

Estimates for This Week

Allen (Stanley-Warner) (3,800; $1-$1.50)—"If a Man Answers" (U). Average $8,000 but tops here for stanza. Last week, "Baby Jane" (7 Arts-WB) (4th wk), $6,000 in four days.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Gigot" (20th) (4th wk). Weak $2,000. Last week, $2,500.

Continental Art (Art Theatre Guild) (900; $1.50)—"Divorce, Italian Style" (Embassy) (2d wk). Fair $1,200. Last week, $2,100.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Phaedra" (Lope) (6th wk). Mild $1,000 or near. Last week, $2,000.

Hippodrome (Eastern Hipp) (1,322; $1.25-$2.75)—"Longest Day" (20th) (6th wk). Okay $7,000, considering circumstances. Last week, $13,000.

Ohio (Loew) (2,700; $1.25-$1.50)—"Carry on Teacher" (Indie) and "Doctor in Love" (Indie) (reissues). Dreary $2,000. (Last week, "War Lover" (Col) (3d wk), $4,000.

Palace (F&A Theatres) (2,730; 75-$2)—"Best of Cinerama" (Cinerama) (4th wk). Scrapping bottom at $3,500. Last week, $6,000.

State (Loew) (3,700; $1-$1.50)—"Escape From East Berlin" (MGM). Bad $3,000. Last week, "Period of Adjustment" (MGM) (3d wk), $7,000.

Stillman (Loew) (2,700; $1.50)—"Period of Adjustment" (MGM) (m.o.). Hamstrung at $2,500.

Westwood Art (Art Theatre Guild) (855; $1-$1.50)—"Divorce, Italian Style" (Embassy) (2d wk). Struggling along with $700. Last week, $1,000.

Washington, Dec. 11.

Cold spell put slight chill on biz this session but holdover trade remains fairly sturdy. Three hardticketers are holding strong. "Mutiny on Bounty" looks smash in third at Warner. "Brothers Grimm" is stout in 5th at Uptown. "Longest Day" looms boff at the Ontario.

"Divorce, Italian Style" at Apex and "Phaedra" at Dupont shape fine in sixth and seventh sessions, respectively. One of few openers, "Legend of Lobo" looks fairly good at Palace.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; $1-$1.40)—"We'll Bury You" (Col) and "Who Was That Lady" (Col). Mild $7,500. Last week, "Girls, Girls, Girls" (Par) (2d wk), $6,500.

Apex (KB) (940; $1.25-$1.40)—"Divorce, Italian Style" (Embassy) (6th wk). Nice $5,500. Last week, $6,000.

Capitol (Loew) (3,240; $1-$1.49)—"Period of Adjustment" (MGM) (3d wk). Mild $8,500. Last week, $11,000.

Dupont (Mann) (400; $1-$1.65)—"Phaedra" (Lope) (7th wk). Big $6,500. Last week, $7,000.

Keith's (RKO) (1,830; $1-$1.49)—"Manchurian Candidate" (UA) (6th wk). Strong $9,000. Last week, $11,000.

MacArthur (KB) (900; $1.25-$1.40)—"Ashes and Diamonds" (Janus). Trim $5,500. Last week, "Rebel With Cause" (Cont) (2d wk), $2,000.

Ontario (KB) (1,240; $1.49-$2.75)—"Longest Day" (20th) (9th wk). Boff $9,000. Last week, $10,000.

Palace (Loew) (2,300; $1-$1.49)—"Legend of Lobo" (BV). Fairly good $9,500. Last week, "If a Man Answers" (U) (2d wk), $8,500.

Playhouse (TL) (450; $1.49-$2)—"Island" (Indie) (3d wk). Fair $3,500. Last week, $5,000.

Plaza (TL) (278; $1.49-$1.80)—"Too Young, Too Immoral" (Indie) (2d wk). Frisky $4,500. Opener was $6,000.

Town (King) (800; $1-$1.49)—"Streetcar Named Desire" (20th) and "Tobacco Road" (20th) (reissues). Trim $4,000. Last week, "Requiem for Heavyweight" (Col) (4th wk), $3,500.

Trans-Lux (TL) (500; $1.49-$2)—"Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues) (2d wk). Fair $4,500 after initialing at $6,000.

Uptown (SW) (1,300; $1.65-$2.75)—"Brothers Grimm" (MGM) (5th wk). Great $9,500. Last week, $10,000.

Warner (SW) (1,250; $1.60-$2.75)—"Mutiny on Bounty" (MGM) (3d wk). Sock $13,000. Last week, $14,300.

Philly B.O. Slumping; 'Candidate' Brisk 12G, 'Day' Rugged $11,000

Philadelphia, Dec. 11.

Firstrun biz is way off currently, with this round worse than for comparable period last year. Weather, too, is added to exhibitor woes. However, "Manchurian Candidate" is rated big in fifth session at the Fox while "Longest Day" still is rousing in ninth at the Goldman.

"Boccaccio '70" shapes okay in second, with a lift from sneak preview. "Mutiny on Bounty" continues hep in fourth stanza at Stanley while "Period of Adjustment" still is hotsy in third at Stanton. Most totals are down sharply from last week.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80)—"Chapman Report" (WB) (6th wk). Sad $3,000. Last week, $4,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (20th wk). Nice $6,500. Last week, $10,-000.

Fox (Milgram) (2,200; 95-$1.80)—"Manchurian Candidate" (UA) (5th wk). Big $12,000 or near. Last week, $15,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (9th wk). Neat $11,000. Last week, $13,-000.

Midtown (Goldman) (1,200; 95-$1.80)—"Joseph and His Brethren" (Colorama). Good $7,000 on close.

(Continued on page 10)

'JUMBO' ALONE BOFF ON B'WAY

L.A. Down Sharply; 'Requiem' Soft, $16,000, 'Escape' Slight 9G; 'Grimm' Lofty 16G, 18th; 'Bounty' Hot 26G

Los Angeles, Dec. 11.

Firstruns here generally are down this week for a sharp cutback from last stanza. None of three openers is displaying strength. "Requiem For Heavyweight," in first general release, is gandering a soft $16,000 in four theatres. "Escape From East Berlin" is rated sluggish $9,000 at two houses.

"Gay Purr-ee" shapes slow $8,000 in two spots, also on opener. Of regular holdovers, "Brothers Grimm" is shaping to top last round with a firm $16,000 at Warner Hollywood in 18th week. "Poor White Trash" is way off to a light total in second at the Los Angeles.

Three hardticketers are holding well. "Mutiny on Bounty" looks hep $26,000 in fourth at the Egyptian. "West Side Story" still is strong in 52d week at the Chinese. "Longest Day" is rated okay $14,000 in ninth round at Carthay.

Estimates for This Week

Hillstreet, Vogue (Metropolitan-FWC) (2,752, 810; $1-$1.40)—"Gay Purr-ee" (WB) and "Kiss Them for Me" (20th) (reissue) (Hill), "Magnificent Seven" (UA) (reissue) (Vogue). Slow $7,000. Last week, Hillstreet with Hawaii, "War Lover" (Col), "Best of Enemies" (Col) (2d wk), $6,200. Vogue with Wiltern, Village, Baldwin, "Music Man" (WB) (3d wk), $16,000.

State, Pix (UATC-Prin) (2,404; 756; $1-$1.40)—"Escape from East Berlin" (MGM) and "Savage Guns" (MGM). Sluggish $9,000. Last week, State with Iris, "Baby Jane" (7 Arts-WB), "Guns of Darkness" (WB) (4th wk), $7,900. Pix, "Manchurian Candidate" (UA), "War Hunt" (UA) (4th wk), $5,900.

Orpheum, Newell, Wiltern, Loyola (Metropolitan-G&S-SW-FWC) (2,213, 1,106, 2,344, 1,298; $1-$1.50)—"Requiem of Heavyweight" (Col) (1st general release) and "Notorious Landlady" (Col) (reissue). Soft $16,000 or near. Last week, Orpheum "Swordsman of Siena" (MGM), "Damon and Pythias" (MGM), $4,400. Loyola with Warren's, Hollywood, El Rey, "Girls, Girls, Girls" (Par), "Two and Two Makes Six" (U) (2d wk), $10,700.

Los Angeles (Metropolitan) (2,040; $1-$1.25)—"Poor White Trash" (Indie) (2d wk) and "Un-

(Continued on page 10)

Key City Grosses

Estimated Total Gross
This Week $2,002,000
(Based on 22 cities and 257 theatres).
Last Year $1,793,400
(Based on 22 cities and 241 theatres, chiefly first runs, including N.Y.)

'Bounty' Wow 25G, Toronto; 'Jane' 9G

Toronto, Dec. 11.

"First Spaceship on Venus" is rated good at seven hardtop Taylor houses but another newcomer, "Gay Purr-ee" is sad at the Hollywood. Holdovers include second stanza of "Mutiny on Bounty" doing capacity biz on nightly turnaways at University. Fourth frame of "What Ever Happened to Baby Jane" is lusty in fourth at Imperial. "Manchurian Candidate" is rated sock in fifth at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.75)—"Barabbas" (Col) (10th wk). Slim $4,200. Last week, $5,500.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,050; 995; 1,002; 752; 696; 698; 50-$1)—"First Spaceship on Venus" (Astrol) and "Dangerous Charter" (Astral). Good $21,100. Last week, "Swordsman of Siena" (MGM) and "20,000 Eyes" (Indie), $17,500.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (17th wk). Stout $4,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Gay Purr-ee" (WB). Sad $5,000. Last week, "Chapman Report" (WB) (4th wk), $5,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Best of Enemies" (Col) (4th wk). Okay $5,000. Last week, $5,500.

Imperial (FP) (3,216; $1-$1.75)—"Baby Jane" (7 Arts-WB) (4th wk). Lusty $9,000 or over. Last week, $11,000.

International (Taylor) (557; $1.50-$2.50)—"Long Day's Journey Into Night" (IFD) (5th wk). Okay $3,500. Last week, $4,000.

Loew's (Loew) (1,841; $1-$1.50)—"Manchurian Candidate" (UA) (5th wk). Sock $9,000. Last week, $11,000.

Tivoli (FP) (930; $1.50-$2.50)—"West Side Story" (UA) (30th wk). Upsurge to $6,500. Last week, $5,000.

Towne (Taylor) (693; $1-$1.50)—"Boccaccio '70'" (IFD) (7th wk). Hearty $4,000. Last week, $5,000.

University (FP) (1,303; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (2d wk). Capacity $25,000 with turnaways. Last week, with press parties, $23,000.

Uptown (Loew) (2,290; $1-$1.50)—"Period of Adjustment" (MGM) (3d wk). Good $8,300. Last week, $8,000.

Pre-Christmas Pounds Prov.; 'Candidate' Good

Providence, Dec. 11.

Overly-extended holdovers and Christmas shopping are taking their toll this week as only Majestic with special "Santa Claus" bill, showed signs of life over weekend. State's "Manchurian Candidate" is okay in fourth. Albee's third of "If A Man Answers" is sluggish. Strand is weak with "Counterfeit Traitor" reissue.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"If Man Answers" (U) and "Stagecoach to Dancer's Rock" (U) (3d wk). Slow $3,000 after $4,300 in second.

Elmwood (Snider) (724; $1-$1.25)—"Gigot" (20th) (3d wk). Modest $3,500 in final sesh looms. Second was $4,300.

Majestic (SW) (2,200; 75-$1.25)—"Sayonara" (WB) and "No Time for Sergeants" (WB) (reissues). Opened Sunday night (9). Three-day weekend showing of "Santa Claus" caught sock $7,500. Last week, "House of Usher" (AI) and "Pit and Pendulum" (AI) (reissues), $4,000.

State (Loew) (3,200; 75-$1.25)—"Manchurian Candidate" (UA) (4th wk). Fairly good $6,500. Third was $8,500.

Strand (National Realty) (2,200; 75-$1)—"Counterfeit Traitor" (Par) and "Wild Is Wind" (reissues). Slow $3,000. Last week, "Roman Holiday" (Par) and "Sabrina" (Par) (reissues), $3,500.

L'VILLE LIMPS; 'LOBO' LEAN 6½G; 'JANE' 5G, 5

Louisville, Dec. 11.

Pre-Christmas shopping is bringing brisk trade to the stores but slouching firstruns. Only newcomer is "Legend of Lobo," slow at United Artists. Standout is "What Ever Happened to Baby Jane," good in fifth at the Mary Anderson.

"West Side Story" in fourth at the Ohio shapes nice. Gala opening of facelifted Brown Theatre Wednesday (12) is a sellout, with program consisting of local musical groups.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Girls, Girls, Girls" (Par)

(Continued on page 10)

HALL'S BIG XMAS SHOW HITS 165G

Already plagued by Christmas shopping competition, Broadway firstruns were hurt further by rain last Thursday and snow mixed with rain on Sunday (9). Hence, the overall gross setup is dismal in the current session with few exceptions. Strike of the daily newspapers starting Sunday is also denting biz.

The outstanding exception to the downbeat, of course, is the Music Hall's annual Christmas stageshow with "Jumbo," which is heading for a sockeroo $165,000 for opening week. If anything, this is about par for initial week of this pageant, obtained despite the newspaper strike and weather.

"Joseph and His Brethren" looks to land mild $17,000 second round at the Paramount. "Only Money" shapes smooth $11,000 in third week at the Forum.

"Two For Seesaw" is holding nicely with $21,000 in third session, daydating the Astor and Trans-Lux 85th St. "If Man Answers" shapes okay $15,000 for third week at the Palace. "Chapman Report" is modest $11,200 in eighth round, daydating the Victoria and Trans-Lux 52d St.

The Criterion is shuttered for a few days to prep for hardticket engagement of "Lawrence of Arabia," due in on charity preem the night of Dec. 16, regular run starting Monday (17).

"Longest Day" is holding near last week's total with smash $28,000 expected in current (10th) session at the Warner. "Mutiny on Bounty" shapes socko $31,800 in fifth week at the State, a pickup over last stanza. "Barabbas" is about the same as a week ago with a mild $13,000 for ninth week at the DeMille. It goes popscale Dec. 21.

"West Side Story" looks smash $24,000 in 60th week at the Rivoli. "Brothers Grimm" wound its 18th round at the Cinerama with a solid $20,500. Pic started its 19th week Monday (10).

Of the new arty theatre pix, "No Exit" hit a nice $11,500 or near in first six days at the Sutton. "Freud" opens with a benefit preem tonight (Wed.) at the Cinema One and Cinema Two. "Lovers of Teruel" is initial pic at the new Coronet.

Estimates for This Week

Astor (City Inv) (1,094; $1.25-$2)—"Two For Seesaw" (UA) (4th wk). Third week finished yesterday (Tues.) was good $15,000 or close after $16,500 for second.

Capitol (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (19th wk). The 18th round ended Sunday (9) was fine $20,500 on 13 performances after $22,000 for 17th week. Stays on indef.

Criterion (Moss) (1,520; $1.50-$3.50)—House shuttered to prep for "Lawrence of Arabia" (Col) hardticket preem and previews of same. Pic opens with charity preem night on Dec. 16, with regular run starting Dec. 17. In ahead, "Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues), okay $22,000 for 12 days.

DeMille (Reade) (1,463; $1.50-$3.50)—"Barabbas" (Col) (9th wk). This session winding today (Wed.) looks like mild $13,000, same as in eighth week. Continues but going on grind policy and lower admissions on Dec. 21.

Embassy (Guild Enterprises) (500; $1.50-$2)—"La Dolce Vita" (Astor) (subrun) (2d wk). Initial week finished yesterday (Tues.) was okay $5,000. Stays, with "Great Chase" (Cont) coming in on Dec. 20.

Palace (RKO) (1,642; $1.25-$2)—"Lover Come Back" (U) and "Come September" (U) (reissues). Open today (Wed.). In ahead, "If Man Answers" (U) (3d wk), okay $15,000 after $16,000 for second.

Forum (Moss) (813; $1.25-$1.80)—"It's Only Money" (Par) (4th wk). Third round ended yesterday (Tues.) was splendid $11,000 after $12,000 for second.

Paramount (AB-PT) (3,665; $1-

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $512,000
(Based on 32 theatres)
Last Year $443,000
(Based on 31 theatres)

K.C. Sags Albeit 'Day' Hep $8,000

Kansas City, Dec. 11.

Pre-Christmas season is taking its toll, with week's biz generally very mild. Glimmers of strength come from "Longest Day" at the Roxy in fifth week, and reissue of "Fancy Pants" at the Paramount. "Escape from Berlin" as a newcomer is light at Saxon.

Reissued "An Affair to Remember" and "Inn of Sixth Happiness" at Plaza are not so bad. Weather went cold over the weekend.

Estimates for This Week

Brookside (Fox Midwest-Nat Gen. Corp) (800; $1-$1.25)—"If Man Answers" (U) (5th wk). Fair $2,000, but holds. Last week, $2,500.

Capri (Durwood) (1,260; 75c-$1.50)—"Manchurian Candidate" (UA) (6th wk). Fairish $3,500. Last week, $4,000.

Empire (Durwood) (1,294; 90c-$2.75)—"Brothers Grimm" (MGM) (18th wk). Light $4,000. Last week, $4,500.

Kimo (Dickenson) (504; $1.25-$1.50)—"Very Private Affair" (MGM) (3d wk). Slow $1,500. Last week, $1,800.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Fancy Pants" (Par) (reissue) and "Forever My Love" (Par). Modest $4,500. Last week, "War Lover" (Col) (2d wk), same.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Affair to Remember" (20th) and "Inn of Sixth Happiness" (20th) (reissues). Lean $4,500, but not so slow for time of year. Last week, "Gigot" (20th) (2d wk) and Granada (1st wk), $5,000.

Roxy (Durwood) (864; 90c-$2.75)—"Longest Day" (20th) (5th wk). Nifty $8,000. Last week bright $8,500.

Saxon (Durwood) (1,600; 75c-$1.50)—"Escape from Berlin" (MGM). Slight $3,000. Last week, "Period of Adjustment" (MGM) (3d wk), $4,000.

Uptown (FMW-NGC) (2,043; $1-$1.25)—"Girls, Girls, Girls" (Par) (3d wk). Satisfactory $4,000. Last week, $5,000.

'JANE' BIG $8,000 IN DULL INDPLS.; 'LOBO' 5G

Indianapolis, Dec. 11.

"What Ever Happened to Baby Jane," now in its second week at the Circle, still is the stoutest boxoffice pic at firstruns here this session. It seems a cinch to hold again. "Legend of Lobo" is only okay at Keith's. "Swordsman of Siena" looms mild on double feature at Loew's. "Brothers Grimm" is steady in 17th round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Baby Jane" (7 Arts-WB) (2d wk). Big $8,000. Last week, $11,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Brothers Grimm" (MGM) (17th wk). Steady $4,500. Last week, ditto.

Keith's (C-D) (1,300; $1-$1.25)—"Legend of Lobo" (BV). Only okay at $5,000. Last week, "Gay Purr-ee" (WB) $4,000.

Loew's (Loew) (2,427; 90-$1.25)—"Swordsman of Siena" (MGM) and "Damon and Pythias" (MGM). Drab $3,500. Last week, "Period of Adjustment" (MGM) (2d wk), $6,000.

Pre-Xmas Doldrums Slough Chi Biz; 'Period' Fine $18,000, 'Money' Smart 15½G in 3d; 'Jane' Hardy 15G, 6th

Chicago, Dec. 11.

Windy City firstrun biz is being sloughed by a severe case of the pre-Yule doldrums. There's small help from the new entries as all first rounders are reissues. Monroe tandem of "Viridiana" and "Wayward Wife" looks neat. "Mr. Hulot's Holiday" shapes pleasing at the Cinema.

Second frame of "White Slave Ship" and "Escape From East Berlin" looks fairly good at the United Artists. "We'll Bury You" is tidy in its Loop second session and same sesh "Yojimbo" is rated frisky at the Surf, also second.

"Period of Adjustment" is posting a strong third lap at the Oriental. "It's Only Money" shapes stout in its State-Lake third. Same stanza of "Girl With Golden Eyes" is sharp at the Town. "What Ever Happened To Baby Jane" is nailing down a lusty sixth Chicago round.

Of the hardticketers, "Mutiny On Bounty" is registering a nifty fourth Todd canto. "Longest Day" is strong in ninth Roosevelt frame, and "Brothers Grimm" is okay in its McVickers 17th session.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Devil's Wanton" (Indie) and "Night Is My Future" (Indie) (reissues). Tame $2,500. Last week, "Mr. Arkadin" (Indie), $2,900.

Chicago (B&K) (3,900; $1.25-$1.80)—"Baby Jane" (7 Arts-WB) (6th wk). Hardy $15,000. Last week, $19,000.

Cinema (Stern) (500; $1.50)—"Mr. Hulot's Holiday" (Indie) (reissue). Fine $3,000. Last week, "Mata Hari" (Indie) and "Red Dust" (Indie) (reissues), $2,600.

Esquire (H&E Balaban) (1,300; $1.25-$1.80)—"Phaedra" (Lopert) (6th wk). Sturdy $7,200. Last week, $8,700.

Loop (Telem't) (606; $1.25-$1.80)—"We'll Bury You" (Col) (2d wk). Tidy $6,000. Last week, $7,000.

McVickers (Cinerama) (1,190; $1.75-$3.50)—"Brothers Grimm" (MGM) (17th wk). Nice $14,500. Last week, $16,000.

Monroe (Jovan) (1,000; 65-90)—"Viridiana" (Indie) and "Wayward Wife" (Indie) (reissues). Neat $4,500. Last week, "Confessions of An Opium Eater" (Indie) and "Payroll" (Indie) (reissues), $4,300.

Oriental (Indie) (3,400; 90-$1.80)—"Period of Adjustment" (MGM) (3d wk). Fine $18,000. Last week, $26,000.

Roosevelt (B&K) (1,400; $1.75-

(Continued on page 10)

'Huns' Mild $7,500 In Buff.; 'Jane' Oke 6½G

Buffalo, Dec. 11.

Little excitement at the boxoffices here this round, as exhibs have to compete with pre-Yule shopping. Even some new entries are shaping up slowly. "The Huns" with "Centurions" is only mild at the Buffalo on opener. Reissue combo of "Fancy Pants" and "Seven Little Foys" is fairish at Paramount on initialer.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Huns" (Indie) and "Centurions" (Indie). Mild $7,500 in 6 days. Last week, "Period of Adjustment" (MGM) (2d wk), $9,000.

Center (AB-PT) (2,500; 90-$1.25)—"What Ever Happened to Baby Jane" (7 Arts-WB) (5th wk-6 days). Okay $6,500. Last week, $7,500.

Century (UATC) (2,700; 90-$1.25)—"Legend of Lobo" (BV). This $6,000. Last week, "Affair to Remember" (20th) and "North to Alaska" (20th) (reissues), in for five days and "Bernadette" (Indie), four days, $5,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Fairish $7,000 or near. Last week, "Reptilicus" (Indie) and "Airborne" (Indie), $8,000.

Cinema (Martina) (450; 90-$1.25)—"If a Man Answers" (U) (6th wk). Okay $1,800 in 5 days. Last week, $1,800.

'El Cid' Good $12,000, Det.; 'Kings' OK $9,500; 'Grimm' Great 16G in 19th

Detroit, Dec 11.

Firstrun biz will dip this week as several houses change films, without helping too much. "El Cid" at Madison, back on popscale, shapes good. "King of Kings" at the Adams is rated okay. Other newcomers only fair or below average, are "White Slave Ship" at Fox, "Reptilicus" at Palms and "Gay Purr-ee" at Grand Circus.

Meanwhile, "Brothers Grimm" stays solid in 19th round at Music Hall. "Mutiny on Bounty" looks nice in third sailing at United Artists. "Longest Day" looms fine in seventh session at Mercury.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp) (5,041; $1.25-$1.49)—"White Slave Ship" (AI) and "Assignment, Outer Space" (AI). Fair $12,000. Last week, "Constantine and Cross" (Indie) and "Bashful Elephant" (AA), $7,500 in second week.

Michigan (United Detroit) (4,038; $1.25-$1.49)—"Manchurian Candidate" (UA) (4th wk). Good $13,000. Last week, $13,000.

Palms (UD) (2,995; $1.25-$1.49)—"Reptilicus" (AI) and "Shootout at Big Sag" (Indie). Slow $6,000. Last week, "Baby Jane" (7 Arts-WB) and "Count of Monte Cristo" (WB) (4th wk), $14,000.

Madison (UD) (1,408; $1.25-$1.49)—"El Cid" (AA) (reissue). Good $12,000. Last week, "Girls, Girls, Girls" (Par) (2d wk), $5,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Gay Purr-ee" (WB) and "Mighty Crusaders" (Indie). Slow $9,000. Last week, "Fancy Pants" (Par) and "That Certain Feeling" (Par) (reissues), $7,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"King of Kings" (MGM) (reissue). Oke $9,500. Last week, "Period of Adjustment" (MGM) (3d wk), $5,000.

United Artists (UA) (1,667; $1.25-$3)—"Mutiny on Bounty" (MGM) (3d wk). Nice $12,500. Last week, $12,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"Brothers Grimm" (MGM) (19th wk). Splendid $16,000. Last week, $15,000.

Mercury (United Motion Theatre Co) (1,400; $1.50-$3)—"Longest Day" (20th) (7th wk). Fine $9,000. Last week, $10,300.

Trans-Lux Krim (Trans-Lux) (900; $1.00-$2)—"No Morals" (Indie) (2d wk). Slow $2,300. Last week, $3,000.

Cinerama (FWC) ... $2)—"Gigot" (20th) (7th wk). Dim $2,000. Last week, $1,800.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (9th wk). Okay $14,000. Last week, $11,000.

Pantages (RKO) (1,512; $1.25-$2.75)—"Chapman Report" (WB) (9th wk). Wan $5,000. Last week, $7,100.

Lido (FWC) (876; $2-$2.40)—"Divorce, Italian Style" (Embassy) (9th wk). Nice $3,500. Last week, $4,300.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"Brothers Grimm" (MGM) (18th wk). Firm $16,000. Last week, $14,200.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (53d wk). Strong $15,000. Last week, $15,300.

'Day' Big $10,000 In Slow Cincy

Cincinnati, Dec 11.

Cincy film biz is not disturbing Xmas shopping this week. Lone five-figure bidder is "Longest Day" in sixth round at the Grand. "Swordsman of Siena" with "Damon and Pythias" looks okay at the Palace. "On the Beach" shapes fairly good on reissue at Keith's.

"Requiem for Heavyweight" rates fair at the Valley. "Gay Purr-ee" is strictly no dice at the flagship Albee. "Brothers Grimm" is slowing up in 10th frame at Capitol. Arty pix are unbelievably slow.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Gay Purr-ee" (WB). Sad $5,000. Last week, "Period of Adjustment" (MGM) (2d wk), $7,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75)—"Brothers Grimm" (MGM) (10th wk). Slow $4,000. Last week, $4,500. "Barabbas" (Col) opens Dec 21, continuous on $1.25-$1.80 sale.

Grand (RKO) (1,400; $1.25-$2.50)—"Longest Day" (20th) (6th wk). Big $10,000 after $10,500 for fifth.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"On the Beach" (UA) (reissue). Okay $6,000. Last week, "War Lover" (Col) (2d wk), $3,500.

Palace (RKO) (2,000; $1-$1.25)—"Swordsman of Siena" (MGM) and "Damon and Pythias" (MGM). Passable $7,000. Last week, "Girls, Girls, Girls" (Par) (3d wk), $6,000.

Twin Drive-In (Cin-T-Co) (600 cars; 90c)—West side only. "Baby Jane" (7 Arts-WB) and "Merrill's Marauders" (WB) (subruns). So-so $3,500. Last week, "Horror Hotel" (Indie) and "Cover Girl Killer" (Indie), $4,500.

Valley (Cin-T-Co) (1,275; $1.25-$1.50)—"Requiem for Heavyweight" (Col). Swell reviews, but only fair $5,000. "Mutiny on Bounty" (MGM) anchors on hard-ticket run Dec 20.

LOS ANGELES

(Continued from page 9)

wed Mothers" (Indie) (reissues). Light $5,000. Last week, $24,000.

Warren's, Hollywood, Baldwin (Metropolitan-FWC-State) (1,737; 856; 1,800; 90-$1.25)—"Girls, Girls, Girls" (Par) (3d wk, Warren's, Holly; 1st wk, Baldwin) and "War Lover" (Col) (M. D.) (War), "Kid Galahad" (UA) (reissue) (Holly), "Kiss Them for Me" (20th) (reissue) (Bald). Pale $7,000.

Warner Beverly (SW) (1,316; $1.49-$1.75)—"Gone With Wind" (MGM) (reissue) (3d wk). Thin $3,000. Last week, 4,300.

Village, El Rey (FWC) (1,535; 856; $1.25-$1.49)—"Music Man" (WB) (4th wk, Village; 1st wk, El Rey). Slim $6,500.

Egyptian (UATC) (1,392; $1.85-$3.50)—"Mutiny on Bounty" (MGM) (4th wk). Fine $26,000. Last week, $27,000.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Period of Adjustment" (MGM) (4th wk). Solid $9,500. Last week, $11,500.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"Billy Budd" (AA) (4th wk). Mild $5,500. Last week, $6,300.

Fine Arts (FWC) (631; $1.49-$2)—"Phaedra" (Lope) (4th wk). Tidy $5,300. Last week, $7,500.

Crest (State) (750; $2)—"Coming Out Party" (Breg) (4th wk). Brisk $2,500. Last week, $3,500.

Iris (FWC) (825; $1.25-$1.49)—"Baby Jane" (7 Arts-WB) (5th wk) and "Miracle Worker" (UA) (reissue) (1st wk). So-so $2,700.

Music Hall (Ros) (720; $2-$2.40)—"Kind of Loving" (Gov) (5th wk) and "Out of Tiger's Mouth" (Indie). Dull $2,600. Last week, $3,200.

Beverly (State) (1,150; $1.49-$2)—"Very Private Affair" (MGM) (5th wk) and "Taste of Honey" (Cont) (reissue). Pallid $2,500. Last week, $3,000.

Four Star (UATC) (868; $1.50-

BROADWAY

(Continued from page 9)

$2)—"Joseph and His Brethren" (Colorama) (2d wk). First holdover week ending tomorrow (Thurs) is heading for sluggish $17,000, after $23,000 for opener. Stays a third with "Password Is Courage" (MGM) opening Dec 21.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Jumbo" (MGM) with annual Christmas stageshow. Initial session ending today (Wed) looks like socko $165,000 or over. Holding through year-end holidays, of course. Second week starts tomorrow (Thurs). Advance reserved-seat sale now nearly 100% sold out until Jan. 2.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (60th wk). Current round winding today (Wed) is heading for big $24,000 for 11 performances after $23,500 for 59th week. Continues, with next pic still in doubt.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (5th wk). This week ending tomorrow (Thurs) looks to hit socko $31,000, which is for 10 shows plus students' matinee. The fourth stanza was $30,000. Stays indefinitely.

Victoria (City Inv) (1,003; $1.25-$2)—"Chapman Report" (WB) (9th wk). The eighth round finished yesterday (Tues) was mild $7,300 or near after $8,300 for seventh week. "The Lion" (20th) opens Dec. 21, daydating with Baronet.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (10th wk). Current round ending tomorrow (Thurs) looks like smash $28,000 or close after $29,000 for ninth frame despite added morning matinee. Stays.

First-Run Artles

New Baronet (Reade) (430; $1.25-$2)—"Candide" (Union) (4th wk). Third week finished Sunday was okay $6,000. Last week, $7,000. "The Lion" (20th) opens Dec 21, daydating with Victoria.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Davis) (5th wk). Fourth stanza finished Sunday (9) was sock $14,400 after $16,000 for third. Holding match.

Beekman (Rugoff Th) (590; $1.50-$2)—"Trial and Error" (MGM) (4th wk). Current week finishing tomorrow (Thurs) looks like okay $6,000 after $6,300 for third. "Electra" (Lope) opens Dec 17.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Seneca) (9th wk). Eighth session finished Sunday (9) was fine $3,600 after $4,200 for seventh week.

Cinema One, Cinema Two (Rugoff Th) (700; 300; $1.50-$2)—"Freud" (U). Opens tonight (Wed) with benefit preem. Regular run starts at both houses tomorrow (Thurs). Last week, "Billy Budd" (AA) (6th wk), fair $13,000 or near for nine days after $12,000 for fifth regular week.

Fifth Ave. Cinema (Rugoff Th) (250; $1.25-$2)—"Loneliness of Long Distance Runner" (Cont) (subrun) (5th wk). Fourth session was sturdy $5,000 after $4,800 for third. "The Law" (Embassy) comes in on Dec. 25.

Normandie (T-L) (592; $1.25-$2)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissues). First week ending tomorrow (Thurs) looks like okay $5,000. In ahead, "Legend of Lobo" (BV) (4th wk), $3,000.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"After Long Absence" (Hakim) (4th wk). This session finishing today (Wed) is heading for good $7,000 after $8,000 for third week. Holding.

Guild (Guild) (450; $1-$1.75)—"Reluctant Saint" (Col) (2d wk). Initial stanza completed Monday (10) was good $10,000.

Murray Hill (Rugoff Th) (565; $1.50-$2)—"North by Northwest" (MGM) (reissue) (2d wk). First week completed yesterday (Tues) was okay $6,000 or close. "Seven Capital Sins" (Embassy) preems Dec. 19.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (13th wk). The 12th stanza finished Sunday (9) was smash $14,500 after $14,000 for 11th week.

Plaza (Lopert) (525; $1.50-$2)—"Phaedra" (Lope) (8th wk). Current session finishing today (Wed) looks like good $6,700 after $7,800 for seventh week. "David and Lisa" (Cont) due in on Dec. 18.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Manchurian Candidate" (UA) (subrun) (4th wk). The third session completed yesterday (Tues) was fancy $5,500 after $7,500 for second. Stays until Christmas and possibly longer.

Sutton (Rugoff Th) (561; $1.50-$2)—"No Exit" (Zenith) (2d wk). Initial round finished yesterday (Tues) was fine $11,500 for six days. In ahead, "Kill or Cure" (MGM) (3d wk-9 days), $6,200. "No Exit" preemed the night of Dec. 5, with regular run opening Thursday (6).

Tower East (Loew) (585; $2-$3.50)—"Long Day's Journey Into Night" (Levine) (10th wk). Ninth stanza completed yesterday (Tues) was solid $7,000 after $10,000 for eighth.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Chapman Report" (WB) (9th wk). Eighth session finished yesterday (Tues) was light $3,700 after $5,000 for seventh week. Stays until "Who's Got the Action" (Par) opens Dec. 24 or the following day.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Two For Seesaw" (UA) (4th wk). Third session completed yesterday (Tues) was nice $6,000 after $7,000 for second. "Taras Bulba" (UA) comes in Dec. 25.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Mishkin) (12th wk). The 11th stanza ended last Thursday (6) was rousing $7,300 after $8,000 for 10th week. Continues.

Mpls. Offish But 'Grimm' Great 11G; 'Budd' Fair $6,500; 'Period' 8G, 3d

Minneapolis, Dec. 11.

Usual pre-Christmas slump is slowing down boxoffice activity in expected fashion here currently. And this adverse seasonal factor explains why exhibs are reluctant to bring in much important, new screen fare. Loop theatres face further grief if a scheduled bus strike, halting public transportation, materializes today (Tues), as indicated.

Only important fresh entries are the praised "Billy Budd," fair at State, and the "Operation Snatch" good at the Park. Among the holdovers continuing to show virility are "Brothers Grimm" at the Cooper in 17th round, and "Longest Day" in eighth week at the Mann.

Estimates for This Week

Avalon (Frank) (800; $1)—"Festival Girls" (Indie) and "Value of Money" (Indie) (reissue). Okay $1,300. Last week, "Immoral West" (Indie) and "Watch Your Stern" (Indie) (reissue), $1,000.

Century (Par) (1,300; $1.25-$1.50)—"Baby Jane" (7 Arts-WB) (5th wk). Healthy $5,000. Last week, $6,000.

Cooper (CF) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (17th wk). Dandy $11,000. Last week, same.

Gopher (Berger) (1,000; $1-$1.25)—"White Slave Ship" (AI). Mild $3,500. Last week, "Girls, Girls, Girls" (Par) (3d wk), $3,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Period of Adjustment" (MGM) (3d wk). Hefty $8,000. Last week, $9,000.

Mann (Mann) (1,000; $1.25-$2.00)—"Longest Day" (20th) (8th wk). Tall $7,000. Last week, $9,000.

Orpheum (Mann) (2,800; $1-$1.25)—"War Lover" (Col) (2d wk). Sad $5,000. Last week, $6,000.

Park (Field) (1,500; $1.50)—"Operation Snatch" (Cont). Good $4,000. Last week, "We'll Bury You" (Col), $2,000 at $1.25 top.

State (Par) (2,300; $1-$1.25)—"Billy Budd" (AA). Fair $6,500. Last week, "If Man Answers" (U) (2d wk), $10,500 at $1.50 top.

Suburban World (Mann) (800; $1.25)—"Waltz of Toreadors" (Cont) (3d wk). Hep $2,000. Last week, $2,500.

World (Mann) (400; $1.25-$1.50)—"Gigot" (20th) (8th wk). Swell $3,000. Last week, $4,000.

PHILADELPHIA

(Continued from page 9)

Last week, "If Man Answers" (U) (3d wk), $6,500.

Randolph (Goldman) (2,200; 95-$1.80)—"Boccaccio '70'" (Embassy) (2d wk). Okay $10,000. Last week, $11,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (4th wk). Hep $14,000. Last week, $19,000.

Stanton (SW) (1,483; 95-$1.80)—"Period of Adjustment" (MGM) (3d wk). Hot $8,500. Last week, $10,000.

Studio (Goldberg) (383; 95-$1.80)—"Morals Squad" (Indie) and "Tonight for Sure" (Indie). Busy $4,500. Last week, "Magic Spectacles" (Indie) and "Twilight Girls" (Indie), $5,000.

Trans-Lux (T-L) (500; 95-$2)—"Phaedra" (Lope) (3d wk). Great $8,000. Last week, same.

World (R&B-Pathe) (499; 95-$1.80)—"La Viaccia" (Indie). Okay $2,800. Last week, "Lovers" (Indie) and "Hiroshima" (Indie) (reissues), $1,400.

'Story' Stout 10G, Denver; 'Day' 8G, 6

Denver, Dec. 11.

Biz is inclined to be sluggish currently with only reissues and some weaker product on newly unveiled bills. "Motari" looks best of these but on moderate side in first at the Centre.

"West Side Story" looms standout, with a fine take in third week of popscale run at Paramount. "Longest Day" shapes good in sixth round at Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Longest Day" (20th) (6th wk). Good $8,000. Last week, $9,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Motari" (Par) (reissue). Skimpy $6,000. Last week, "Gigot" (20th) (2d wk), $9,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (10th wk). Warm $9,000 or over. Last week, $10,000.

Crest (Wolfberg) (750; $1.25)—"Manchurian Candidate" (UA) (m.o.) (3d wk) and "The Apartment" (UA). Trim $3,500. Last week, $4,000.

Denham (Indie) (900; $1.25-$1.45)—"Period of Adjustment" (MGM) (4th wk). Okay $5,000. Last week, $5,500.

Denver (Fox) (2,432; $1.25)—"Trojan Horse" (Fox) and "Mongols" (Fox). Mild $7,500. Last week, "Girls, Girls, Girls" (Par) and "Two and Two Make Six" (Indie) (2d wk), $6,500.

Esquire (Fox) (600; $1.25)—"Lobo" (BV) (m.o.) (3d wk). Okay $2,100. Last week, $3,500.

Orpheum (RKO) (2,600; $1.25)—"Pepe" (Col) and "Who Was That Lady" (Col) (reissues). Sad $5,000. Last week, "Billy Budd" (AA) and "Frightened City" (AA), $5,400.

Paramount (Wolfberg) (2,100; 90-$1.25)—"West Side Story" (UA) (3d wk) (popscale run). Fine $10,000. Last week, $11,000.

Towne (Indie) (600; $1.25-$1.45)—"Damon and Pythias" (MGM). Sad $1,500. Last week, "War Lover" (Col) (4th wk), $2,500.

PITTSBURGH

(Continued from page 8)

—"If Man Answers" (U) (3d wk). Okay $6,000. Last week, $7,000.

Penn (UATC) (3,472; $1-$1.50)—"Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Than $6,000. Last week, "Escape From East Berlin" (MGM) fell off badly to finish with $5,500.

Shadyside (MOTC) (750; $1.25)—"Island" (Indie). Weak $2,000. Last week, "Best of Enemies" (Col) (5th wk-5 days), $1,800.

Squirrel Hill (SW) (834; $1.25)—"Operation Snatch" (Cont). Not quite up to hopes because of conditions but still respectable at $4,000. Last week, "Divorce, Italian Style" (Embassy) (5th wk), $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Legend of Lobo" (BV). Sad $5,000. Last week, "Boccaccio '70'" (Embassy), $6,000.

Warner (SW) (1,516; $1.50-$2.75)—"Brothers Grimm" (MGM) (18th wk). Hardy $5,500. Last week, same.

CHICAGO

(Continued from page 9)

$3.50)—"Longest Day" (20th) (9th wk). Solid $16,000. Last week, $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"It's Only Money" (Par) (3d wk). Slick $15,500. Last week, $20,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Yojimbo" (Seneca) (2d wk). Frisky $4,000. Last week, $4,200.

Todd (Todd) (1,089; $2.20-$3.50)—"Mutiny On Bounty" (MGM) (4th wk). Hefty $17,000. Last week, $23,000.

Town (Teitel) (640; $1.25-$1.80)—"Girl With Golden Eyes" (Union) (3d wk). Trim $3,900. Last week, $4,000.

United Artists (B&K) (1,700; 90-$1.80)—"White Slave Ship" (AI) and "Escape From Berlin" (MGM) (2d wk). Good $10,000. Last week, $13,500.

Woods (Essaness) (1,200; 90-$1.80)—"Manchurian Candidate" (UA) (6th wk). Fine $12,000. Last week, $13,500.

World (Teitel) (606; 90-$1.25)—"Swan Lake" (Indie) (reissue). Slow $2,500. Last week, "Cleo From 5 to 7" (Zenith), $3,000.

LOUISVILLE

(Continued from page 9)

(3d wk). Light $4,000. Second was $5,000.

Mary Anderson (Peoples) (1,100; 75-$1.25)—"Baby Jane" (7 Arts-WB) (5th wk). Good $5,000 after fourth week's $8,000.

Ohio (Settos) (900; 75-$1.25)—"West Side Story" (UA) (4th wk). Nice $5,000 after third week's $6,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Best of Cinerama" (Indie) (4th wk). Fair $4,500. Third week was $5,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Beauty and Beast" (BV) (reissue) and "Legend of Lobo" (BV). Slow $6,500. Last week "Very Private Affair" (MGM) $6,000.

AN EXPLOSION OF EXPANSION

Sexploitation as Traffic Menace

Texas Burg Grabs 'Senseless Sex' Films—Motorists Gawk While Speeding By

Grand Prairie, Tex., Dec. 11.

A crackdown on "senseless sex" films was started here with confiscation at the Twin Drive-In Theatre of some seven "girlie" motion pictures.

City authorities said their war is against the "public showing" of the films which may be viewed by practically every westbound motorist on U. S. Highway 80 which passes in front of the ozoner.

At least two persons, one just last week, have been killed this year because of the screen's distracting effect on motorists, it is claimed by police officers.

The two screens of the ozoner face the traffic-packed highway and was raided by Police Chief Fred Conover, some of his plainclothes officers and City Attorney Jerry Brownlow who had viewed the shows on the east screen for almost four hours before issuing the theatre operator with a warrant seizing the films.

A check with the Hollywood Production Code disclosed that none of the seven confiscated films ever had been submitted to them for clearance.

"We took it upon ourselves to take these films — not knowing whether they had passed censorship anywhere or not," said city manager Cliff Johnson. "We are bent to exhaust all possible means to rid our motion picture screens of this type of trash. We now feel we have a good, strong case," he said.

Johnson said if the city is unable to take action under state laws, there is "one last avenue of approach."

"The city council is willing to pass an ordinance enabling them to jerk entertainment licenses at will. While this type of local law has yet to be tested in higher courts, we may be one of the first to try it."

City attorney Brownlow said the city of Grand Prairie, while confiscating the films themselves, is working "hand-in-hand" with the district attorney's office in Dallas.

Most of the stuff seized involves strip tease or comic acts. One is titled "Cuban Cutie" although the young woman comes out in Arabic garb and does a distinctly Egyptian belly dance.

Owners Back Down

Dallas, Dec. 11.

No more nude or burlesque type films will be shown on the screens of the Twin Drive-In Theatre at Grand Prairie, its owners promised Thurs. (6) after a meeting with Grand Prairie officials and local District Attorney Henry Wade.

But Grand Prairie officials made no promises about possible legal charges surround the confiscation of seven "girlie" shows at the ozoner by Grand Prairie police.

Attorney Walter Coher, representing Chem-Line Corp. owner of the drive-in said following the one and a half hour closed doors session that his clients "agreed to abide with state laws just as we always have."

Grand Prairie Mayor C. P. Waggoner said no decision has been made on whether to file criminal charges. He indicated a decision will be made after the city commission has gone over details of the Thursday session also attended by city manager Cliff Johnson and city attorney Jerry Brownlow.

FREED CHAIRS FETE FOR IRVING BERLIN

Hollywood, Dec. 11.

Arthur Freed has been named chairman of the 11th annual Screen Producers Guild "Milestone Awards" dinner set for March 3 at the Beverly Hilton Hotel in honor of Irving Berlin.

Freed and Berlin have been associated in past via such productions as "Easter Parade" and "Annie Get Your Gun."

Chi Sci-Fi Nigh

Chicago, Dec. 11.

A new Chicago motion picture producing company has started shooting its first pic—a sci-fi film entitled "Terror At Half Day"—and expects to have it ready for distribution next March. The company, Independent Pictures Productions Corp., has slated two more pix in the next 12 months. Producer-director is Bill Rebane, who has previously sold a Twist short to American-International.

"Terror" is skedded as an 80-min, b&w pic, and stars teevee thesp Peter Thompson and Hollywood featured actress June Travis. Claimed cost is $140,000.

Tollvision Issue Important to SAG In New Dickers

Hollywood, Dec. 11.

A key issue at stake when Screen Actors Guild and the motion picture producers begin negotiations on a new contract in January is the question of pay-tv, with Guild seeking the contractual right to reopen the new pact when films are made primarily for pay tv. Normally, the highlight of any negotiations is wages, but SAG has already announced it's skipping any wage hike demands, in an effort to curb "runaway" production.

SAG's present contract with the majors contains a proviso recognizing toll tv as an extension of the theatrical b.o., in addition gives the Guild the right to re-open talks if any theatrical films are sold to a pay tv system, other than for experimental tests.

However, in the new talks the Guild seeks a provision governing film product made mainly for any toll tv system which may crop up during the new pact. SAG wants an entirely separate pact covering pay tv when and if it comes—just as it has a separate one for vidpix.

Membership at their November session okayed a board recommendation about skipping a wage demand, and the entire membership is now voting on this proposal via mail referendum.

In its notice accompanying the ballot, SAG told members the policy decision regarding wages does not involve the vidpix pact, which doesn't expire until June, 1964.

Guild's pension and health and welfare plans and proper cast credits will also be negotiated in its January talks.

KENNETH HARGRAVES TO EMBASSY, LONDON

Kenneth N. Hargraves, British film exec, has been named to head United Kingdom operations for Embassy Pictures, N.Y. Appointment is effective immediately. Exec veep Leonard Lightstone said Hargraves would represent the indie in "all phases of its production and distribution activities throughout the United Kingdom." This means he'll work closely with 20th-Fox officials in London, 20th having recently contracted to handle Embassy product in Britain.

Hargraves, who started in the biz in 1936 with 20th in London, subsequently was a top official with the Rank Organization there, and also served as prez of Rank's American distribution facility. Latterly, he was distrib supervisor for Dino de Laurentiis in Britain, Canada and the U.S.

NAT'L PLOTS 50 NEW SITUATIONS

Los Angeles, Dec. 11.

National General Corp. (National Theatres) has earmarked a total of $30,000,000 for a giant expansion program to include construction of 50 new drive-ins hardtops and within the next three and one-half years. Project, according to prexy Eugene V. Klein, reflects circuit's aggressive faith in the future of the motion picture industry, both in the fields of exhibition and production.

Klein emphasized that the building program will be undertaken "with the approval of the Federal Court." He noted, "Due to a continuing consent decree affecting most theatre circuits, the expansion program will be submitted for appropriate approval."

"Greater proportion" of the new theatres will be drive-ins, ranging from $700,000 to $1,000,000 in cost and averaging in the area of 1,000 cars. Remainder are to be erected in shopping center areas, hitting $800,000 average cost for 800-1,000-seat houses. Company is still seeking property acquisitions for the theatres. Drive-in property, generally 11-15 acres per theatre, will be purchased, while shopping center locales will be in purchase, lease or operation deals. In case of leases, company will go in only on 25 year leases, Klein said.

Company in August, 1961, had revealed 20-theatre expansion at an $18,300,000 cost. Addition to this figure came, according to the prexy, "because we are two years ahead of our program already." He noted "a great resurgence in paid attendance figures, which are up eight per cent in the period following the Sept. 25 close of our fiscal year."

Klein noted "we are completely reversing the trend to dispose of our theatres without replacing them." A year ago, the company had shown disposal of 40 theatres. Since that time, only four have gone. Klein said "the new expansion will net at least 40 additional theatres to the 220-house circuit." He said they now show only "five theatres operating in the red and these will probably go if the trend continues." Exec stressed, however "Theatre operation is the most important part of our business" and asserted, "We have been able to prove very dramatically that we can make money in this operation." As an example, he pointed up fact "We have been able to come up with the best operating earnings in the worst product year the industry has shown; it indicates that we are not squandering our stockholders' funds."

President's personal faith in the future of the company was indicated by revelation he now personally owns more than 200,000 shares of stock. He had owned 23,000 shares when he assumed the presidency in March, 1961. Company, additionally, has shown a steady upward market trend, with present price up 20% over closing price of last year. National General stocks Friday closed at 7⅛, from 6⅛ a year ago.

Klein personally is supervising the company's theatre expansion, assisted by Irving H. Levin, exec veepee and Robert W. Selig, general manager of theatre operations.

'MOCKINGBIRD'S' SET FOR RADIO CITY M.H.

Universal's "To Kill a Mockingbird," filmization of the Harper Lee novel, with Gregory Peck starred, goes into Radio City Music Hall, N.Y., in February. Exact date is contingent on the run of "Days of Wine and Roses" booked to follow the current "Jumbo" at the flagship.

"Mockingbird" will be the seventh U release to play the Hall since "Operation Petticoat" opened there at Xmas of '59.

In November 'Longest Day', 'Grimm' Set Pace; Davis-Crawford Romp No. 3 With 'Manchurian' Following

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market this monthly reprise does not pretend to express total rentals.

With Thanksgiving weekend, Election Day and Veterans' Day holidays included in the month, firstrun film business soared last month. It was one of the strongest Novembers in some years. Some idea of the strength at the boxoffice is gleaned from the fact that the first four strongest pictures grossed nearly $4,000,000 in the key cities covered by VARIETY. New, strong screen fare, of course, contributed to the upbeat.

New champion at the wickets is "Longest Day" (20th), the first month out in circulation to any extent. The war epic, which was launched late in October, had shown such great potential that it wound up first the final week of that month. "Day" grossed over $1,000,000 in the keys covered by VARIETY, and was in No. 1 spot most of the month.

"Brothers Grimm" (MGM), which was first in October, copped second place but was closely pressed by "What Ever Happened To Baby Jane" (7 Arts-WB). "Jane" grossed better than $900,000 in the four weeks out in release, and still was going strongly as the month ended. The Joan Crawford-Bette Davis starrer ran 1-2-3 most of month.

"Manchurian Candidate" (UA) captured fourth money. A new entrant in November, the Frank Sinatra - Laurence Harvey stunter was strong enough to finish first one week. "Gigot" (20th) won fifth position, going as high as third place one stanza. "Requiem For Heavyweight" (Col) wound up sixth. These three pix were newcomers last month.

"West Side Story" (UA), for months on top or close to No. 1 spot, slipped down to seventh, mainly because it has completed its hardticket engagements in principal key cities. Film began first popscale dates the final week in November. "If Man Answers" (U) finished eighth. It was a newie last month. "Chapman Report" (WB) wound up ninth.

"Period of Adjustment" (MGM), a newcomer, copped 10th place although out in release only two weeks. It was fourth the final week last month. "Phaedra" (Lopert) captured 11th position, the first month out in circulation to any extent. "Divorce, Italian Style" (Embassy) rounds out the Top 12 for November.

"War Lover" (Col), a newcomer; "Boccaccio '70" (Embassy), which was fifth in October; "Lobo" (BV), a new entrant; and "Almost Angels" (BV), third last month, were the runnerup pix.

Several new entrants, just getting around as the month closed, show high potential. List is topped by "Mutiny on Bounty" (MGM), which wound up third the first week out on distrib to any extent. It obviously will be heard from plenty once it is released in additional keys on hardticket. "Girls, Girls, Girls" (Par), another new entrant, showed enough the final November week to take sixth place.

"Two For Seesaw" (UA) was rated great on its first two important playdates in N.Y. Another newcomer, "It's Only Money" (Par), hit a wow total on its preem date in Chi and was smash in N.Y. "Period of Adjustment" only out two weeks, likely will show up well in future weeks judging from fourth-place rating the final session in November.

"Long Day's Journey Into Night" (Levine) shows considerable potential based on its first two playdates. It is solid in Toronto and great in N.Y. on extended-run.

"Waltz of Toreadors" (Cont), which was ninth in October, checked in with several additional fine showings at arty theatres. "Pigeon That Took Rome" (Par), sixth in October, just missed runnerup rating last month. It managed to wind up ninth one week.

"Very Private Affair" (MGM), which finished 10th in October, won 12th spot the single week it was out on distrib to any extent. "No Man Is Island" (U), eighth in October, took 11th place one week last month.

Glow in November

1. "Longest Day" (20th).
2. "Brothers Grimm" (MGM).
3. "Baby Jane" (7 Arts-WB).
4. "Manchurian Cand." (UA).
5. "Gigot" (20th).
6. "Requiem H'weight" (Col).
7. "West Side Story" (UA).
8. "If Man Answers" (U).
9. "Chapman Report" (WB).
10. "Period Adjust." (MGM).
11. "Phaedra" (Lopert).
12. "Divorce" (Embassy).

M. P. Investors

Continued from page 3

duction stimulant, which function has been indubitably negligible.

Statement of MPI net assets showed a decline for the eight months ended Nov 30, down from $383,841 to $337,870. Despite same, however share value has edged up and is now equivalent to $7.75 per. General decline of the market was given some blame for the offish statement, but acknowledged as the major factor was the n.s.g. performance of "Deadly Companions."

Originally released last year by now - defunct Pathe - America (merged into Astor Films), pic had a $150,000 investment from MPI, the return on which is still shy some $90,000 as recognized in the latest rithmetic. MPI, meanwhile has acquired the feature retitled "Trigger Happy" for indie release in January with a Florida-shot racecar yarn, "Checkered Flag," in which the fund has sunk $30,000.

Besides film investment, the fund's stock portfolio is spread among 10 companies, including the major pic producers. Aggregate price is $365,136, and market evaluation (as of Nov 30) was put at $250,637. Largest holding is the 2,000 shares in Warner Bros.

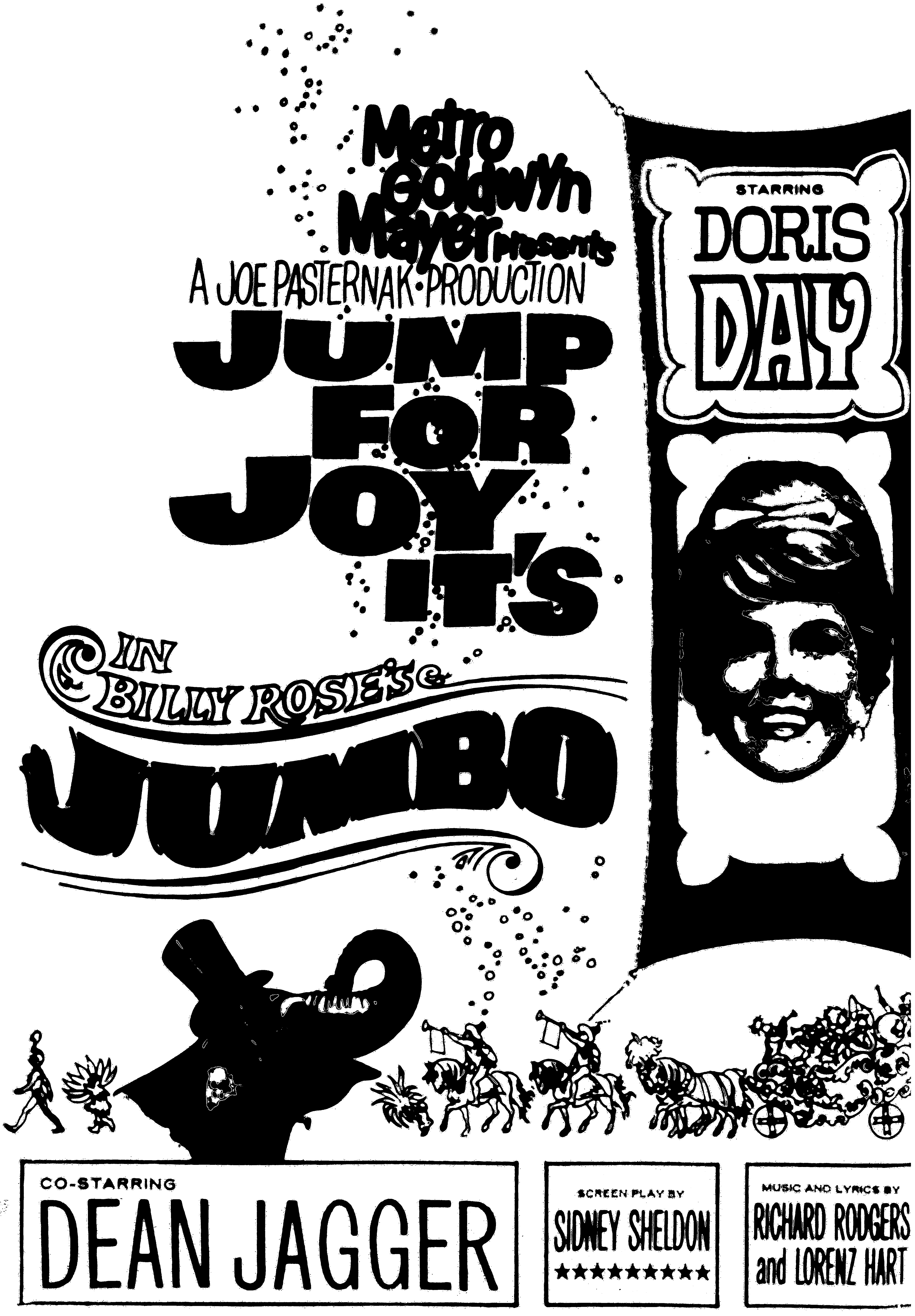
Connie Stevens

Continued from page 3

"Hawaiian Eye," in which she had been a regular. It's understood her demand was for part in that series be expanded plus assignments in features and also a chance to do outside pix. Upon failure to report for assignment in "Eye," she was suspended and has not worked since, until Sydney chore.

The Vannerson-Gastel combo is in a spot, for in buying talent for the nitery it has been using U.S. names only and cannot easily ship a sub on quick notice if Miss Stevens cannot continue. The hearing today in Sydney is an appeal against the injunction obtained by Warners.

Other acts, meanwhile, set by Gastel-Vannerson for Chevron-Hilton are Edgar Bergen for two weeks starting Jan. 14, Mary Kaye Trio for two beginning Jan. 28 and Betty Garrett-Larry Parks for one month teeing Feb. 18.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MUSIC AND LYRICS BY
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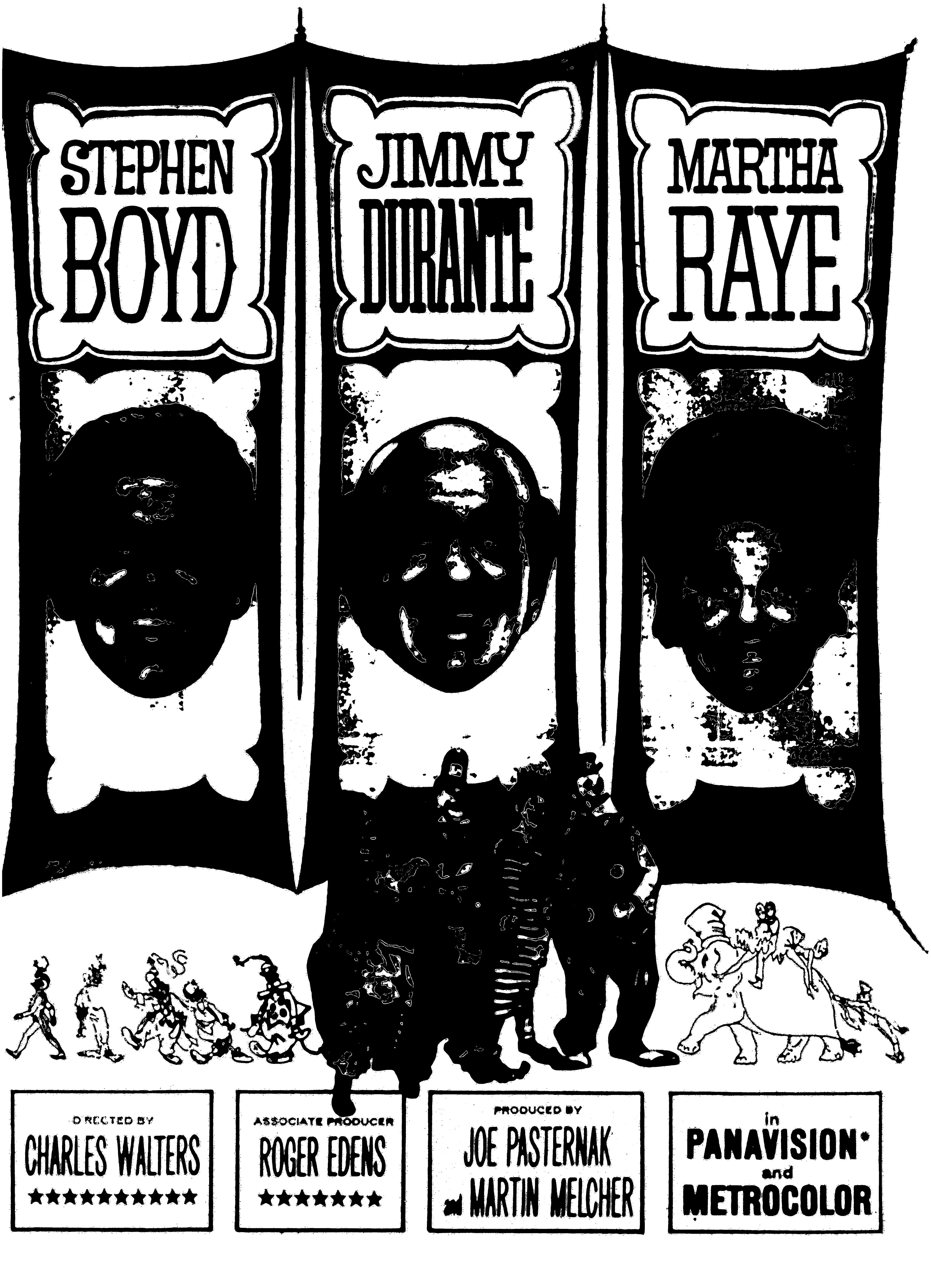
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MARTHA RAYE
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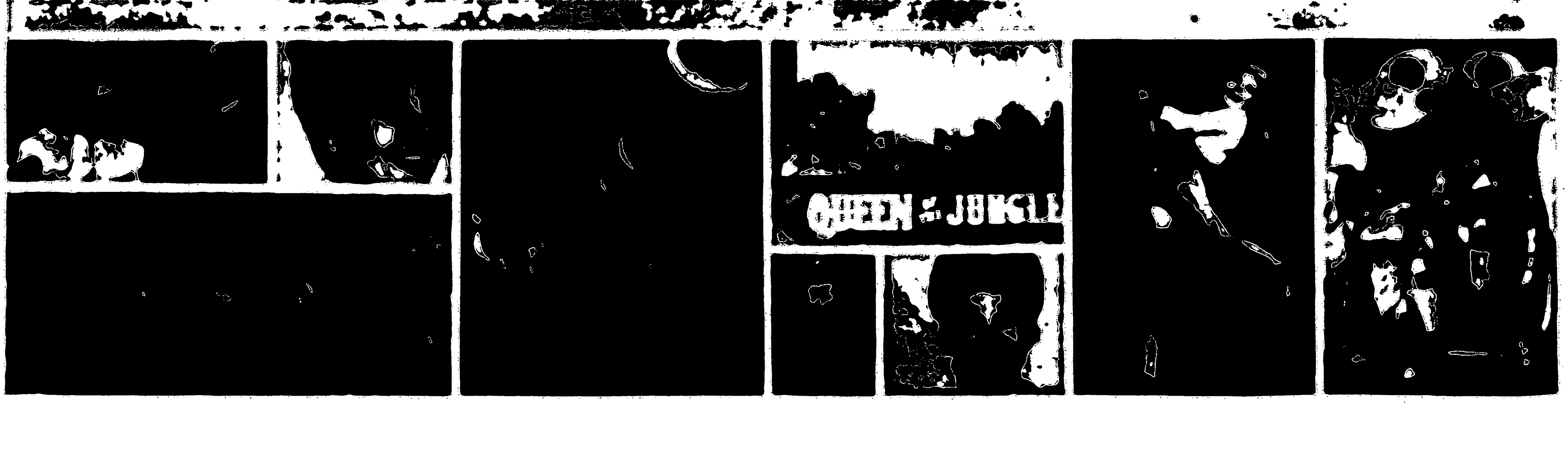

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'Mutiny' Paces London, 'West' 23½G, 'Longest Day' Capacity 21½G, 7th, 'Sodom & Gomorrah' Promising 15G

London, Dec. 11.

The star newcomer in the West End boxoffice charts is "Mutiny on the Bounty" at the Royalty which has hit a capacity $13,300 in its first and second rounds. The opus has been doing consistent turnaways and the advance which was topped by a $160,000 guarantee from the ticket brokers is building week by week.

Apart from "Bounty" only a couple of the new blockbusters have been able to buck the pre-Christmas b.o. decline and the bad weather. "How the West Was Won" topped $23,500 in its fifth Casino week and "The Longest Day" was over $21,500 in its seventh frame at the Leicester Square Theatre. Both have consistently done capacity biz at every evening performance since opening.

Another promising newcomer is "Sodom & Gomorrah" which was headed for a solid $15,000 or near, in its first round at the Odeon, Marble Arch after a smash $9,000 in its opening three days. "Kid Galahad" was heading for a steady $12,000 in its first London Pavilion stanza.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (40th wk). Healthy $12,100.

Carlton (20th) (1,128; 70-$1.75)—"Gigot" (20th) (2d wk). Poor $2,500. Opening frame was no better. "Five Weeks in a Balloon" (20th) opened Dec. 6.

Casino (Indie) (1,155; $1.20-$2.15)—"How the West Was Won" (Cohn-MG) (5th wk). Tall $23,500.

Coliseum (MG) (1,795; $1.05-$2.80)—"Tarzan Goes to India" (MG) (3d wk). "Wonders of Aladdin" (MG) (3d wk). Fair $4,500. Around $4,800 previous week.

Columbia (Col) (740; $1.05-$2.50)—"The L-Shaped Room" (BLC) (3d wk). Likely $9,800. Fine $12,000 previous week.

Dominion (CMA) (1,712; $1.05-$2.20)—"Porgy & Bess" (BLC) (9th wk). Hefty $16,200.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80)—"The Longest Day" (20th) (7th wk). Smash $21,500.

London Pavilion (UA) (1,217; 70-$1.75)—"Kid Galahad" (UA) (1st wk). Brisk $12,000 or close. "Phaedra" (UA) set to follow Dec. 21.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (58th wk). Okay $4,800, better than previous week.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Barabbas" (BLC) (20th wk). Steady $4,700.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"The Manchurian Candidate" (UA) (4th wk). Heading for fine $12,000, same as previous week. "Lawrence of Arabia" (BLC) opened with royal charity gala yesterday.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Sodom & Gomorrah" (Rank) (1st wk). Stout $15,000 likely after solid $9,000 in opening three days. "Cape Fear" (Rank) skedded to bow Jan. 10.

Plaza (Par) (1,980; $1.05-$2.20)—"A Prize of Arms" (BLC) (1st wk). Steady $9,000 or close. "Hatari" (Par) due Dec. 13.

Rialto (20th) (529; 70-$1.20)—"It Happened In Athens" (20th) (1st wk). "Fury at Furnace Creek" (20th) (1st wk). Average $5,300.

Ritz (MG) (430; 70-$1.05)—"Lolita" (MG) (m.o.) (3d wk). Neat $4,300.

Royalty (MG) (830; $1.05-$2.30)—"Mutiny on the Bounty" (MG) (3d wk). Great $13,300, same as opening week.

Studio One (Indie) (556; 50-$1.30)—"In Search of the Castaways" (Disney) (3d wk). Heading for solid $6,400. Up on previous week, when pic was daydating at the Plaza.

Warner (WB) (1,785; 70-$1.75)—"We Joined the Navy" (WP) (1st wk). Pleasing $11,000.

Xerox Prez on Rank Bd.

London, Dec. 11.

Joseph C. Wilson, prexy of the Xerox Corporation of America, is joining the board of the Rank Organization according to Rank chairman, John Davis.

Xerox and Rank are partners in the British company Rank-Xerox Ltd., which was set up in 1956.

Fellini, Visconti Set For Italo 'The Bible'

Rome, Dec. 11.

Federico Fellini has been signed to direct the "Deluge" and "Noah's Ark" sequences in Dino DeLaurentiis' "The Bible." No starting date has been set. Fellini is currently editing his latest feature, "8½" (Cineriz), which goes into release early next year.

Announcement came on heels of another naming Luchino Visconti as director of another sequence of the $15,000,000 first part of "The Bible." Visconti is slated to start work on pic, which Christopher Fry is currently scripting, in April. No stars are set.

Spain Pegs Aid To Quality Level; Adds a 'Jackpot'

Madrid, Dec. 11.

A new film classification category was established last week by ministerial edict to supplement in practical fashion the encouragement voiced on repeated occasions by film authorities to lift the quality standards in Spanish film production.

Going beyond the five subsidy ratings now on the books (1A, 1B, 2A, 2B, 3), the minister has created a jackpot classification, "Film of unusual cinematographic interest" for long and short features, bestowing upon the fortunate producer a 50% return on expected budget up to a maximum of $83,000.

The new golden formula boosts subsidy aid by 1,000,000 pesetas. To qualify, pix must first receive a 1A rating from the classification board, which can either designate "unusual interest" on its own or do so upon producer's petition.

Emphasis of government ruling is on quality. On the basis of the new classification board's attitude, quality will be the determining factor in rewarding producers with the new rating. First film to benefit is "Dulcinea," starring Millie Perkins and produced by ASPA Films-Vicenti Escriva in coproduction with Germany and Italy.

Coproductions are also eligible for the new subsidy ceiling if Spanish participation either equals or betters investment of copartners.

JAPANESE PIX STILL BANNED BY S. KOREA

Tokyo, Dec. 4.

Gestures in recent months on diplomatic levels to establish normal relations between Japan and South Korea have apparently not sifted down to the motion picture industry. The cold situation is an outgrowth of Japan's former occupation of Korea.

Hopes among picture people that the tension had eased were dampened when the South Korea Motion Picture Producers Assn. recently renewed its successful campaign which bans Japanese films from that country as "detrimental to the growth of sound national culture." The ban also includes pictures made in tandem with Japanese producers and films with Japanese story themes.

The renewed campaign was touched off by the possibility that the ROK Information Ministry had approved the import of "Teahouse of the August Moon" (MGM), which deals with Okinawans, has many Japanese players and which was made with logistical support of Daiei, one of Japan's major studios. The local Metro office said that the picture was sold to the Century Trading Co., a South Korean distributor and exhibitor, and that prints had been ordered. All sales of American films in South Korea are flat deals.

From Munich
John Kafka
dwells on the Bavarians' penchant for drama in his story
Next to Beer, Munich Loves Theatre
* * *
one of the many informative features in the upcoming
57th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles

BFPA Angered By BOT Dallying On Coprod. Treaties

London, Dec. 11.

British film makers are beginning to lose their patience with the Board of Trade's delay in dealing with their views in favor of formulating coproduction treaties with France, Italy and West Germany. The British Film Producers' Association is to make formal representations about the delays and the Federation of British Film Makers is known to be ready to be identified with this effort.

It is nearly a year since the BFPA sent its complete memorandum on the subject to the BOT expecting some reaction in a matter of a month or two. Its council members were apparently hopping mad when just a few days ago it was announced that the BOT was meeting representatives of the film making unions to get their views. This, the BFPA heirarchy feels, should have been done "several months ago."

Both the producers' organizations are concerned that delays might jeopardize the kind of considerations which could be secured.

R&C's Packaged PR Setup O'Seas

London, Dec. 4.

In town last week on the last leg of a European swing visiting Continental clients, Henry Rogers (& Cowan) stated he is setting up a separate foreign corporation to give European producers, directors and actors global p.r. representation on a packaged unit basis, as well as individually.

The new corporation will remain unnamed until Rogers, now back on the Coast, has conferred with his Beverly Hills attorneys. It will be headed by Nadia Marculescu as managing director. Headquartered in Paris, she has been associated with the Arthur P. Jacobs Co. for the past seven years, and moved over to R & C as a result of the recent merger.

Margaret Gardner, R & C's Paris rep, will continue with the new company. Alan Tucker will represent it in London, and Chris Hofer in Rome. Reps in Madrid, Berlin and possibly Munich are planned.

Italian Censor Ban On 'Woman In the World'

Rome, Dec. 4.

"Woman in the World" ("La Donna nel Mondo"), and Italian pic directed by Gualtiero Jacopetti for Cineriz has been banned by the Italian censor, whose commission likewise nixed pic after appeal. Move is the first in some time by Italo censors who have been more lenient in recent months.

Drastic decision is motivated by the claim that many sequences showed "aspects and evaluations of life not conforming to common ethic sentiments," adding that its treatment of the subject was not justified by esthetic or documentary reasons. "The crude representation of these elements," the censorship opinion concludes, "merely constitutes a manifestation of obscenity."

International Sound Track

London

"The Jolson Story," being re-issued by Columbia, teeing off with a prelease engagement at the Kensington Odeon, and going into general release on the third circuit next week . . . Pathe Pictorial unit, headed by director Eric Fullilove and chief cameraman Bill Jordan, arrived last week in Cairo and will spend several weeks in Egypt filming in Karnak and Luxor, and other famous spots. When complete, the material will be released at intervals in five editions of Pathe Pictorial . . . Richard Johnson, now filming in Robert Wise's Metro-British production of "The Haunting," is to set up his own production company next year, with Peter Wood and John Whiting. Their first project will be to film "The Devils," which Wood directed at the Aldwych from Whiting's adaptation, with Johnson starred . . . "Le Beau Serge," the first film to be made by Claude Chabrol, is to be released in the U.K. through Gala films . . . As a tieup with the special student matinees at the Royalty, Metro is distributing a brochure on "Mutiny on the Bounty" to education authorities throughout the country . . . Bernard Herrmann's score for Charles H. Schneer's "Jason and the Golden Fleece" will feature woodwind and brass instruments only, and there will be no strings. The score is to be recorded by the Royal Philharmonic Orchestra at Shepperton studios later this month.

Paris

Director Jean Delannoy prepping an updated pic version of Benjamin Constant's "Adolphe," a tale of a young man's love for an older woman. Delannoy would like either Ingrid Bergman and Anthony Perkins to repeat as the couple, or locals Danielle Darrieux and Jacques Perrin. Delannoy points out he updated the Tristan and Isolde tale in "L'Eternel Retour" during the last war, long before "Les Liaisons Dangereuses" and "Phaedra" . . . Fan mag Cinemonde devoting five pages to the late James Dean on what would have been his 31st birthday. Reissues of his "East of Eden" (WB) and "Rebel Without a Cause" (WB) have done good biz . . . Arthur Cohn is a Swiss-based pic packager and producer who ranges far in projects. He has a piece of the French documentary grosser "The Sky Above—The Mud Below," interest in a Yugoslav studio at Zagreb, and a 50% production tie with the German pic "Robber Chief Serenade," produced by Bavaria and Carl Szokoll, which opens in 78 houses in West Germany this Christmas. Cohn will also personally produce "The Raven and the White Horse" in Yugoslavia next year and has set up a package for "It Always Rains in Rome."

Jean-Luc Godard beginning his new pic "The Riflemen," about a mythical country and a legendary war . . . Mel Ferrer reportedly prepping an updated pic version of the Ibsen play "Hedda Gabler" with Romy Schneider and Oscar Werner, with Ferrer directing. Meanwhile Ingrid Bergman does the original play on the boards here . . . Alain Robbe-Grillet, novelist who wrote the screenplay of "Last Year in Marienbad," now editing his first pic as writer-director "L'Immortelle" which he made in Turkey. He says he had complete freedom and is wondering how the public will react. He states he has broken away from the usual attitude towards film as an anecdote or story. It is vaguely about a French school teacher who loves and leaves a mysterious blonde in Turkey. He sees her again and in her car a dog causes an accident and her death. He later dies the same way of another dog and car. But it seems it is more subtle than all that.

Marina Vlady has been replaced by Anna Karina for critic-turned-filmmaker Jacques Rivette's second pic "La Religieuse" (The Nun). Another critic who's now making films, Francois Truffaut, coproduces. Rivette will also do a legit version of the 18th century play of Diderot, on which the pic is based, also starring Miss Karina . . . Walt Disney's "Snow White and the Seven Dwarfs" being redubbed for its re-release this Christmas by local distrib, Athos Films, to give the songs livelier backing and arrangements . . . The special homage being paid to veteran Yank director Howard Hawks at the French Film Museum, La Cinematheque Francaise, had a laugh when "O. Henry's Full House" (20th) was shown as part of it. It seems Hawks did one of the five sketches, based on the O. Henry story "The Ransom of Red Chief," but it was cut for French release. So the local copy showed up and Hawks buffs had no Hawks . . . It might be just cafe talk, but filmmaker Roger Vadim, who introed and dedicated sex kitten Brigitte Bardot in "And God Created Woman," and has another present hit here with her via "Warrior's Rest," has decided to form a public subscription company to allow noted filmmakers to make the pix they want without concessions which, he feels, is almost impossible today due to strict censorship, commercial considerations, etc. His idea is to get 150,000 people interested enough to invest $600 apiece. Films would be made in 16m and shown in film clubs, at the local film museum and privately so as to escape censors and other considerations. Among those who he would invite to make pix under these conditions are writer Francoise Sagan, who could also direct if she wanted to, himself, Orson Welles, Alexandre Astruc, Elia Kazan and others. All this is in the idea stage and may stay there or even take off for a pic in this fad-conscious town.

Rome

No details on the pending 20th-Haggiag deal—clauses still being studied, but grapevine has it that the Dear-UA link will remain intact, with another company being set up by Robert Haggiag to handle tie with 20th . . . Key Fox personnel will also stay as well as most of key-city exchanges . . . Mergers contemplated in certain services only . . . 20th Rome homeoffice will probably be sold eventually to profit from its very favorable real estate location . . . Foreign press club will award its best-of-year kudos at New Years Eve dinner-dance, international jury has already narrowed down year's (all-Italo) feature contenders to 14, but choice is predictably a difficult one . . . five finalists are Titanus productions.

Dino DeLaurentiis' "The Bible" gets into production sooner than expected: Luchino Visconti, director of "Rocco and His Brothers" and "The Leopard," has been signed to direct some early episodes in Part One (budgeted at $15,000,000) of "The Bible" from script by Christopher Fry slated to start in April, 1963 . . . Visconti's chores will principally concern the Joseph and his Brethren sequences and a few others in mammoth project . . . other directors are being sought for remaining parts of pic.

MIFED, the Milan Trade Fair, has already set dates for its 1963 fall edition—the eighth in a series—for Oct. 14-24 . . . event usually starts earlier but shortage of hotel space in Milan caused the postponement . . . Arco Films has started an episode of its "Rogopag" vignette pic in Paris; Jean Luc Godard directs, with Alexandra Stewart and Jean Marc Bory starred . . . Irving Allen here to chat with Gina Lollobrigida anent his "The Long Ships" . . . she's currently in "The Mad Sea" (Vides) at Cinecitta . . . "Ships" stars Richard Widmark and is slated for February start . . . Giorgio Conti left his Italian unit pub-ad chores on "Pink Panther" (Jurow-Mirisch).

Joseph Fryd handling foreign sales chores for "Mondo Nudo" (Naked World), pic directed by Francesco DeFeo and released locally by Metro . . . Titanus claims that "any resemblance between 'The Shortest Day' and any other great war picture is strictly impossible" . . . pic, under way here with 80 continental names featured, is a satire directed by Sergio Corbucci . . . "Chapman Report" given a "for women only" English-language premiere in Rome's Majestic Theatre . . . Monica Vitti may do "Three Rooms in Manhattan" in New York for director J. P. Melville . . . her recent "Eclipse" opens in Gotham end of December.

GET READY FOR THE KING OF ADVENTURES!

20th Century-Fox presents

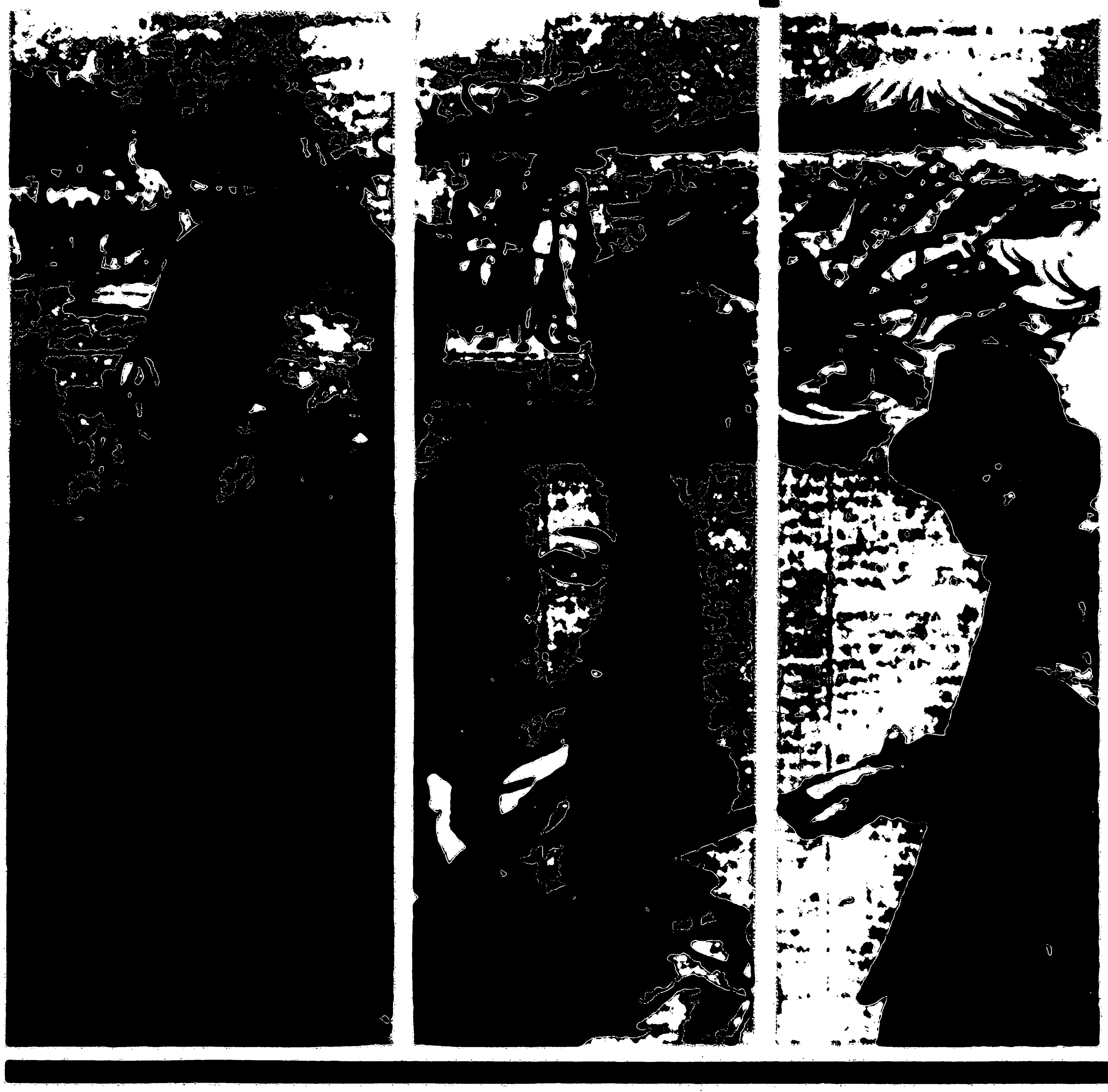
WILLIAM HOLDEN

TREVOR HOWARD

CAPUCINE

in a Samuel G. Engel production

THE LION



co-starring PAMELA FRANKLIN

directed by Jack Cardiff

screenplay by Irene Kamp and Louis Kamp

based on the novel by JOSEPH KESSEL

CINEMASCOPE

COLOR by DE LUXE

Selected Pre-Release Engagements For CHRISTMAS! Yours For FEBRUARY HOLIDAYS!

Count Dale Wasserman Among Writers Doing Corporation Bit

It's inevitable that as fewer and fewer pix are made, and their individual financial importance thus increases, that writers—the guys who furnish the raw material for hits (or flops)—take their turn in the driver's seat of film production, according to scripter-playwright Dale Wasserman.

Wasserman, one of the most successful of the writers to emerge from the "Golden Age" of tv some 10 years ago to Hollywood, has followed the lead of other graduates of the same school—Abby Mann, JP Miller, etc.—to form his own company with which to initiate production. Wasserman's company, New Dimensions, is now packaging a screen adaptation of D. H. Lawrence's novella, "The Princess," the script of which is being done by Wasserman, though he has no hankering for screen credit as producer.

Maybe a Trend To Part-Subtitles

Darryl F. Zanuck's American version of "The Longest Day," wherein the French speak French and the Germans speak German, all suitably subtitled in English, may be starting a trend towards a new screen realism in U. S. product. Director John Frankenheimer now describes that he will shoot his Japanese-located "Flowers of Hiroshima," one of the first projects of Max Youngstein's Entertainment Corp. of America, with a portion of the dialog in Japanese, to be translated by subtitles.

Although fairly common in Europe, such bilingual pix have been rare in the States. With the exception of westerns involving Indians, and adventures pix involving African natives, wherein the strange language is always translated by on-screen translators, Hollywood pix heretofore have ignored the language barrier by having everyone understand everyone else, no matter what might be the bizarre circumstances.

B'way Hard Tix

Continued from page 3

hardticket if the "right" pic could be obtained.

This arty theatre circuit points out that its new Cinema One and Cinema Two grossed more than $55,000 each of the first two weeks with "Boccaccio '70." Two houses have a combined seat capacity of 1,000. Also, it's pointed out that the new Tower East has been on reserved-seat at nights ever since it opened with "Long Day's Journey Into Night."

Lineup of hardticket pictures and theatres follows:

"Longest Day" at Warner; "Brothers Grimm" at the Cinerama; "West Side Story" at the Rivoli; "Barabbas" at the DeMille; "Mutiny on Bounty" at the State; and the forthcoming "Lawrence" at the Criterion.

The Palace also has played hardticket films as has the Criterion previously. Several Broadway first-runs have been getting $2.50 for their late reserved seats on grind while virtually all of the houses have a $2 top at night. This $2 price is virtually the same as that which hardticket pix get for many locations during the week.

It looks to be all part of a trend, and one that might be accentuated if additionally strong product comes along.

"What do you expect Broadway managers to do," one exhib explained, "when so many firstrun houses nowdays open supposedly firstrun, and then have to compete with some six to 10 other theatres on Prexm Showcase or other area bookings."

GOBBLED UP BY PARK

Honolulu, Dec. 11.

Shuttered Kahului Theatre on Maui island is being demolished to provide extra parking space for the Kahului Shopping Centre.

Landmark theatre was operated for many years by Maui Amusement Co.

CHAS. BRACKETT'S Q.T. SETTLEMENT WITH FOX

Hollywood, Dec. 11.

Charles Brackett, "fired" by Darryl F. Zanuck when he took over 20th-Fox, has settled on undisclosed terms his dispute with company after series of negotiations with Richard Zanuck, studio head, and withdrawn his $166,236 breach of contract suit.

Producer, who joined 20th in 1950 after long tenure at Paramount, stated in suit filed last Oct. 29 that his contract which still had until July 2, 1963 to go, was terminated by Zanuck last Sept. 18. Brackett charged wrongful discharge from the two and one-half year pact signed Jan. 31, 1961. Damages of $166,236 asked in suit topped his weekly salary of $2,300 and $200 weekly expenses to July 2, 1963, date of pact's expiration.

Ernest Lehman's Writing Contract for 20th's 'Music'

Hollywood, Dec. 11.

Twentieth-Fox production chief Richard Zanuck has pacted Ernest Lehman to write the screen adaptation of Rodgers & Hammerstein's "The Sound of Music." Signing of Lehman, who performed the same tasks on the Oscar-winning "West Side Story," is the first important talent deal revealed since Darryl F. Zanuck took over the presidency of the company last summer.

Lehman plans to start work on the script in January, with filming scheduled to begin on location in the Alps next summer. Interiors will be shot at the 20th studios here.

Nightmares

Continued from page 3

"Exodus" banned by the Arab League.

Elizabeth Taylor is banned officially, though nobody can quite figure out why. Frank Sinatra performed in Israel and therefore is taboo in most of the Arab countries. So are films of the late Jeff Chandler who once appeared in a picture about Israel. Arab resentment seems to stem largely from performers' unwillingness to come to Cairo or Beirut, or Baghdad for personal appearances whereas they do go to Israel. Still, Marilyn Monroe is banned presumably because she turned Jewish, as are Danny Kaye and Edward G. Robinson. There exists a Boycott Office of the Arab League which keeps a jealous eye on any American performer who makes any pro-Israel statements.

Yet, not all the Arab nations agree. "The Hustler," for instance, played Egypt, but couldn't get into the much more liberally-inclined Lebanon because of Paul Newman. "El Cid" didn't battle the Arabs on Cairo screens, but had no problems in Beirut and some of the other Arab nations. Still, the censors cut it in such fashion that in the final, crucial battles the Arabs didn't lose.

Occasionally, the Arab nations are agreed. "Ten Commandments" didn't make it in most places because it actually depicts the historical birth of Israel, a thesis which the Arabs dislike. "Ben-Hur" also didn't make it on account of the favorable portrayal of a Jew at the races.

Politics play a strange part in Arab censorship. For instance, "Judgment at Nuremberg" was banned in Egypt for rather obscure reasons, then was released and was banned again a few weeks later.

Sometimes, censorship is logical. The Iranians automatically shut out any picture showing the killing of a king or prominent figure. "Quo Vadis" didn't play Teheran for a long time because of the portrayal of Nero and a film dealing with the battle of Marathon 2,000 years ago also was stopped. Additional pictures, in which Arabs appear in what the Arab League deems to be a false or ridiculous light, are banned. "The Robe" had trouble at the start because it was considered to be of a missionary character.

Shirley MacLaine

Continued from page 3

no employment contract can be extended beyond seven years.

Actress contends that starting date of "First Wife," for which she has been given a Jan. 2, 1963 notice, extends beyond the time limits of her contract. She has also been advised by her legal rep that until there is adjudication by the courts she is not obligated to render any further services under terms of the pact.

Controversy is "strictly a legal question," according to Everett B. Clary, of law firm of O'Melveny & Myers, repping Wallis. "We'll just have to argue this to the court and see who's right about it," he said.

Miss MacLaine's complaint stated that on March 28, 1956, she and the producer entered into an amendment agreement under which Wallis and Hazen were given the option to use actress in "one extra motion picture" during any of the option period of the '54 agreement. On Feb. 24, 1960, third option period under the original contract, complaint further stated, an agreement was negotiated in which the extra film would be cancelled and replaced by another film to start "during a one-year period beginning at the termination of the fourth period under the 1954 agreement."

Actress contends in complaint that the 1960 agreement was a revision of the 1954 agreement and allegedly "was entered into by the defendants with the purpose and intention of evading the provisions of Section 2855 of the California Labor Code by enabling them to obtain the plaintiff's services at a time which might occur more than seven years from the commencement of plaintiff's services under the 1954 agreement."

Actress adds in complaint "The 1960 agreement, as amended, is wholly void, unenforceable and of no force or effect" and she "is not obligated to render any service thereunder for the defendants."

Original contract, it was disclosed yesterday as filed with the complaint, showed that Miss MacLaine was to receive $6,000 for each picture during first year, $7,500 per pic during second period, $10,000 per film third period; $15,000 per pic, fourth period; $20,000 per pic, fifth period. Each period called for two pix.

Exact termination date of the 1954 contract was difficult to determine, according to Neuman, actress' attorney. He said there were many amendments which changed the time element.

Janus

Continued from page 3

"a suspense comedy among the Cockneys."

Janus, which usually releases no more than five or six pix in any one year, has already planned nine pix to go out in 1963. One of the most important on the list is the new Bergman pic, "Winter Light," which will have simultaneous world preems in New York, Stockholm, Berlin and Rome in early February.

In addition, the list includes two more Swedish pix, "Chance," a story of juvenile delinquency, and "The Mistress," directed by Vilgot Sjoman "under the supervision of Ingmar Bergman." Also, Satyajit Ray's "Two Daughters," based on stories by Tagore; "Il Posto," first film by young Italo director Ermanno Olmi, which won the critics' prize at the 1961 Venice fest; "The Playboy of The Western World," based on the Synge play, which opens Dec. 24 at the 55th Street Playhouse in New York; plus two British comedies, "Crooks Anonymous," starring Wilfrid Hyde White, and "Maid for Murder," starring Anna Karina.

There's a chance, says Harvey, that Janus will add between two and four more pix to the list before the new year is out.

Meanwhile, he reports, Janus is continuing to consolidate its operations, having just opened its own film shipping room in New York, taking over those duties formerly farmed out to Bonded. Janus, which is already doing its own film selling, expects to be doing its own film shipping by June, he says. It should mean savings of about 25%.

Amusement Stock Quotations

Week Ended Tues. (11)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11½	ABC Vending	134	14⅝	13¾	14	— ⅝
45¾	22¾	Am Br-P'r Th	382	26¾	24	24⅛	— ⅛
20⅝	10	Ampex	1325	18⅝	16⅝	16¾	—1⅜
65⅝	31½	CBS	367	45¾	42⅞	44	+1⅜
32⅞	8⅞	Chris Craft	177	14	12½	12¾	— ⅛
31	14	Col Pix	362	24⅞	23⅛	24⅞	+ ¾
51¾	34½	Decca	40	45	44½	45	+ ½
60⅝	21	Disney	70	20⅝	20⅛	20⅝	—1
115⅞	85	Eastman Kdk.	267	108⅝	107¼	108½	+1¼
6¾	4¼	EMI	270	6	5½	5⅞	— ⅜
14⅝	8⅞	Glen Alden	105	11⅛	10⅞	10⅛	— ⅛
47½	17⅞	Loew's Thea.	131	23½	21½	21½	—2
78⅞	38	MCA Inc.	274	50¼	48¾	48¾	+1¼
18⅛	10⅞	Metromedia	68	16⅝	15	15	— ⅞
38⅝	26⅛	MGM	464	35⅞	32¾	33⅞	— ⅛
9¾	5¼	Nat. G. Corp.	804	8⅝	7⅞	7½	— ⅝
25½	19	Outlet	†1760	21	21	21	
36½	31	Paramount	92	37¾	35⅛	35¼	—1¾
271	81½	Polaroid	2304	142	133¼	138½	+5⅝
65⅞	30⅞	RCA	1211	60	56⅛	57½	—1
12⅝	6½	Republic	63	7½	7	7	— ½
17	12½	Rep., pfd.	6	14½	14¼	14⅞	— ⅛
40¾	18⅝	Stanley War.	156	22⅛	20⅞	20⅞	—1
33¼	27¼	Storer	18	31½	30⅞	31¼	— ⅛
39⅞	15⅞	20th-Fox	423	21½	18⅞	19⅞	+1
35⅞	22¾	United Artis's	87	27⅞	27⅛	27⅞	
30¾	10½	Warner Bros.	400	14¾	13⅞	14⅞	+ ⅜
73⅞	42⅞	Zenith	730	56⅞	52½	53⅞	—1⅞

*American Stock Exchange**

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅞	2½	Allied Artists	45	3⅞	3¼	3½	— ⅛
9	3⅞	Ball'nt G&C	10	3½	3⅞	3⅞	— ¼
21⅞	10¼	Cap. Cit. Bdc.	53	17¾	17⅝	17¾	— ⅞
30⅞	8½	Cinerama Inc.	842	13¾	13⅞	14⅞	—1⅛
12	6½	Desilu Prods.	37	8¼	7⅞	7⅞	— ⅜
9⅞	4½	Filmways	13	5½	5¾	5¾	— ⅛
14⅛	6	MPO Vid.	34	6	5½	5⅞	
18	8⅞	Movielab	8	9⅞	9½	9⅛	+ ⅛
2¾	⅞	Nat'l Telefilm	35	13/16	¾	¾	—1/16
5⅛	2	Reeves Bdcst.	43	2⅞	2¼	2¼	⅛
7½	2⅞	Reeves Snd.	464	4⅛	3⅞	3⅞	+ ⅛
22¾	13	Screen Gems	30	18⅛	17	17	— ½
36⅞	6⅞	Technicolor	205	9⅞	8⅞	9	— ⅞
16⅞	4¼	Telepromt'r	24	6¾	6¼	6⅞	— ½
3	1⅛	Tele Indus.	20	2⅛	2⅛	2⅛	— ¼
18¾	10⅞	Trans-Lux	24	13½	12⅞	12⅞	— ¾

* Week Ended Mon. (10)
† Actual Volume

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3⅛	4	
Ameco Corp.	1⅞	2	— ⅛
Commonwealth Theatres of Puerto Rico	6½	7⅞	+1⅛
Four Star Television	11¼	12¼	+ ⅛
Gen Aniline & FA	225	230	—10
General Drive-in	9	9⅞	+ ⅛
Magna Pictures	1½	1⅞	
Medallion Pictures	4⅞	5⅛	— ⅛
Premier Albums	7⅞	8	+ ⅛
Seven Arts Productions	8¼	9⅞	— ⅜
Transcontinental Television	10	10¾	— ½
U. A. Theatres	5⅛	6⅞	
Universal Pictures	57	60⅞	..
Walter Reade-Sterling Inc.	2¾	2¾	— ⅛
Wometco Enterprises	19	20⅝	..
Wrather Corp.	4⅞	4¾	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

CULTURECAST DREW 96; BIG LOSS IN DES MOINES

Des Moines, Dec. 11.

The campaign for culture came a cropper here Nov. 29 when only 96 persons, plus 23 ushers, theatre personnel and the press showed up at the 1,120-seat KRNT Theatre for the closed-circuit telecast promoting the proposed National Cultural Center for Washington.

With the 96 customers paying $5 a ticket and transmission and other expenses amounting to approximately $1,200, the event here was a financial fiasco. The Junior Chamber of Commerce was the local sponsor.

MONEY WRITER WALLACE

Bis New Polynesian Love Guide Set for Filming

Producers Edward L. Alperson and Stanley Meyer have reportedly paid $200,000 for the screen rights to Irving Wallace's upcoming novel, "The Three Sirens," dealing with a group of Americans learning about love and marriage in Polynesia. Book will be published by Simon & Schuster next fall.

Alperson and Meyer, who will form a new company to produce the picture, gave the author a profit participation deal in the pic and a piece of their license (reporting Scout), in addition to the cash. Wallace is the author of "The Chapman Report" and "The Prize," the latter owned by Metro.

Col's London Pow Under Rothman

London, Dec. 11.

New Columbia product and sales plans were taken up by British and Continental managers of the company along with indie producers yesterday and today in the first such convention called by Mo Rothman since he became exec v.p. of Col International. The two-day session followed the premiere in London of "Lawrence of Arabia."

In from New York along with Rothman were Leo Jaffe, Col's exec v.p., and Jonas Rosenfield Jr., ad-pub v.p. Also sitting in were Mike J. Frankovich, 1st v.p. London-based; Marion Jordan, Continental manager; E. J. Bryson, distribution head here; Francis Cantor and Alexander Stein, Continental sales supervisors, and Jack Wiener, Continental publicity chief.

Participating producers, aligned with Col, included Sam Spiegel, James Carreras, Charles Schneer, Irving Allen, Irwin Allen, Robert Parrish, Dino De Laurentiis, Bryand Forbes and James Woolf.

Big John Hamilton, San Antonio restaurant operator and erstwhile motion picture actor, has returned from location at Nogales, Ariz., where he had a part in John Wayne's "McLintock" (UA), which is being filmed there.

Universal proudly presents the dramatic story of the man who first dared explore the most intimate recesses of man's unconscious mind!
JOHN HUSTON'S PRODUCTION OF
FREUD
MONTGOMERY CLIFT
SUSANNAH YORK · LARRY PARKS
SUSAN KOHNER · EILEEN HERLIE
FERNAND LEDOUX · DAVID McCALLUM and ROSALIE CRUTCHLEY · DAVID KOSSOFF
JOSEPH FURST · ALEXANDER MANGO · LEONARD SACHS
ERIC PORTMAN
Screenplay by CHARLES KAUFMAN and WOLFGANG REINHARDT · Story by CHARLES KAUFMAN
Directed by JOHN HUSTON · Produced by WOLFGANG REINHARDT · A UNIVERSAL PICTURE
WORLD PREMIERE ENGAGEMENTS
NEW YORK
CINEMA I
CINEMA II
World Premiere Wed., Dec. 12th—8:30 P.M.
Continuous Performances Start Thursday at 12 Noon
LOS ANGELES
Music Hall
BEVERLY HILLS, CALIFORNIA
Friday Evening, December 14th
ANNA FREUD LIBRARY FUND

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 2
This Date, Last Year 7

"BLACK ZOO"
(Herman Cohen Prods.)
[illegible]
(Started Nov. 9)

AMERICAN INT'L
Starts, This Year 4
This Date, Last Year 7

"BIKINI"
[illegible]
(Started Nov. 27)

COLUMBIA
Starts, This Year 16
This Date, Last Year 25

"THE CANDY WEB"
[illegible]

WALT DISNEY
Starts, This Year 4
This Date, Last Year 5

METRO
Starts, This Year 21
This Date, Last Year 20

[illegible]
(Started Nov. 19)

PARAMOUNT
Starts, This Year 12
This Date, Last Year 10

"THE NUTTY PROFESSOR"
(Jerry Lewis Prods.)
Prod.—Ernest D. Glucksman
Dir.—Jerry Lewis
Jerry Lewis, Stella Stevens, Del Moore
(Started Oct. 9)

"ALL THE WAY HOME"
[illegible]

"SAMANTHA"
[illegible]

20th CENTURY-FOX
Starts, This Year 3
This Date, Last Year 20

UNITED ARTISTS
Starts, This Year 20
This Date, Last Year 32

"IT'S A MAD, MAD, MAD, MAD WORLD"
(Stanley Kramer Prods.)
[illegible]
(Started April 26)

"TOYS IN THE ATTIC"
[illegible]

"IRMA LA DOUCE"
[illegible]

Powers, Jack Kruschen, Chill Wills, Jerry Van Dyke, Edward Buchanan, Bruce Cabot, Perry Lopez, Michael Lyle, Strother Martin, Gordon Jones, Robert Lowery
(Started Oct. 29)

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
Prod.-Dir.—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr.
(Started Nov. 5)

"MURIEL"
(Argos Films-Alpha, Paris; Dear Films, Rome)
(Shooting in France)
Prod.—Anatole Dauman
Dir.—Alain Resnais
Delphine Seyrig, Jean-Pierre Kerien, Jean-Baptiste Thierree
(Started Oct. 23)

"THE LILIES OF THE FIELD"
(Rainbow Prods.)
(Shooting in Tucson)
Prod.-Dir.—Ralph Nelson
Sidney Poitier, Lilia Skala, Stanley Adams, Dan Frazer, Lisa Mann, Pamela Branch, Francesca Jarvis, Isa Crino
(Started Nov. 27)

"HERE'S LAS VEGAS"
[illegible]
(Shooting in Las Vegas)
[illegible]

"PINK PANTHER"
[illegible]
Dir.—Blake Edwards
[illegible]
(Started Nov. 19)

"CEREMONY"
(Laurence Harvey Prods.)
(Shooting in Spain)
Prod.-Dir.—Laurence Harvey
[illegible]
(Started Dec. 5)

UNIVERSAL
Starts, This Year 13
This Date, Last Year 10

"THE LIST OF ADRIAN MESSENGER"
[illegible]
(Started Sept. 4)

"THE THRILL OF IT ALL"
[illegible]
(Started Oct. 15)

"CHARADE"
(Stanley Donen Prods.)
(Shooting in Paris)
Prod.-Dir.—Stanley Donen
Cary Grant, Audrey Hepburn, Walter Matthau, James Coburn, George Kennedy, Ned Glass, Dominique Minot
(Started Oct. 29)

WARNER BROS.
Starts, This Year 14
This Date, Last Year 12

"AMERICA, AMERICA"
[illegible]

"RAMPAGE"
[illegible]

"THE CASTILIAN"
[illegible]
(Started June 30)

"WALL OF NOISE"
[illegible]
(Started Dec. 3)

INDEPENDENT
Starts, This Year 10
This Date, Last Year 20

"55 DAYS AT PEKING"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Leo Genn, Robert Helpmann, Kurt Kasznar, Paul Lukas, Jerome Thor
(Started July 2)

"THE BALCONY"
[illegible]
(Started Dec. 3)

BRITAIN

ANGLO-AMALG
Starts, This Year 17
This Date, Last Year 9

"BILLY LIAR"
(Vic Films Prods.)
Prod.—Joseph Janni
Dir.—John Schlesinger
Tom Courtenay, Wilfred Pickles, Mona Washbourne, Topsy Jane
(Started Oct. 12 on location in Bradford. Then into Shepperton studios Nov. 2)

"HORSE ON WHEELS"
[illegible]

ASSO. BRIT.-PATHE
Starts, This Year 6
This Date, Last Year 8

"TAMAHINE"
[illegible]
(Started Aug. 7 at Assoc. Brit. studios, Elstree)

BRITISH LION
Starts, This Year 11
This Date, Last Year 10

"TWO LEFT FEET"
(Roy Baker Prods.)
[illegible]
(Started Oct. 8 on location. Then into Shepperton studios Oct. 22)

"THE LEATHER BOYS"
[illegible]
(Started Sept. 24 on location at Bognor Regis. Then into Merton Park studios. Then on location in London and Edinburgh)

COLUMBIA
Starts, This Year 4
This Year, Last Year 9

"THE VICTORS"
(Open Road Prods.)
Prod.-Dir.—Carl Foreman
Vincent Edwards, George Hamilton, George Peppard, Romy Schneider, Elke Sommer, Eli Wallach, Michael Callan, Jim Mitchum, Peter Fonda, Senta Berger, Albert Finney, Melina Mercouri, Jeanne Moreau
(Started Aug. 7 at Shepperton studios)

DISNEY
Starts, This Year 2
This Year, Last Year 2

"THE THREE LIVES OF THOMASINA"
[illegible]
(Started Aug. 8)

METRO
Starts, This Year 8
This Date, Last Year 6

"THE HAUNTING"
(M-G-M British Prod.)
Prod.-Dir.—Robert Wise
Claire Bloom, Julie Harris, Richard Johnson, Russ Tamblyn, Fay Compton
(Started Oct. 8 on location in Stratford-on-Avon)

RANK
Starts, This Year 8
This Year, Last Year 9

"EVERYTHING I HAVE"
[illegible]
(Started Sept. 26 at Pinewood studios)

"THE SHOUT"
[illegible]
(Started Oct. 22 on location. Then into Pinewood studios)

UNITED ARTISTS
Starts, This Year 7
This Date, Last Year 3

"CALL ME BWANA"
[illegible]
Prods.—Albert R. Broccoli & Harry Saltzman
Dir.—Gordon Douglas
Bob Hope, Anita Ekberg, Edie Adams
Started Sept. 24 at Pinewood studios

Curtis Roberts, currently prepping legiter, "The Camel Bell," for Arlene Dahl, acquired film, legit and tv rights to Ward Moorhouse' novel, "King Will Be Tyrants."

[R]EADY-FOR-STATES A READY REPORT

Suddenly, there's broad industry attention on possible American application of the British Eady Plan—the scheme for subsidizing, and thereby hypoing, film production. Plan is under study at the moment by both major exhib groups (TOA and Allied States), plus the Council of Motion Picture Organizations.

Splurge of interest apparently was stimulated by the recent "educational" mission of Ellis Pinkney, head of the British exhibitor body. He first discussed the plan at the TOA convention in Miami Beach, then repeated before the annual COMPO meeting in New York.

Par-Col Divorce

Continued from page 7

lot better before rushing off to the altar, for divorce is expensive and time-consuming. One of the parties must start all over to reassemble a branch crew, [illegible] quarters, etc.

There is no real [illegible] to overseas distrib savings. Barring such mergers, he says, "You just have to whittle away and whittle away the superfluous costs wherever you find them." And this is becoming increasingly difficult in many areas where tough unions not only demand and get regular automatic pay increases for personnel, no matter how actual biz is, but also prevent the layoffs of unnecessary personnel. This has been a problem, for example, in Mexico.

Even if two companies come up with foolproof plans for merging in an overseas territory, there's always a chance that the host government will object, because of the resulting "unemployment." This has happened in a couple of the smaller European countries.

Meanwhile, in many territories, especially the "newly emerging" ones (Pakistan and Indonesia, for two), there is mounting pressure on the American majors to send their biz through local distribs. Most of the majors via the Motion Picture Export Assn. are strongly resisting such pressures, but two companies—Universal, as a result of a comparatively recent policy switch, and United Artists, which went that way in its formation—already go through local distribs in about half of their overseas markets. Universal maintains only one [illegible] facility. UA has two.

Allied's Surge

Continued from page 7

standouts. At [illegible] [illegible] accented conciliation [illegible] the film companies, but [illegible] to remain "constitutional [illegible]."

As far as is known, [illegible] Jack Armstrong [illegible] head, is of like persuasion [illegible] [illegible] [illegible] Fine and Marcus [illegible] positions formerly [illegible] ter heading up [illegible] committee.

That "constructive" [illegible] help division was [illegible] stress on [illegible] speakers [illegible] and consumer [illegible] re-distribution had [illegible] for expression [illegible] years, and even then [illegible] of denunciation was [illegible] ing. Resentment is still there [illegible] so also is calmer [illegible].

Present leadership [illegible] organizational growth and because financial upbeat, even to [illegible] that individual theatre membership now surpasses that of rival Theatre Owners of America. Pride is articulated over effectiveness at the local level, at branch manager confrontation, and where legislative issues often engage attention. Claimed is that Allied is better geared to such regional service. This is depicted as the basic payoff function, at least where smaller exhibs are concerned, and to which the organization is as much dedicated as getting "equitable" treatment from distribs.

As for those thorny trade practices of perpetual irritation, even an invigorated Allied may be powerless to achieve much more in terms of broad significance, which touches on the common predicament of exhibition.

Lloyd 'Stunned' By Roach Suit

Tokyo, Dec. 11.

Harold Lloyd said he was stunned when Hal E. Roach, who had produced some of his earlier pictures, slapped him with a $1,000,000 breach of contract suit.

Obviously referring to Lloyd's "re-edited collection into the current "World of Comedy," Roach claimed producer credit and charged that his films are being exhibited in a manner "utterly destroying the artistic merit."

Lloyd, who answered through his attorney, said, "I was going to call Hal and ask what it was all about, but I was advised not to. They are going to have to look through all the old contracts. I own all the pictures and kept the copyrights up. Besides, only 18 of the 94 minutes were produced by him," added Lloyd, who is touring the Far East to promote the picture for Columbia.

"No, I don't think he has a case," Lloyd continued. "But if he had said something about being disappointed I would have been only too happy to try to cooperate.

"This kind of picture usually doesn't have credits, but I would have given him any kind of credit he wanted. I'd even have given him credit for the parts he had nothing to do with."

Boundaries of Power; Legion 'C' Strict Dorm But Ignored Cross-River

St. Paul, Dec. 11.

In this city with its large Catholic population, exhibitors have entered into an agreement not to book any film with a Roman Catholic Legion of Decency "C" (condemned) classification. As a result, very few foreign pictures, other than British, get playdates.

It's an entirely different story in the adjoining cross-river Twin City, Minneapolis. Many Minneapolis theatres ignore the Legion of Decency classifications entirely and practically all of the important foreign screen fare is shown. Moreover, two Minneapolis neighborhood houses devote themselves exclusively to bare "skin" pictures.

All of which means that St. Paulites just the same have available sex pictures kept from them here. It means only traveling a few miles further for these desiring the naughty films, the Twins being built up together and being practically a single city.

TOO CLOSE TO 'GRIMM'?

Appeals Ponders Word Similarity Of 'Fairy Tales'

Los Angeles, Dec. 11.

District Court of Appeals has taken under submission an appeal by Monte Lee Productions from a Superior Court preliminary injunction which banned Lee's use of the words "Wonderful World" in ads for his feature release, "Grimm's Fairy Tales." Judge Gordon L. Files on Dec. 6 found in favor of Metro, which sought a restraining order to protect title of its George Pal production, "Wonderful World of the Brothers Grimm."

Judge Files' ruling was asserted to be basically premature because there was no legal basis for such an injunction, it was argued by Norman G. Rudman, Lee's attorney. Metro at time of the injunction had not yet completed its own production, he told the court.

Prince Charles

Continued from page 1

through most of the 24 hours of each day.

Theatre, which seats 430, will specialize in intimate revue, and Fielding is reported to be negotiating for another transAtlantic production to follow "Clap Hands."

Among his plans, Fielding is hoping to launch late night shows, Sunday afternoon concerts, Sunday evening films and possibly weekday lunchtime concerts as well.

Van Heflin offered star role in Italo-Soviet coproduction, "Italiano Brava Gente," to be produced in Russia next year by Galatea Films.

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Complexity of Today's Literary Pacts

Wasserman Doing Play and Scenario From Book — Lawyers Used More Words Literally Than Dramatist

This may be a sign of the times. Writer Dale Wasserman reports that his contract with Kirk Douglas' Joel Productions to do both the legit dramatization and screenplay of the novel, "One Flew Over The Cuckoo's Nest," is 11 pages longer that the script for the legit play.

Reason for the heft of the contract, he says, is that it involves two separate dramatizations, involves the acquisition of the book and contains a number of special clauses pertaining to arrangements between himself as adapter and the author of the book as original owner.

"If you think I've read the contract, you're out of your mind," he says.

Wasserman, who recently formed his own company, is currently packaging a screen adaptation of D. H. Lawrence's novella, "The Princess," for which he'll do the script.

Directors and stars are in the same position—that is, nowhere—unless they have a good script, says Wasserman. Thus today, as at no previous time in Hollywood's history, has a successful writer been in such an advantageous position, and he's a fool if he doesn't take advantage of it. Wasserman, however, is no particular iconoclast, and envisions his "Princess" with important stars and not on a shoestring budget. He'll seek major backing. He hopes to get the pic in production next year.

If so, he's going to have a busy schedule. His legit adaptation of the novel of "One Flew Over The Cuckoo's Nest," starring Kirk Douglas, is tentatively set to go into rehearsal next June, with the plan to do the film version of the play (which he has to write early next year) at the time the show is playing in New York. Douglas will also do the screen version, with Sidney Lumet reportedly pacted to direct both versions. In addition, he has another play slated for New York next season, "Man of La Mancha," adapted from his own teleplay, "I, Don Quixote," which Philip Rose will produce.

Also, he is exec producer and writer of two potential 20th-Fox tv series, "Cross Roads" [illegible], a half-hour series for which he has already scripted the pilot and one episode as well as "The Conquerors," an hour show on which he has done the pilot.

The writer has no qualms about a possible legit flop of "Cuckoo," which might thus spoil its pix chances. The film is definitely committed for production "no matter what," he says. In the case of this property, he reports that it was "initiated" simultaneously by him and Douglas (for whom he earlier wrote "The Vikings," sharing credits with Calder Willingham).

For Immediate Release

VARIETY is in receipt of a handout by mail from San Francisco, which speaks for itself as follows:

"An organization called the League of Silent Movie Eaters was rushed into being recently, prompted by the arrival of the San Francisco International Film Festival.

The purpose of the League is to eradicate the consumption of noisy food in all movie-theatres, except drive-ins, and reeducate the population to the use of silent food.

"We must move with all speed and thoroughness," said president Richard Starr Dunn, a San Francisco realtor, at the first meeting. "Many foreign delegations attending the Festival will have their first contact with our nation's movie audiences. We must at all costs endeavor to protect these visitors from crunch rattle chomp disturbance."

"The League has tested a variety of foods on a device informally known as an Indicator. This device rates the noise level of food in two categories. The 'preliminary' category covers [illegible], rattle, scrunch and other sounds involved at the time of unwrapping or reaching for food. The 'masticatory' category provides measurements of chomp, crackle, crunch, chew and pop quotients."

His Document on Soldier Dell Makes Jim Bishop A Hero to Madrid Echelon

Madrid, Dec. 11.

Author-columnist Jim Bishop is persona grata but big in Spain, judging from the plush red carpet government ministers and authorities rolled out for him during his recent visit. Bishop's popularity originates in a documentary film project he masterminded on Spain's gigantic modern monument, The Valley of the Fallen, dedicated to the Civil War dead.

Idea germed during the Spain leg of a European trek the Bishops took last summer. After Samuel Bronston agreed to produce, Bishop returned to his Jersey seaside chalet and penned the script dealing essentially with the simple story of a young priest holding Mass for the first time in the huge, cavern-like Basilica that forms part of the monument and is built deep inside a Guadarrama Mountain crest.

Upon his return for filming of "The Valley of the Fallen," Bishop became hot copy for the Spanish press. As a send-off before his return to the States, he was guest of honor at the new International Press Club of Information Frame [illegible]. Bronston and his executive staff, foreign and local press, Spanish film industry leaders, film stars and government film officialdom turned out for the powwow.

"The Valley of the Fallen," directed by Andrew Marton and photographed by Jack Hildyard with a blue-ribbon Bronston filming unit, will run about a half-hour. It will be released through the Bronston distribution network with all proceeds going to the underground monastery adjacent to the vast Basilica.

'Divorce' Makes It Big

While "Divorce, Italian Style" (Embassy) has been registering big trade across the country, its greatest showing has been made at the N.Y. Paris, an arty house. Now in its 12th week there, this film in the first three weeks topped any pic to play the theatre in those sessions.

Even in its 12th stanza ended last Sunday (9), "Divorce" held above the $10,000 mark, considered a solid figure even for opening round at the Paris.

Toronto Showman Now Its Mayor

Donald Summerville a Sweep Victor—Montreal Switch of World's Fair as Factor

Toronto, Dec. 11.

Donald Summerville, 45, owner of a chain of Toronto film houses, is mayor-elect of Toronto after a landslide of 117,000 votes to defeat Mayor Nathan Phillips, 70, who had some 82,000. Former was aided by William Summerville, eastern division manager of Famous Players Canadian Corp.

Sunday screenings were approved in six Toronto suburbs and, for the first time, a Negro was elected a councillor in Etobicoke, site of Trans-Canada Telemeter's "experiment" in Toronto.

Mayor-elect Summerville "promises sound, efficient administration, lower taxes, more parks and parking," but chief battle was over the World's Fair, now lost to Montreal, and marking the centenary of a confederated Canada, with Summerville contending that Mayor Phillips "sabotaged" the World's Fair by opposing an agreement whereby Toronto and the province of Ontario would have to put up some $20,000,000 if the Fair were held in Toronto.

Goldschmidt Speeding 'Four Truths' Episodic Pic For Christmas Showings

Las Palmas, Dec. 11.

Gilbert de Goldschmidt, representing Unifrance at the International Congress of New Film Talent in Las Palmas, Canary Islands, and playing a dual role as producer of one of the French entries, "The Girl With the Golden Eyes," was right at home in the tropical island quest for new film values.

Goldschmidt is currently rushing final stages of post-production on "The Four Truths" to clear a final print through censors in time to have this four-part pic ready for release in 40 French cities for Christmas. The French-Spanish-Italian coproduction opens in Paris on Dec. 12.

Based on selected fables of La Fontaine, the segments are directed by Rene Clair and Herve Bromberger of France, Luis Berlanga of Spain and Italy's Alessandro Blasetti.

Featuring modern dress for La Fontaine's "Hare and the Tortoise," "The Crow and the Fox," "The Two Doves," and "Death and the Woodcutter," the "Four Truths" marks the first appearance of Leslie Caron in a French film, and the first time Monica Vitti appears with a director other than her husband, Antonioni. Others spread through the cast include Rossano Brazzi, Hardy Kruger, Sylva Koscina and Charles Aznavour.

Goldschmidt is also currently coproducing with Franco-London Films, "The Rat of America," which Jean Gabriel Albicocco is now filming in Chile and Paraguay with Marie Laforet and Charles Aznavour. The co-producer hopes to enter "The Rat" at the Cannes Festival next year.

TURKISH REACTION TO ELIA KAZAN'S FILM

Istanbul, Dec. 4.

Elia Kazan, who was expected back for stage Istanbul takes on "America, America," decided to complete film in Athens because technical facilities there are more satisfactory. Film tells story of Kazan's Greek uncle who migrated to U.S. from his native Turkish village via Istanbul at the turn of the century.

Film critic Semih Tugrul in an article in Istanbul daily "[illegible]" dismissed certain Turkish press attacks on Kazan as unjust, unfounded, chauvinist and foolish. The "attacks" had been based on rumors that film shows Turks of old nationalistic era under "bad light," forgetting this is natural since Greeks at the time had been under Turkish domination for close to four centuries and were still fighting for independence.

Tugrul, who also quotes praise for Kazan and his work from review in VARIETY (Nov. 4) on published script of "America, America," adds that besides Turkish episodes in the Kazan pic are only incidental to the main plot which deals with general spirit of hope in emigrations to America around 1900.

[illegible] Productions Inc. has been chartered to produce and deal in motion picture films and television films, with offices in New York. Capital stock consists of 200 shares, no par value. [illegible] & [illegible], 1697 Broadway, were filing attorneys at Albany.

PAKISTANI SCRIPTER HERE FOR STATE DEPT.

Hollywood, Dec. 11.

Bashir the Camel Driver might well be Pakistan's newest screen idol. So says Ibrahim Jalees, Pakistani screenwriter and journalist, whose column on the Bashir-Lyndon Johnson affair spurred the loquacious Camel Driver's U. S. visit.

Here for two days on the tail end of a State Dept.-sponsored two months U. S. tour, Jalees says he is prepping a film to be based on the life of a camel driver—and the typecasting possibilities were obvious.

Bashir, Jalees reports, is still living in his humble peasant's hut though his pickup truck donated by Johnson has put him in the Pakistani "upper classes." According to Jalees, Bashir has hired a man to drive the truck (used to deliver the Daily Jang, Jalees' paper) and rides beside him acting in a "supervisorial capacity."

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TV'S 'SUDDEN DEATH' POSER

Dow Jones & Nielsen

The generally accepted conclusion that ratings invite dollars and that as the Nielsens go, so goes Dow Jones, was amply demonstrated last week. On the same day—Friday—that the new multi-city (30-market) Nielsen Report came out, showing CBS with a commanding lead and winning three out of every five half-hour prime time segments, the N.Y. Stock Exchange listed a new high for the year (at 46¼) for the corporate Columbia Broadcasting System. Simultaneously an investment advisory service report out of Wall St. projected 1962 CBS share earnings at $2.30 as against $2.56 last year and was tabbing it one of the brighter potentials for '63.

But even more remarkable was the CBS performance on the National Nielsens for the two-week period ending Nov. 25 and which "hit the street" yesterday (Tues.), in which the network won nine out of the Top 10 and 17 of the Top 20 for an alltime peak payoff. On average audience rating for the period the score reads: CBS 21.3; NBC 16.3 and ABC 14.5. CBS swept every night of the week, scoring 36 half-hour wins; NBC 11 and ABC four, and overall Columbia emerged 37% ahead over the other two webs combined. "Beverly Hillbillies" was firmly entrenched in No. 1 spot with a 36.7, with Red Skelton moving into the No. 2 spot. Veteran students of the Nielsens pocketpiece say the two-week report is without precedent.

The multi-city Nielsens, for the week ending Dec. 2, gave CBS 30 half-hour wins (out of a total of 60) and an average audience rating of 19.4, compared to 16.1 for ABC and 15.1 for NBC. As against CBS' 30 wins, ABC had 11 and NBC nine.

Who Shoved Whom?

WINS' Angry Editorial in Defense of Station Newsman Over Epstein Incident

An incident in the continuing feud between print and electronic newsmen that started with a shove a couple of weeks ago prompted WINS general manager Mark Olds to take the air personally Friday (7) with an angry editorial in defense of a station newsman—and broadcast newsmen generally.

The incident first received public notice in a New York Times editorial Nov. 30, chiding news reporters for their "overzealous" efforts in covering the appearance (on a stretcher) of deposed State Liquor Authority chairman Martin Epstein at New York's Criminal Court building. The editorial told how a press photographer, striving for a closeup, had fallen over Epstein.

On Friday of last week, the Times letters column carried an answer from Ellsworth Scholl, president of the Press Photographers Assn. Scholl said it was not a press photog but WINS newsman Paul Parker who had taken the tumble over ailing Epstein. Pointing out that radio newsmen must get "under the subject's nose" with mikes, Scholl said, "We sincerely hope that a solution can be found so that the press photographers and the press reporters can continue to cover the news accurately in a mannerly way for their newspapers."

In his rejoinder, aired three times Friday, Olds said, ". . . The facts of this particular case are that our Paul Parker was knocked off his feet and onto Mr. Epstein by one of Mr. Scholl's 'mannerly'

(Continued on page 30)

PRICE IS RIGHT, SO LINKLETTER IS IN

It's partly because the price is right that Art Linkletter last week was chosen to fill the Monday, 9:30-10 p.m. slot for the remainder of the season. Audience participation shows tend to be less expensive and also less trouble in the preparation than filmed dramas or comedies, and Linkletter will be doing another variation on his traditional interview-gag format.

NBC execs say that if Linkletter clicks he will be held over into '63-'64, but in the main the stanza is being thought of as interim programming. Linkletter replaces "Price Is Right" on Feb. 4, because the giveaway show is being moved to Friday nights to replace the cancelled "Don't Call Me Charlie."

13 & SKIDOO ON BUYING PROGRAMS

The "sudden death" rash of cancellations in the past couple of weeks is expected to incept a new pattern of program buying by the television networks, restricting buys to 13 weeks (except in those instances where a Danny Kaye, a Jerry Lewis or some such hot live personality or property is concerned). What it could also incept, both administratively in the east and productionwise on the Coast, is a whole new flock of ulcer-ridden problems.

Time was, in the early days of tv, when the stars committed themselves to 52 weeks of "playing time" on a formula of 39 plus 13 repeats. Because of the demands of the medium, the Jack Bennys, the Red Skeltons, the Danny Thomases, et al, decided on a 13-week summer layoff policy, ushering in a formula of 32 originals plus seven repeats. And with the advent of the 60-minute film show in '57 came the era of 26 shows, with 26 repeats, thus allowing the producers to recoup on their original investment.

But confronted with the exigencies of "sudden death" (as witness the early season cancellations on such shows as "Saints and Sinners," "It's a Man's World," "Fair Exchange," Roy Rogers, "Don't Call Me Charlie," Loretta Young, etc.), the 26-commitment has struck fear in the hearts (and pocketbooks) of the network hierarchy, particularly in an era when minute-buy sponsors are privileged to come and go at will.

At the going rate of $150,000 per hour time and $125,000 production cost per hour episode (for a total 275G per week total tab) it leaves the network holding the bag in fulfilling 26-week commitments when the sponsor takes it on the lam.

For all the attendant ballyhoo, the deal NBC negotiated for the Goodson-Todman anthology series starring Richard Boone, designed for next season, is strictly a 13-week deal—and it's anticipated that this will be the pattern for

(Continued on page 30)

CBS Worried About BBC Getting First Crack at 'Hedda Gabler'

Tap Cox for FCC

Washington, Dec. 11.

President Kennedy's intention to appoint Kenneth A. Cox, FCC's Broadcast Bureau Chief, to the Commission to succeed Commissioner T. A. M. Craven upon his retirement Jan. 31 was announced Monday (10) by the White House.

Press Secretary Pierre Salinger said the President will name Cox to the remaining five months of Craven's unexpired term. It ends June 30 of next year. Presumably, the President will appoint Cox to a full seven-year term then.

Craven reaches the retirement age of 70 on Jan. 31. He has been in government for more than 30 years.

CBS-TV, which bankrolled David Susskind's production of "Hedda Gabler," finds itself in the embarrassing position of not getting first crack at the world telecast premiere of the Ingrid Bergman, Michael Redgrave, Trevor Howard starring special.

BBC, which secured rights in Britain, announced that it would telecast it there on Dec 20. CBS-TV, which invested $900,000 in the project, has held off setting a date for telecasting of the Ibsen play until full sponsorship is secured. That eventuality on this side of the Atlantic isn't expected until spring.

CBS-TV currently is trying to persuade BBC to hold off its telecasting date. The situation, as described by one CBS-TV exec, is "terrifying."

This is how the Anglo-American hassle developed. BBC was given British rights to the 90-minute special in return for the use of its facilities. The show was taped with BBC facilities in London. At the time, it was agreed that BBC would telecast the program either simultaneously with CBS-TV or later. Taping took place earlier this year. Last summer, BBC asked CBS-TV permission to telecast the Bergman starrer Dec. 20 and a high CBS-TV official said okay, thinking that by that time CBS-TV would have secured sponsorship.

What is "terrifying" to some CBS execs is that nothing less than rave reviews in Britain would help the sale of the special on this side of the Atlantic. Web execs are all unanimous in their high opinion of the production, but are leery of what critics might say, what reservations critics might voice. It's unusual, indeed, for any network show of such proportions to be screened by critics of any nationality before the show is screened and sold to sponsors.

Producer Susskind, when questioned, didn't have any misgivings about the show's chances if reviewed in England. He voiced a high opinion of British critics and said the show could draw nothing but raves.

British TV Also Has Midseason Show Problems

London, Dec. 11.

In a midseason program reshuffle involving the reintroduction of old feature films as anchor Sunday afternoon fare, ATV has dropped its long standing medic skein only to replace it with another medic show. The newcomer is to get the strong late Saturday evening hour slot from 10-10 p.m.

The casualty in shape only is "Call Oxbridge 2000," built around two doctors working a provincial town practice. The new skein will be called "24 Hour Call" and is something of a fiction preview of a growing notion in real life British medicine: a four-doctor practice. The current two clinical heroes will remain, being joined by two new doctors, and the changeover starts on Feb. 2.

At the same time the peak win-

(Continued on page 30)

Joey Bishop To Front Hr. Series?

Apparently NBC-TV doesn't want to give up Joey Bishop even if his second variation on the situation comedy format flops. Bishop, now seen Saturdays at 8:30 p.m. in a telefilm series, is being talked up around the network as emcee of an hourlong taped or live variety-comedy hour for '63-'64.

Bishop began last year as fronter of an NBC-TV telefilm half-hour, which didn't catch on. It's felt this year's show, which has a revised format and a new time (Saturday) is doing somewhat better but it could be doing still better on the Nielsens. Certain NBC quarters, figuring that there'll be room next season for a comedy hour, are high on the standup comedic ability of Bishop.

Bishop is presently sponsored by Lorillard and Procter & Gamble.

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

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'Bells' May Now Ring for NBC-TV

Metro is dickering Janet Leigh to play lead on the vidversion of "The Bells Are Ringing," and now that CBS-TV option on the stanza has ended the program has been taken to the other two webs. NBC-TV is reportedly most interested in the half-hour.

The CBS-Metro deal dissolved amid friction over the use of Cara Williams as fronter of the legit-movie adaptation, and friction only increased when the network wanted to make Jerry Van Dyke, Dic.'s brother, second lead. Seems Metro was perfectly happy with Miss Williams and Van Dyke as talents but their inclusion in the series, at the CBS-TV program department's request, would have jacked the weekly production budget "considerably."

Miss Williams also wanted a piece of the ownership action, which evidently would have been okay had not the series already been cut up to include Metro, CBS itself, Comden & Green, who brought the property to tv, and the others who had original rights in "Bells."

Actual CBS option expired nearly two weeks ago.

ABC Daytime Sales

ABC-TV's daytime business is continuing to roll at a steady clip into 1963.

A flock of sales were inked last week with U.S. Borax & Chemical Co., through McCann-Erickson; Midland Pharmacal, through Street & Finney; and Norcliff Labs, through Kastor, Hilton, Chesley & Clifford.

With Petrillo Out, B'casters See Bright Prospects for Live Music

By LES BROWN

Chicago, Dec 11.

Although James C. Petrillo had frustrated broadcasters here for many years with his rigid policies, his upset defeat in last week's Local 10, American Federation of Musicians, elections was met with mixed feelings by management here.

On the one hand, all evinced a profound respect for the Little Caesar of music who for 40 years had served his tooters honestly, if arbitrarily, and made major gains for them; on the other there was the trust that the new regime would be more progressive and more amenable to compromise than Petrillo was. While on the personal level they hated to see the hard-nosed old battler leave the AFM scene, most broadcasters here agreed that the outlook was improved for the use of live music in Chicago broadcasting.

Several indicated that they were immediately going to feel out new prexy Barney Richards with proposals that Petrillo had either flagged down or never heard. As one broadcaster stated it, "With Petrillo you figured that if you had a new idea for music the best thing was to forget it. He had very little negotiating spirit and would turn down bluntly anything that might benefit management, even if it also benefited musicians. Even if these new fellows are much tougher, they are younger and have been working musicians, so we feel that reason and practicality will prevail with them. We hope they'll recognize the tremendous value of an idea."

Much as they admired him, broadcasters resented always having to do things Petrillo's way. His fees for commercial broadcasts were so high, and so inflexible, that a proposed orchestral program was out of sponsorship range before any other costs entered into the picture.

Among other things, broadcasters are wondering if under the new regime the staff musicians quotas that Petrillo imposed would be relaxed, if the segregated local (the last such in a major northern city) would begin to accept colored musicians, and whether a musician from another town could get on a station's AFM quota without the prerequisite of a year's membership in Local 10.

Richards is an unknown quantity, and broadcasters say they're not anticipating any special benefits or breaks from his election, but they feel he's bound to bend more than Petrillo did at the bargaining table. Any amount of "give" would be an improvement.

TV Producer
Sydney Newman
compares Canadian and U.S. inhibited video with the unhampered British idea in a searching piece which he titles laconically
Up the British!
• • •
one of the many informative features in the soon-due
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Plus other statistical and data-filled charts and articles

British Com'l TV's Oct. Biz Under '61

London, Dec 11.

Commercial tv revenues in October took their expected seasonal climb with the buildup in advertising aimed at the festive seasonal shopping. But even with the $5,600,000 increase over September and two new regional stations only just operating, since the beginning of that month, according to Media Records Ltd., the companies grossed $476,000 less than in October last year.

Total revenue in September was $18,300,000 and in October $24,220,000. In October '61 the total was $24,806,200.

Led off by Granada, which took $4,704,000 in the month the October income figures were: AR-TV—$4,008,200; ATV—$4,200,000; ABC-TV—$2,806,000; Scottish TV—$1,400,000; Southern TV—$1,420,000; TWW—$1,230,000; Tyne Tees TV—$1,302,000; Anglia—$730,200; Westward—$468,000; Ulster TV—$300,800; Border—$260,000; Grampian—$254,000; Wales W & N—$330,000; Channel TV—$30,200.

In all cases except Ulster and Channel 11% government tv and ad tax is paid on these figures. There is no tax paid by the new Channel station serving the Channel Islands, and in Ulster the rate is 10%.

The most dramatic income raise of all was that of the Wales West & North TV Ltd. In September, its first month of operations, it took $95,200.

BENNETT'S ABC SLOT

Harvey Bennett has been named to the new post of ABC-TV manager of program development on the Coast.

He was formerly producer of "Panorama," a CBS-TV regional show.

CBS-TV TO JUGGLE ITS AFTERNOON SKED

Despite CBS-TV's strongest programming lineup in years, Oscar Katz, web's daytime programming v.p., is seeking to juggle the afternoon schedule in the hope of getting added ratings.

Plan, now awaiting sponsors' okay, is to switch the slots of "To Tell the Truth" and the five-minute news strip and "The Millionaire." Thinking behind the move is to provide a solid lineup of audience participation and personality shows from 2 to 3:30 p.m. and dramas from then on in, with the "Millionaire" being the opener for the soaps which follow.

"Password" and "House Party" are afternoon network rating blockbusters. "Millionaire," which now follows from 3 to 3:30 p.m., has held up on the rating end compared to previous years, but drops about two and a half points from its leadin "To Tell the Truth," followed by the five-minute news strip, would prove stronger, it's hoped. Switch is expected to be accomplished at the end of December.

Ken Murray in TV, Filmaster Projects

Hollywood, Dec. 11.

Ken Murray and Filmaster have formed a partnership for production and distribution of a series of special television projects, with deal to tee off with Murray's second home movie Hollywood special, "Hollywood Without Makeup." Filmaster head Robert Stabler will personally work with Murray on all projects, with company in on a financial participation on "Makeup" and handling world rights and all exploitation and merchandising.

Murray has completed editing and live film portions of new hour-long special, with George Bruns set to complete music by January. Royal Foster scripted, with Reg Browne in charge of technical supervision, Rush Rehmer and Loring D'Usseau directors for live material, done at KTLA.

As with his first show, "Hollywood, My Home Town," aired last Jan. 7 on NBC's "DuPont Show of the Month," Murray revealed he will again make a "substantial" contribution to the Motion Picture Relief Fund from new show's profits as a tribute to the performers pictured in the film. Donation last year was $10,000, topping 10% of the $100,000 sales price.

"Makeup," according to Murray, continues the Hollywood image of the earlier show in "more depth and with a greater concentration on the individual contributions of personalities."

That Comeback Trail Is Tough

This season is far enough along for an assessment of tv stars who made their comebacks, and the record's not too good, although it beats last year when none of the comebackers made it. The pair who scored in their returns are Lucille Ball and Jackie Gleason, and the success is obviously a tribute to their personal popularity.

The reasons are diverse for the lack of success of some of the comebackers. Loretta Young, whose open door policy clicked for seven years in her previous series, came in with the wrong vehicle this season, and fades before the semester ends. Jack Webb is having rating problems with his anthology, slotted opposite the powerful "Bonanza." Roy Rogers was the first to bite the dust, with a weak station lineup. Nick Adams' second series, "Saints and Sinners," is a goner, and Lloyd Bridges' second try, an anthology, is having a hard time of it.

Record is similarly spotty for producers. Peter Tewksbury's good track record was marred when his "It's A Man's World" got the axe, and Don McGuire, whose previous series, "Hennesey," scored, is a midseason casualty with his latest attempt, "Don't Call Me Charlie." Producer Cy Howard stubbed his record when his well-done but not well-rated "Fair Exchange" was axed (although it is due back as a half-hour show).

Exception to the comeback fever for producers is Paul Henning. After having turned out Bob Cummings' best tv series (that second of Bob's three), Henning came up with the surprise of the season, "The Beverly Hillbillies."

Last season, the comebackers who didn't make it were Steve Allen (now back with his syndie show), Cummings, Gertrude Berg and Bob Young. Returnees already in the works for next year are Phil Silvers, Cara Williams, George Gobel and Donald O'Connor, to name a few.

FCC Warns Licensees of Delays On UHF Construction But Minow Dissents

Washington, Dec. 11.

FCC has put the industry on notice that those obtaining licenses for UHF channels will have to construct them within the specified time. The Commission said it will not put up with delays while licensees wait for bigger production of all-channel sets.

Chairman Newton Minow sharply disagreed issuing a dissenting statement which declared:

"I think it is neither realistic nor fair to seek, in effect, to limit new UHF permits to applicants who have the financial resources necessary to operate a UHF station in the immediate future before the All-Channel Receiver Act causes a substantial rise in the proportion of UHF-equipped receivers in the hands of the public.

"Such a policy," Minow continued, "is likely to deprive us of the opportunity to consider many worthy applicants, simply because they lack the resources necessary to sustain heavy operating losses for a substantial period.

"At the same time," he said, "it places intolerable pressure upon others to venture into the field of UHF tv now, before there exist the best prospects that their ventures will be successful, simply because there are a number applying who have the necessary resources."

The other commissioners took the opposite view, stating: "The Commission fully expects, when it grants a construction permit, that construction will commence and be completed within the time specified in the permit; that no extension of time for completion will be granted without a showing that causes beyond the control of the permittee prevented completion; that the scarcity of receivers capable of receiving UHF or the slowness of the conversion rate will not constitute a cause beyond the control of the permittee; and that the limited revenue potential of a given market will similarly not constitute such a cause."

Vet Commentator
John Cameron Swayze
dwells on TV's influence on
World's Speech Habits
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one of the many Editorial Features in the soon-due
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Newman As Head Of BBC-TV Drama

London, Dec. 11.

Sydney Newman was released from his contract as ABC-TV's drama supervisor last Friday (7) and yesterday (Mon.) started his new job as head of BBC-TV's drama department. His appointment to the Corp. was announced several months ago, but he was under contract to the commercial tv company, and he still had several months to run under that pact.

His departure from ABC-TV ahead of the expiration of his contract has resulted in the commercial network reorganizing its drama department. Instead of a single drama chieftain, it is proposed to

(Continued on page 30)

ABC-TV's SRO On Five Sports Series

ABC-TV is flipping over sports. With five regular series on the schedule over a year's span, the web has come up with a virtually complete sellout on all of them. Hitting the jackpot are the 90-minute "Wide World of Sports," running for 52 weeks; "Pro Bowlers' Tour," which starts in January along with "Challenge Golf"; the Saturday night fights and the American Football League games.

Biggest click of all is "Wide World of Sports," which now has advertisers backed up trying to get into the show. In addition, the web has a couple of sellout specials in the AFL All-Star Game and the Orange Bowl event.

ANOTHER 'FIRST LADY' SPECIAL FOR CBS-TV

Perry Wolff, who produced "The Tour of the White House with Mrs. Jacqueline Kennedy" for CBS-TV, will do another "First Lady" assignment. Next Wolff special will be a half-hour program, consisting of dramatic vignettes of First Ladies of the White House from Martha Washington to the present.

Ann Harding, Nancy Wickwire and Colleen Dewhurst have been signed for the special, to be telecast at 7:30 p.m. Jan. 2. Harry Reasoner will host.

NBC Goes Bob Bob Bobbin' Along

As was anticipated, the NBC-Affiliate conclave in New York last week was one of the calmest on record. With the station operators for the most part flushed with riches, nobody—but nobody—was interested in tilting the money wagon. While chairman Bob Sarnoff and prexy Bob Kintner engaged in some two-pronged attacks on some "invisible gremlins" that appeared to be disturbing the waters of an otherwise pacific sea, the convention moved along placidly. If there were any gripes they could just as easily have been "phoned in."

The names of Peter Tewksbury and Ashbrook P. Bryant were not mentioned but these men played a part in last week's confab. The producer (Tewksbury) and the FCC staff exec (Bryant) haunted two of the main speeches, along with the unspoken names of "professional viewers" (i.e., the tv critics and columnists).

Sarnoff told luncheoneers one day last week that he was bemused —by "the very people who most forcefully advocate freedom of expression in the field of public affairs programming against all pressures and restraints" and then go out and become "equally forceful in urging the government to employ pressures and restraints in the field of entertainment programming."

Less than two hours later, Kintner, speaking for the most part extemporaneously to many of the same station executives, explained that the tv network was "being subjected to a vigorous campaign on the part of certain interests—based on the alleged lack of creativity of NBC."

Earlier last week, before Sarnoff's major address to his affiliated stations, FCC staffer Bryant came up with several recommendations, among them one that called specifically for the FCC to regulate networks. Reportedly, Sarnoff was also cracking at the longhair quarterlies in talking of "professional viewers" of several generally longhair critics; some NBC execs feel these longhairs were guilty of bending pokerfaces into a happy laissez faire position (e.g., support for Howard K. Smith vs. his sponsors) while at other times demanding Federal regulation of entertainment programming.

Tewksbury's Anger

On the other hand, Tewksbury, who is producer of "It's A Man's World," openly and explicitly started an angry campaign to keep his show on the air. Press statement from Revue Studios, his partner in the cancelled Monday night hour, said, "Tewksbury is a firm believer that the network is wrong and he's setting out to prove it."

In the wake of the Tewksbury campaign, which had him talking to several important tv columnists across the country, a number of strong anti-NBC raps appeared, citing the web's cancellation of "World" as a sign of sterility or worse.

Clearly addressing himself to this, Kintner told the stations: "I recognize the right of anyone—individual or columnist or member of any organization—to criticize us for taking off shows, but I also believe that they have the obliga-

(Continued on page 40)

NBC-TV Sales On Mon. Nite Movies

The NBC-TV Monday night movies are more than a third sold out.

Deals for the films, beginning between 7:30 and 9:30 p.m. on Mondays as of Feb. 4, were made last week by Corning Glass and Max Factor, each taking a minute a week. Brown & Williamson bought a minute a week for its cigs and seven or eight extra minutes in the course of 16 weeks of first-run films for its pipe tobacco. Later, Sterling Drug bought a minute a week. And Lipton and Thomas Leeming bought several odd minutes—in the vicinity of 10 between them.

Meanwhile, Brown & Williamson, has poured remainders from "Don't Call Me Charlie," which it deferred last week, into "Saints & Sinners" and "Sam Benedict."

DOLLY IN ON N.Y.-MADE PILOTS

CBS to Gleason: 'How About '63-'64?'

CBS-TV program execs, anxious to firm up its '63-'64 schedule so that the sales boys can get moving pronto, has been pressuring Jackie Gleason for an answer as to his intentions about next season. The comedian's got a hot Saturday night 7:30 to 8:30 entry going for him—and the network would like nothing better than for Gleason to stay with it for still another season. But if Gleason's got other plans, the network would like to know as soon as possible so that it can move on a replacement program.

As of now, the only answer CBS can get out of Gleason is "Right now I'm only concerned about next week's jokes." CBS still hopes to pin Gleason down before the end of the month.

TV Journalese Around the World; For Tony It's Not All Black & Whyte

Tony Whyte is an Englishman who has had an office in NBC News' N.Y. headquarters for some three months, ever since his organization and the network signed an agreement to supply newsfilm to tv around the world. It's not unfair to say one of his concerns takes root in a slight paraphrasing of the old line—"It's not only what you say but the way you say it that counts."

Dealing as he does for the British Commonwealth International Newsfilm Agency, which takes material from NBC News and in turn supplies a little too, Whyte's job for the dual newsfilm syndication is to edit and write much of the narrative for the stories that go out to subscribers. In the course of this labor, he has to deal with unexpected twists of language.

This was said two weeks ago, and since then Whyte was called back to England by his company. Consequently, his words are actually a primer for his replacement, to be chosen jointly by BCINA and by NBC News. Whyte was here to set up things.

"We anticipated most of the differences in the technical language that we use intramurally, like the American 'kinescope' instead of the British 'telerecording' or 'remotes' instead of 'outside broadcasts'," Whyte said.

"We were also prepared for some of the more common differences—'flat' for 'apartment,' 'lift' for 'elevator', etc. In general, we choose whichever word is the shorter of the two."

Whyte felt that there is one "Americanism that should get wider currency." It's the term "through," as in "Monday through Friday." He pointed out that the British say "Monday to Friday inclusive."

"We have come up against some lesser-known differences," Whyte said. "The verb 'to table,' for example, means 'to shelve' in American but home it means 'to bring up for discussion.' Quite a difference. Or the word 'homely,' which means ugly here but 'cozy' in England.

"Another more basic problem is that our film and copy goes to many countries which are English-speaking but where editors may not have a complete grasp of idiomatic English. An editor in

(Continued on page 30)

'Twilight' Hours Sold in Minutes

Hourlong version of Rod Serling's "Twilight Zone," which at midseason moves into CBS-TV's Thursdays at 9 p.m. slot, will be sold by the web as a participation sponsor vehicle.

Initial sponsor to climb aboard the "Twilight Zone" is Johnson & Johnson, with three minutes weekly. Johnson & Johnson elected to stay with the time period, vacated by "The Nurses," which moves to a 10 to 1 p.m. period the same night. Moving with "The Nurses" are Brown & Williamson and Whitehall, two regular sponsors of the Herb Brodkin series.

Alfred Hitchcock series, which is being moved to Friday nights at 9:30 p.m., the slot occupied by the axed hourlong version of "Fair Exchange," is about five-sixth

(Continued on page 30)

Dorothy Loudon Gets Garry Moore TV Nod

Dorothy Loudon, who already has done one stint on CBS-TV's "Garry Moore Show," has been signed for 16 shows this season, and it looks like the singer-comedienne will be femme regular at least this season out.

Moore and producer Bob Banner have been shopping around for a femme regular ever since Carol Burnett left the show. Miss Loudon appeared on last Thursday's (4) show and is slated for her next outing Dec. 25. She will travel with the show to Hollywood for its March 5 and 12 telecasts.

Baptist Leader In Plea for Support Of NAB Chieftain

St. Paul, Dec. 11.

Rev. Dr. Benjamin Browne, Chicago, American Baptist Convention president and former American Baptist Publication editor-in-chief, issued a plea here for people of all religions to rally to the support of LeRoy Collins, NAB head.

This is at a time when Collins is under fire and has incurred enmity, particularly from the tobacco interests, for having called for control of television and radio cigaret commercials to which children and teenagers are exposed, Dr. Browne pointed out.

The Baptist leader made the plea in a talk at St. Paul Bethel College and Seminary.

"It is rather humiliating to have a layman—and former Gov. Collins is a prominent Protestant Episcopal layman—speak out on safeguarding young people's health at a time when the church has been remaining silent in the matter," said Dr. Browne. "It behooves church members, as well as the clergy, to get solidly behind him at this juncture when he is being assailed by some broadcasting industry segments along with the tobacco interests."

Dr. Browne suggested that among the helpful things which laymen can do is to write letters to the newspapers praising Collins.

"The evidence is overwhelming now that lung cancer seeds are planted by cigaret smoking," asserted the Baptist leader. "We also know that England is considering a law which would forbid teenagers to smoke."

ABC-TV'S RIGHTS TO INDPLS. '500' RACE

For the first time in the history of the event, the Indianapolis "500" auto racing contest is due to be televised next May 30. ABC-TV has bought the rights and has started to pitch the show to advertisers. Whether the race eventually is telecast will depend on the sales reaction.

ABC is planning to telecast a one-hour rundown of the race on Memorial Day at 10 p.m. Long-running time of the actual race that same afternoon precludes live coverage of the event.

ABC & CBS SPARK GOTHAM ACTIVITY

New York will be humming again as a major television production centre if some of the pilot deals now cooking turn out right. Both ABC-TV are projecting several N.Y.-based shows in what is the biggest flurry of Gotham activity since the advent of film shows moved tv production to the Coast.

Dan Melnick, ABC-TV's nighttime programming chief, said that at least two and possibly three shows have been penciled in for N.Y. production. On two of them, Robert Alan Aurthur will be producer-director. These include "The Laughmakers," a series revolving around a young theatrical troupe with a script by Woody Allen; and "Inside Danny Baker," a comedy-fantasy with Mel Brooks scripting from an idea created by Stanley Chase. Another show, "For the People," being made by Warner Bros., may be split between N.Y. and the Coast. In addition, a N.Y.-made special with Jimmy Dean may wind up as a possible nighttime series.

CBS-TV also has a mittful of N.Y. projects in the works. These include an hour series, "East Side, West Side," via a deal with David Susskind's Talent Associates-Paramount; an hour show starring George C. Scott, a UA property; and an hour show to be written by novelist Jerome Weidman. NBC-TV thus far has not disclosed any made-in-N.Y. pilots.

Melnick said that the switch to New York by ABC-TV was made to utilize the large pool of available talent in the east. He pointed out that on numerous occasions it has been necessary to fly out N.Y. talent to the Coast. The New York locations will cut down on this traveling time and permit the web to tap the fresh locales and the many faces that have not been over-exposed on tv. He pointed out that Aurthur, for one, has been unwilling to work on the Coast for any sustained period.

Of the current New York-originated shows, CBS-TV's "The Defenders" is going strong into next year's lineup. ABC-TV's long-running "Naked City" will probably be back next year while CBS' "The Nurses" will have to show a powerful rating surge in its new time period to be back next season.

CBS-TV's Daytime Biz Spurt Into '63

CBS-TV daytime finds itself in the enviable position of being unable to accommodate all the sponsors wanting to climb aboard the network bandwagon.

Web, for the first quarter of '63, now is sold out for the noon to 5 p.m. period. For the second quarter of '63, for the same period web is virtually sold out. For the time span from 10 a.m. to noon, when the morning minute plan reigns, web is about 65% sold out for the first quarter.

It's a success story, as related by daytime sales v.p. Joe Curl, of daytime big spenders either remaining with the network or expanding their commitments, in light of winning ratings. Roster of CBS-TV sponsors include Procter & Gamble, American Home Products, Minute Maid, Lever, Colgate, Bristol Myers and Alberto Culver.

Lowstuter's MBS Post

Donald E. Lowstuter, with the network for two years, has been named research director of Mutual Broadcasting, filling the post vacated by Carole Hunter several weeks ago.

Before joining the radio web, Lowstuter was with the New York office of Nielsen for five years, and before that with Hearst magazines as a circulation researcher.

CBS-TV Remaining Aloof on Tint, Blames Resistance From Advertisers

The Senior Class

Howard K. Smith's "News and Comment" show on ABC-TV next Sunday night (16) will be stacked with the senior class of broadcast commentators. On hand to discuss the pioneer days of radio journalism will be H.V. Kaltenborn, Raymond Gram Swing and Ed Murrow, all of whom became dominant names during the years preceding the Second World War.

Now 84, Kaltenborn is the dean of broadcast journalists with over 30 years of on-the-air credit. Swing has been on radio since 1934 while Murrow, now USIA chief, has been on since 1936.

Palm Springs, Dec. 11.

CBS-TV will not plow large sums of money into color tv at this time because of what it considers to be the limited number of color tv sets in use and the lack of advertising support for color tv programming, according to a report by William B. Lodge, web v.p. in charge of affil relations.

Lodge's report on color tv was one of the highlights of the Affiliates' Advisory Board meeting, held here and attended by top brass of the web, including CBS prez Jim Aubrey and senior v.p.'s Bill Hylan and Hubbell Robinson.

In his review of the status of color television, Lodge said that the only broadcast slated by the network in color is "A Tour of Monaco with Princess Grace" on Feb. 17, '63. He went on to say that the network when, as and if advertisers are willing to absorb a reasonable share of the added cost of color, the web will provide other programs in color.

Lodge revealed that CBS-TV last month offered a number of the web's advertisers the opportunity to have their programs transmitted in color for a nominal surcharge of $4,000 per half-hour or $7,500 per hour. It would have meant a cost increase of less than 4% for the average advertiser. The offer covered the period Feb. 17-March 10, 1963, with a total of 12 hours of programming and 17 different advertisers involved.

Only two advertisers, Ford and Chemstrand, sponsoring the Grace Kelly show, accepted the offer, according to the CBS-TV exec. Lodge said the offer still is open, but he was pessimistic about advertiser acceptances.

As to the color tv set count, Lodge estimated that the number of color sets in use recently passed the 1,000,000 mark, which he put to be only 2% of the 50,000,000 tv homes in the U.S. At this stage of color's development, CBS-TV thinks that it should concentrate its major program efforts and expenditures on programs seen by 100% of the tv audience.

Lodge told the affiliate board that the web will continue to update its technical facilities, keeping them ready to originate color programs on short notice. Web also is ready to modify its color tv policy as soon as it feels conditions warrant such modifications.

CBS-TV, the parent company of which once had a set manufacturing subsid, did quite a bit more colorcasting in the past, the number of hours dwindling, however, in recent years. Lodge warned that it's essential that the web does not reestablish its no-charge-for-color policy under which CBS-TV op-

(Continued on page 30)

NBC News Given 100G Development 'Budget For Ideas'

NBC News has received from the parent network a $100,000 a year "development budget." It was designed to take some of the risk out of putting together pubaffairs specials, some of which evidently got pretty far along into production in the old days before it was learned that they were unworkable as tv programs.

This particular budget is allocated on a seasonal basis and, at the moment, four ideas are being spaded under the developmental budget and another idea of two will be tested out soon.

According to NBC News second-in-command Julian Goodman, the budget indicates "the evolution of the business—the longer lead time in preparing a program and the concentration on research." Citing a desire to keep most of the ideas from other networks, the vicepresident would only mention one of the ideas being dolt out under the newly-created development budget: It was that NBC-TV cameramen were shooting experimental footage at an air pollution meeting in L.A. "They're shooting the film," Goodman said, "as though they were shooting for a full production and if it works out we'll probably go ahead and do a whole program."

Goodman allowed as it might cost as much as $10,000 for experimentation on each idea before finding out whether an entire program or program series could be made of it.

"Once you go beyond $10,000," he said, "you're into a show budget." The budget appears to be something of a revolving fund, because if the stanza idea is accepted by the news department, which exec veepee Bill McAndrew heads, then the cost of research, etc., is made part of the regular stanza budget. In this way, the $10,000 or so that was originally spent is returned to the development budget for reuse.

500G's SPONSOR FEE FOR NEW CULTURE CAST

Washington, Dec. 11.

Despite recent fiasco of the closed circuit "Pageant of The Arts" (Nov. 29) another name-decked culturecast is being dangled for future presentation, again to raise funds for the proposed National Cultural Center here.

Roger L. Stevens is offering a two hours and 40 minutes benefit to commercial tv sponsorship for $500,000. Additionally Stevens reveals plans to have persons endow 5,450 seats at $1,000 each in the future home of Capitol longhair.

Colgate's Medico Soaper Series

Colgate whipped up a half-hour soap opera pilot called "House Of Hope," a kind of daytime cross between "Dr. Kildare" and "11th Hour," and in the past few days it has been talking intensively with NBC-TV programmers about getting it on as a standard cross-the-boarder. The NBC reaction was mixed, but prevailing feeling is that it will get on, provided the bankroller accepts the time period ultimately offered.

At the moment Colgate is talking about sponsoring five quarter-hours, which would cover half the weekly nut. One thing is sure: Colgate, this time via Ted Bates, doesn't want a morning slot; a.m. periods are considered death to soapers. Besides which, NBC-TV has a strong pre-noon lineup. The web's weaknesses are in the afternoon.

Possible time periods are 12:30, 2 or 2:30 and 4 p.m.

Ted Bates made the medically-slanted pilot at NBC.

NET's Coproduction Deals O'Seas To Feed 70 Educ'l Stations in U.S.

National Educational Television & Radio Centre, program suppliers for the chain of some 70 U. S. educational stations, has entered into extensive co-production deals with various Government-owned tv operations overseas. Under this setup, NET will be picking up part of the tab for shows, mainly of a documentary nature, made by the foreign tv outfits.

However, because of peculiar nationalistic considerations abroad, the overseas tv operations are not interested in buying any NET productions. But even on this one-way street, NET finds its more favorable to work with the foreign tv producers.

Curt Davis, head of NET's fine arts programming, indicated that several of the shows produced abroad will be done bilingually. Some of the past educational tv offerings, such as documentaries on Albert Camus and Marcel Proust, were telecast with the original French language track although cooperative FM stations provided running English translations.

Jean-Marie Drot, producer of the Camus show, arrived in New York last week from France, bringing with him several shows to be telecast on NET outlets. These included two films made by Drot about New York and a film on Amsterdam in Holland. Both focus on the artistic lives of those cities. Other documentaries in this series will include studies of American and European painters and sculptors, past and present.

Drot, who is secretary-general of the French guild of producers-directors, voiced some reservations about American's educational tv operation, particularly with respect to the rigorous time limits imposed on documentaries made for NET. In France, Drot pointed out that the shows are not cut to any predetermined length but run as long as the idea sustains them. NET's insistence on a 30-minute limit, give or take a few seconds, is a hangover from commercial broadcasting. Davis pointed out that while time may not be a consideration on a single-channel operation such as exists in France, program length is important in the schedules of the individual educational tv stations in the U. S.

Davis disclosed that NET was producing a series revolving around leading jazz personalities. Titled "Jazz Casual," it will spotlight Dizzy Gillespie, Dave Brubeck, Modern Jazz Quartet, Carmen McRae and Sonny Rollins. The musicians are working for scale because of NET's status and because the show is giving them a chance to improvise on tv. Ralph Gleason, San Francisco Chronicle jazz columnist, is hosting.

WCPO Joins CBS In Cincy Swaps

Cincinnati, Dec. 11.

Scripps-Howard's WCPO radio joins its video sister here in CBS affiliation Dec. 30, transferring from ABC webs in exchange with Taft stations, WKRC and WKRC-TV. The tv switches were made April 30, 1961.

Mort Watters, S-H veep, said WCPO will change its "hard rock" format to conform with "CBS dignity and prestige" by playing listenable pop music and retaining the present seven deejays. Also that the station will carry news on the hour, following local newscasts, and also schedule CBS personalities Arthur Godfrey, Art Linkletter, Garry Moore and Lowell Thomas and add Dick Clark's syndicated program to the late afternoon schedule.

Nick Bolton, WKRC general manager, said the switch will bring few changes in current programming. He added that WKRC dropped all CBS programs except the news, Godfrey and Betty Furness, and has been virtually an independent station for months. Newscasts, he said, will be expanded and the Godfrey slot will be replaced with local programming.

BROADCAST PIONEERS MIKE AWARD TO WSB

Atlanta, Dec. 11.

WSB, pioneer Dixie radio station, was named winner of the 1963 Mike Award, annual presentation of Broadcast Pioneers. Award event will be held Feb. 25.

Ward L. Quaal, Broadcast Pioneers president, and Arthur Simon, president of Broadcasters Foundation, revealed that WSB had received award at a meeting of board of directors of foundation.

Proceeds from the award banquet will go to the foundation, established because of the concern of members of Broadcast Pioneers for the welfare of fellow broadcasters who might be in financial need because of illness, emergency or some other unusual circumstance.

WGN, Chicago, won the 1962 award.

$3,400,000 Deal For Miami WCK-TV OK'd On an Interim Basis

Washington, Dec. 11.

In a $3,400,000 deal, Sunbeam Television Corp. will be able to take over operation of Miami television channel 7 by Jan 4, but will face the prospect of competitive application which can be filed with FCC between next April 12 and June 12.

FCC approved the temporary arrangement by a 4-0 vote with three commissioners (T. A. M. Craven, Rosel Hyde and E. William Henry) either absent or not voting.

The case goes back to allegations by the House Oren Harris Subcommittee of hanky-panky before FCC awarded the channel to Biscayne Television Corp. back in 1956. On Aug. 2, 1961, FCC set aside the grant to Biscayne (which had operated the station as WCKT-TV) and awarded it to Sunbeam.

The latest development included FCC approval of these proposals:

(1) Sunbeam can buy for $3,400,000 the physical assets of Biscayne now used in operation of WCKT, plus Biscayne's rights under film licensing agreements.

(2) Biscayne will ask for dismissal of its pending appeal of the channel 7 case before the U. S. Court of Appeals.

(3) Biscayne will cease operation of WCKT, and Sunbeam will inaugurate service, no later than next Jan. 4.

In granting a construction permit to Sunbeam, FCC directed the company to file a license renewal by next April 12. FCC also issued an order that competing applications for channel 7 will be received by FCC between April 12 and June 12, 1963.

WPIX's 'Ed Allen Time'

"Ed Allen Time," a new half-hour exercise strip distributed by Fred A. Niles Communications Centers, will get a daily run on WPIX-TV, New York, beginning Monday, Dec. 24, at 10 a.m.

Station says that the show will coincide closely with the federal government's stress on physical fitness.

WHLI Mikes Denied Budget Hearing Access

Hempstead, L.I., Dec. 11.

The Nassau County Board of Supervisors unanimously rejected WHLI's request to put microphones this week into a county budget hearing. All six supervisors were against the radio mikes, charging they would distract the meeting from its "serious purpose."

WHLI g.m. Paul Godofsky called the decision a "...mystery" and a member of the station staff later pointed out that the only instruments any journalist will be able to carry into the hearing room here are pencil and paper.

WTAE Edges KDKA-TV In Pitt Citations At Golden Quill Banquet

Pittsburgh, Dec. 11.

At the Golden Quill Banquet here on Tues. (4), WTAE won out over KDKA-TV in a spirited fight by getting four awards to three. This banquet, where Pierre Salinger gave the principal address, has become the journalistic Oscar Derby here with both newspapers and all the tv and AM stations fighting to get the coveted awards.

WTAE, Channel 4, won four awards. Cameraman Charley McGrath, cameraman George Davis, news editor George Thomas and women's director Jean Connelly won first place awards for the station. KDKA-TV and KDKA took the other six broadcasting awards with KDKA taking every award up for radio stations. Station won for editorials, spot news and a documentary called the "Shadowy World of Medicine" which exposed some of the illegal practices of chiropractors in Pittsburgh. The tv branch won for its documentary series, "KD Goes to College," its general news excellence as shown in Bill Burns news shows and for its editorials.

More Station Sales On Linkletter Special

Eight more stations have bought "Christmas In The Holy Land," the Art Linkletter special originally shown on NBC-TV and now being syndicated by MGM-TV. Holiday season show has now been bought by 38 U.S. outlets and the nine-station CTV network in Canada.

Latest deals were signed with KOMO-TV, Seattle; KVOO-TV, Tulsa; KROD-TV, El Paso; WRBL-TV, Columbus, Ga.; WHYN-TV, Springfield, Mass.; WALB-TV, Albany, Ga.; KFA-TV, Amarillo, and WIMA-TV, Lima, O.

WJW's Motel Remote

Cleveland, Dec. 11.

A second major commercial live music program sale has been scored by WJW radio with a two-hour nightly session at the Sahara Motel. Emcee chores are split with deejays Ronnie Barret and Ed Fisher with music on Friday evening, 9 to 11 featuring Herb Walker's "Los Continentals." Records are playing Monday-through Thursday.

WJW already has sold the Saturday night 9 to 11 spot "Saturday night at the Green Tree" with Al Serafini's Orchestra and Ed Fisher as emcee. This stanza began last August and attracted immediate favorable reaction with the four-week trial period being renewed.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Robert Preston signed as sole guest on Carol Burnett CBS-TV special, to be telecast Feb. 4 . . . Bea Richards has joined the publicity staff of CBS-TV, working in the subsidiary area. Ethel Tower switches from flack for CBS-TV subsidiaries to CBS Radio publicity manager . . . "Russians: Self-Impressions," the CBS-TV subsidiary special on the Russian character as seen by that country's writers, will be telecast Jan. 16 . . . Joe Curl, CBS-TV daytime sales v.p., off to Chicago and Battle Creek . . . Bob Jamieson, CBS-TV's Canadian sales manager and director of station clearances, and George Bartch, web's manager of station clearance, back from Toronto business trip . . . Carousel Films has been licensed by CBS Films to distribute the film version of "CBS Reports: The Other Face of Dixie" to the non-theatrical, non-tv market . . . Harold L. Bateman named general syndication sales manager of Independent Television Corp . . . Cy Kaplan named sales manager of national sales of ITC . . . WPIX-TV's half-hour variety show, "Broadway Goes Latin," premieres in a new time (Thursday, 9 p.m.) this week with Abbe Lane guesting and doing a bossa nova twist . . . Actress Florence Halop in from Coast last week to test for two tv biggies and vidtape an appearance on ABC-TV's "Girl Talk" . . . Actress Rosemary Rice off to Philadelphia and Boston Thursday and Friday (13 and 14) for deejay guest shots plugging her LP for kids, "Learning America the Fun Way" . . . Lee Frank, National Educational Television station relations associate visiting NET affiliates in Alabama this week . . . Chic Chrzanowski, NET director of information, in Boston today (12) re promotion of "An Age of Kings" . . . WPIX-TV's John Tillman and tv performer Lisa Cherell will emcee coverage of the first telecast of the International Debutante Ball Thursday, Dec. 27.

ABC Radio prexy Bob Pauley named chairman of the 1963 national Conference of Christians & Jews . . . Jules Schwerin named associate producer of the Westinghouse specials for children being made for syndication . . . "Calendar" producer Mel Ferber slated Green Bean and Paul Ford for Dec. 10 . . . Sam Lutz, Lawrence Welk's personal manager and producer of his tv show, threw a party for the ABC-TV press staff at the Friars Club last week . . . James Franciscus has been cast as frontier of Metro's "Mr. Novak" pilot, being done for NBC-TV . . . Producer-director George Schaefer will give a briefing at headquarters of the Foreign Policy Assn. tonight (Wed.) on "The TV Camera As a Means of Communication" . . . Formerly of CBS News, Muriel Goldfield joining InterTel Television as private secretary to program development veep Mitchell Leiser . . . Sidney Eiges, a veteran of the NBC-RAC camp, was named an RCA staff vicepresident last week; he joined NBC in 1936 in the press department and got tied to the parent company flack activities two years later . . . Mary McDonnell, formerly WNYC p.r. chief and ditto the Marion Steel Corp., has become a veep at the Elizabeth Maher flack house . . . Cappy Petrash, of NBC's "Monitor" off to Africa on assignment . . . Fran Lee frosting kid pilot called "Tidy Dee," fashioned after her own "Mrs. Fixit" show . . . Wendy Barrie doing Hallmark commercials and is taping her own radio syndie series, "Dear Wendy" . . . WHLI g.m. Paul Godofsky named to the board of trustees of the L.I. Arts Center Committee . . . Oscar Brand in his 17th year as host of WNYC's "Folksong Festival," celebrated same last Sunday (9).

IN HOLLYWOOD . . .

Mac Benoff, a former comedy writer, will be executive producer of the Richard Boone dramatic series on NBC-TV next season . . . The stage is reclaiming Lorraine Miller after a brief career in tv. She is returning to Broadway as one of the leads in "Have I Got a Girl For You" . . . Henry Kaplan must figure there'll be open time on the networks after the holidays. He's now on his sixth seg of "Strictly for Laughs," emceed by nitery comic Dave Barry. Kaplan's packaged "You're Never Too Old" now airs on KTTV . . . Bill Brennan took unto himself a bride (Carmelita Daniels) and moves to N. Y. as second-in-command to Lewis Titterton at Compton . . . Jack Mahaley likes David Weisbart's "sense of direction." He shipped him off to Nassau for "The Story of a Race Car Driver" . . . Henry Hoople teamed up with Steve Slaton on a new game show, "Let's Face It" . . . RCA's Ken Bilby came out to discuss Walt Disney's plans for next season. Renewal for rest of the season looks certain . . . Ray Foutelsson, for 40 years a cameraman, gives "Bonanza" his vote as the best color job in tv and comparable to anything on the theatre screens.

IN CHICAGO . . .

Richie Victor and Larry Einhorn, the WBKB directors who are marketing the gag packaged game, "New Frontier-ola," are now in the black ink thanks to Republican party interest . . . Josh Eigen is back at his WNBQ-WMAQ stand after a month's vacation in Europe . . . Bob Lewandowski's new WEAW show, "Music with an Accent," is originating from Kungsholm Restaurant . . . Red Grange is next up for the WBKB "Home Again" treatment . . . Nick Bolton, onetime floor manager for the ABC o&o, has joined the WAAF sales staff . . . Cinema directors George Schaefer, George Sidney and King Vidor will sit in on Carter Davidson's "At Random" panel on WBBM-TV this Saturday (29). Talkfest is still topping the competing "Kup's Show" in both ARB and Nielsen . . . The Norm Ross-Dave McElroy documentary, "Countdown," will have its third showing on WBKB this month in lieu of one of the 10:30 p.m. feature films . . . WBBM-TV doing a 30 minute original musical, "Christmas Chimes," but hasn't settled on a date . . . Michael Mullally, former Chi manager of the Daren F. McGavren company, hopped onto the WBKB sales staff . . . WAAF deejay Jerry Leighton, who commutes to Gotham every week for announcing chores on Jerry Lester's "Weekend" syndicationer, planed to Hawaii to narrate a sports vidfilm for Fred Livingston Associates.

IN LONDON. . .

Gagmen Alan Simpson and Ray Galton preparing a new seven seg slate of "Steptoe and Son" comedies and six shows for a new "Comedy Playhouse" season for BBC-TV . . . Vincent Tilsley gets new job as drama script supervisor with BBC-TV . . . One time indie company sound engineer Jeremy Conrad has become tv reporter for the BBC . . . AR-TV is beaming special string of educational programs intended for teachers who have missed them during termtime . . . Ulster-TV has just introduced a new symbol for the station's new local newscasts and opened $[illegible] studio extension.

IN SAN FRANCISCO . . .

KRON-TV, which recently announced plans for a spectacular new headquarters building out of the crowded downtown area, now talked up at tenant on new tower half a mile above sea level on Mount San Bruno, just south of the city. $[illegible] tower, possibly with restaurant and sightseeing facilities a la Seattle Space Needle, would include antennas for KTVU and KQED (non-profit educational station) as well . . . Morris Nash, vice president of Kaiser Industries, a new director of Bay Area Educational Television Association, KQED parent. Honorary directors include Clark Kerr, president of Univ. of California, and Glenn S. Dumke, chancellor of California State Colleges . . . KABL (AM) running contest in which winner gets S. F. Symphony playing

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Minow Frowns on Meader Com'l

Washington, Dec. 11.

Radio spots plugging radio station WWDC here by Vaughn Meader, with his JFK impresh, are displeasing to Newton Minow, FCC Chairman.

Meader did four spots for WWDC on tape in New York.

They are all similar. One goes: "This is Vaughn Meader. In Washington, Jackie, Bobby, Caroline and Eunice—we all listen to WWDC with Great Vigah."

Each begins with the identification, "This is Vaughn Meader."

Minow said he hasn't heard the commercials, although he has heard about them.

"If an impersonation of the president's voice is being used for commercial purposes," Minow said, "This would be most irresponsible. I am sure that responsible broadcasters will agree."

The Washington Star contacted LeRoy Collins, NAB prez, and quoted him: "If they are misleading—if people are led to believe that the president or his family are indorsing anything or anybody, then they violate our NAB code, are wrong and should be discontinued forthwith."

CALLING THE '63 SYNDIE SHOTS

Room for Everybody

Erwin H. Ezzes, exec v.p. of United Artists Associated, is of the opinion that feature distributors do not break faith with stations by first releasing pix to networks.

Ezzes says he network deal might afford the distrib a possibility to deliver pix to tv earlier than would otherwise be possible. Stations, picking up the pix following their network run, also are assured of "reasonable prices," according to Ezzes. UAA topper also noted that pix telecast in prime network time draw different audiences than the late night exposure, which exemplifies the off-network hours of local pix telecasting.

He reported a total of 50 stations have bought UAA's freshest package, "Showcase for the Sixties," consisting of 30 pix, some of which had been telecast previously on ABC-TV. Sales have been going at a fast clip, he added.

KTTV's Cooles-Duggan Feud

Station Will Let Them Fight It Out So Long as It's Kept in Good Taste

Hollywood, Dec. 11.

KTTV's feudin' and fussin' commentators—Paul Coates and Tom Duggan—can belt each other all they want as long as they stay within the bounds of good taste. This was the station's attitude, expressed by Dick Woollen, program veeper, following the battle of words, both in Coates' L.A. Times column and Duggan's late night strip. All were agreed that this is no rigged feud to build audience for their shows.

Coates said the bad feeling between them erupted some time ago when political lines were drawn. (Duggan plays golf with Richard Nixon.) He accused Duggan of making wild charges, that he (Coates) "brought on his interview show prostitutes and perverts to help improve his rating because of the shock value." Coates says he has never met Duggan, who comes to the studio late at night while Coates tapes in the afternoon. To the alleged remark by Duggan that "I'll punch Governor Brown in the nose the next time I see him," Coates characterized it as bad taste and "by a very sick man." Duggan's assorted attack on Mrs. Eleanor Roosevelt on the night of her death was called by the station "poor timing." (Staunch Republican L.A. Times owns KTTV.)

Duggan was enraged by the Coates column, which he read before he went on the air. Newscaster George Putnam, who leads off the nightly strip of commentary, steamed up his audience on what to expect from Duggan when he came on the air. Duggan lost little time unleashing his tirade on Coates. The Duggan camp said most of the phone calls favored him while a similar claim was made by the Coates forces.

Coates said he was told that some groups, which made known their feelings, said they were making a report to the FCC on the

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No 'Mediocrity Award': Chi ATAS

Chicago, Dec. 11.

Largely as a result of severe internal and press criticism of the lopsided local Emmy award presentations last spring, the Chi chapter of Academy Television Arts & Sciences has completely revised the method and means of selecting trophy winners. Principal object of the new procedure, as an ATAS spokesman phrased it, will be to "eliminate awards for mediocrity."

The new nominating and voting scheme, as recommended by the local chapter's Awards Review Committee, will be presented tomorrow (Wed.) at a luncheon meeting for the general membership, the first such meeting held in at least a year.

Basically, under the new system, categories will disappear. Membership will make nominations by submitting the names of programs, performers and behind-scenes per-

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Dubbing Can Be Fun

Strange thing happened to a "Gunsmoke" episode on the way to be dubbed in Mexico City.

CBS Films was informed by the people who do the dubbing in Mexico City that "Miguel's Daughter," a half-hour episode in the series, had been changed slightly for telecasting in Mexico. The heavy in the episode is a Mexican. The dubbers thought that would never be popular in that country. So, through the device of dubbing, they changed the Mexican's voice to that of an Italian. The Sons of Italy, it seems, aren't strong in Mexico.

Straus' Swipe At B'cast Pollsters' 'Numbers Game'

Buffalo, Dec. 11.

Broadcasters who play the pollster's "numbers game" against their own programming judgment were scored by Peter Straus, prexy of WMCA Radio, New York, and the Straus Broadcasting Group, at a meeting today (Tues.) of the Buffalo, N.Y., Ad Club.

Likening the "numbers game" broadcasters to politicians who run across an occasional "conflict between their duty to serve the public and the necessity to win public support," Straus said, "Polls that measure not what the people are hearing or watching or doing but what they think they would like . . . destroy the objectivity of a poll . . . and confirm your wishful thinking about the public taste."

Gross discrepancies can exist between an audience's actual behavior and its reported preferences, said the New York broadcaster. As "classic proof," Straus cited the study by a [illegible] station in which 60% of the respondents said "serious discussion" shows were what they wanted to see more. But when asked what shows they preferred among those on the air, only 4% cited "serious discussion" programs.

Citing the old homily, "As Maine goes, so goes the nation," Straus pointed out that, as often as not, Maine went one way, and the nation the other.

WJZ-TV's 'Mark of Man'

Baltimore, Dec. 11.

"Mark of Man" hourlong documentary on leprosy, idea for which was born nine years ago when Win Baker, program manager of WJZ-TV and Bill Wagner, public affairs director of WJZ were both working in New Orleans, will be presented by station Dec. 21.

WJZ-TV camera crews filmed hospital at Carville last spring and African scenes were filmed by Baltimorean Betty Evans, former model who is now operating a tourist service in Africa.

NO ACTION ON 1ST RUN ACTION

By MURRAY HOROWITZ

As the old year winds up, these are the forecasts being made for the syndie biz in '63:

There won't be virtually any domestic action adventure first-run product being made for the syndie market.

There will be some semi-documentaries in the form of Official's "Biography" series and United Artists Television's "The Story of . . .," in addition to offbeat entries ranging from Westinghouse's Steve Allen entry to ABC Films daytime strip "Girl Talk."

Outlook for the bulk of off-network vidfilm properties is bearish. For quality off-network product, both hours and off-hours, the ones that were commercially successful in their network run, the outlook is good.

The market remains tough for newly made cartoons.

Features will continue to thrive in a bearish climate, marked by a growing shortage of fresh post-'50 pix.

Those are the highlights as syndication in all phases other than features and good, commercial off-network properties experienced a rough, tough year in '62. Number of syndication houses, in the face of a depressed market, have declined, and even the ones remaining, for the most part, have pulled in their product and sales horns.

Picture is not all black. Savvy distributors looking over the off-network product roster, those that will be coming off the web pike, next season and the season thereafter, point to what they call the lack of quality product, those that have enjoyed a high rating network ride.

Then, there have been some defections in the network time span, running roughly seven days a week from 7:30 to 11 p.m. ABC-TV opened the season by returning 10:30 Fridays to the stations and at midseason returned 6:30 to 7:30 Sundays to the affils. NBC-TV opened this season by returning Mondays at 10:30 to the stations. Syndicators are hopeful that these chinks in the time armor of the webs are harbingers of things to come.

Then, there are more and more exhibitions of station muscle throughout the country, as network affils bump what they consider lackluster web programs in favor of syndicated programs, in which they earn 100% of the advertising dollar.

Year of '62 saw new VHF channels open in the markets of Rochester, Syracuse, Grand Rapids and New Bedford. There are pending drop-in VHF stations in seven of the top 60 markets. Of

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$260,000 IN LATINO SALES FOR PEARSON

Sales totaling $260,000 were reported in the Latin American market by John E. Pearson, Independent Television Corp's v.p. in charge of international sales. Pearson recently completed a sales trip to Mexico and Central America.

Deals made include: El Salvador, "Fury," "Lone Ranger," "William Tell," "Ramar," and "Beachcomber;" Nicaragua, "Lone Ranger," "Fury," "Lassie," "Four Just Men," and "Gale Storm Show;" Panama, "Lassie," "Fury," and "Cannonball;" Mexico, "Best of the Post," "Susie" and "Adventures of Charlie Chan."

Domestically, more than 30 stations have inked for the Laurel & Hardy feature, "March of the Wooden Soldiers" for telecasting during the holidays. "Broadway Goes Latin" has picked up four more stations, and "South America: The Awakening Giant," a documentary, has been sold five more stations.

NBC's Int'l Foray to Upgrade Syndication Arm With 'Good TV'

London, Dec. 11.

NBC is making an all out foray into foreign tv centres, beaver keen to snap up any and every piece of material for its syndication operation, that meets its simple yardstick: is it good tv? Language will be no barrier because NBC is ready to dub any foreign language vidpics it deems worthy of buying.

And it does not want continental or eastern tv producers to angle their material for easier digestion by American audiences. Home audiences are getting more than ever able to accept the original foreign product with its different attitudes and styles and prefer it to bad imitation of Americana.

The reason for the big buy is two fold as described by Joseph M. Klein, the new director of NBC International Enterprises currently on an introductory and familiarization tour of Europe. Firstly there is a frightening dearth of home-made tv suitable for syndication because of the back-breaking production costs, and secondly regular Telstar-type transatlantic telecasts will be with us in five years from now. And NBC wants to be in on the ground floor and have a head start in know-how European potential and needs.

"We in America can no longer go on believing that all other standards of tv are below ours," says Klein. "More and more execs and tv creators at home are learning the truth that there is a great deal of brilliant talent to be found in other parts of the world and that production techniques, particularly in Britain and parts of the continent, are mostly as good as and sometimes far better than our own at home.

"Just as we wince at bad imitations of the American kind of tv programs, so must foreigners dislike our faulty attempts to impersonate their ways. If we want to enjoy entertainment with foreign flavors or be enthralled and informed by glimpses of life in other lands, we must get the real articles, not home made copies. We

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Two for the Money

Jim Victory, domestic sales v.p. of CBS Films, says a "new rule of thumb" applies to off-network properties placed in syndication.

The rule of thumb, as defined by Victory, is that most off-network properties to enjoy a successful syndication ride must have had a web ride of two years or more. Otherwise, the syndication outlook is dim, barring some exceptional shows which were bumped from the network for other reasons than poor ratings.

Radio Profits At Lowest Levels In '61; Expenses Up

Washington, Dec. 11.

Radio profits fell to their lowest level since 1950, the final 1961 FCC financial data disclosed.

Total network-AM-FM before-tax profits slumped from $46,900,000 in 1960 to $39,400,000 in 1961.

Revenues also took a dip to $590,700,000 in 1961 from the 1960 figure of $597,700,000 in 1960.

Radio expenses, however, climbed from $551,800,000 in 1960 to $551,300,000 in 1961.

Almost 40% of the nation's 3,400 AM and AM-FM combination stations reported red ink to FCC. This was highest proportion of stations reporting a loss since Commission began collecting financial figures in 1937.

Similarly, stations reporting losses were in the red by $15,000 or less.

By the same token two-thirds of stations reporting profits were in the black by $15,000 or less.

Four radio webs and their 19 o&o's showed a $800,000 profit. This is a significant boost compared to a $3,000,000 loss in 1960.

Webs and o&o's each reported $700,000 revenue slumps. This was offset by a huge $4,000,000 decline in network expenses.

FM stations noted a $2,000,000 loss in 1961. Their 1960 loss was $2,400,000.

Total FM revenue was $10,000,000 of which $7,100,000 was garnered by independents.

Indie revenue was up $1,300,000 from 1960 but at the same time expenses rose to $8,700,000, a boost of $1,500,000 over the 1960 mark.

Here are figures from some major markets:

Boston's 17 stations chalked up a total profit of $1,302,916. Revenue was $8,473,778.

Chicago's 27 stations noted $2,708,804 in profit and $22,989,677 in revenue.

Eleven stations in Detroit netted $2,048,054 with $9,355,712 in revenue.

In Los Angeles-Long Beach, 31 stations showed a $2,384,340 profit. Revenue was $21,148,800.

A profit of $3,306,736 was revealed for New York's 30 stations. Revenue totalled $32,851,001.

Philadelphia's 21 stations had a profit of $946,804. Revenue was $11,380,371.

WTMJ-TV's 15th Anni

Milwaukee, Dec. 11.

WTMJ-TV, the Milwaukee Journal station, celebrated its 15th anniversary last week.

When WTMJ-TV started broadcasting Dec. 3, 1947, a slim 500 tv sets were owned in the Milwaukee area, with Milwaukee the seventh city in U.S. receiving television broadcasts. WTMJ-TV was the 11th television station in the U.S. And the sole tv station in Milwaukee, until 1953.

Chi WBBM, WGN In Awards Sweep

Chicago, Dec. 11.

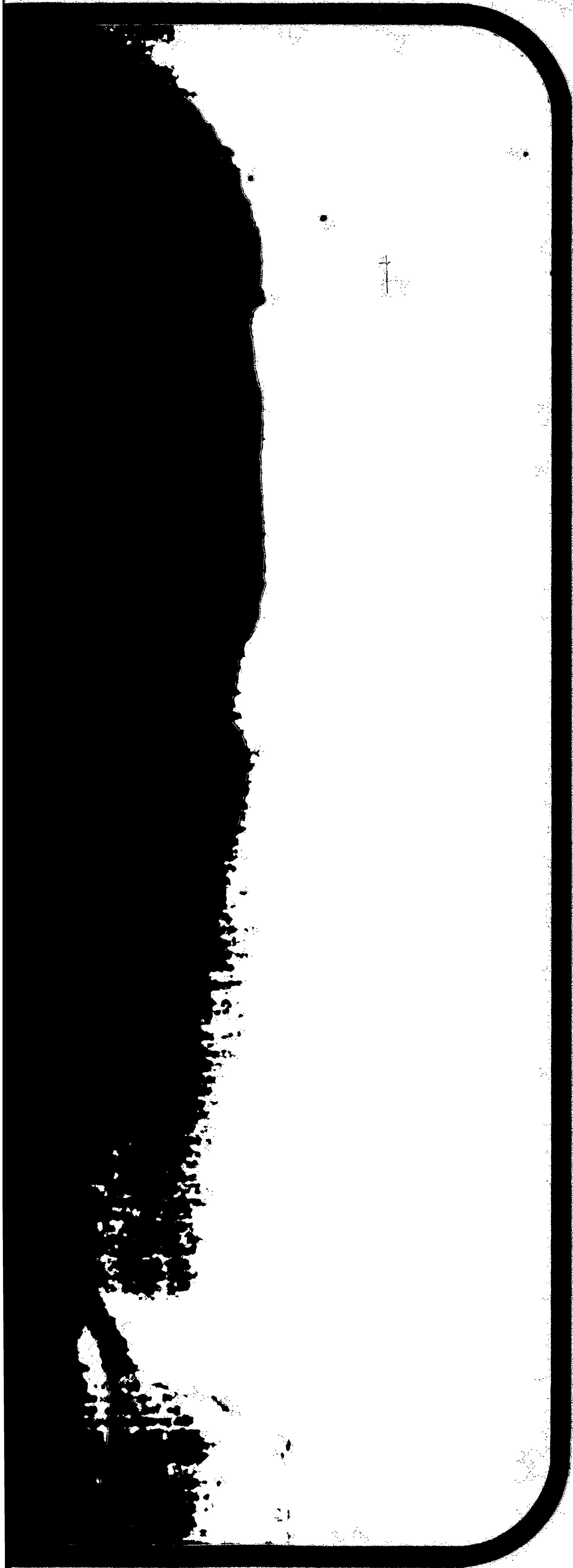
WBBM Radio and WGN together swept 12 of the 14 "mike" awards presented last Friday (7) at the second annual Chicago awards banquet of American College of Radio Arts, Crafts & Sciences. Each won six trophies, with WBBM dominating in specific programming categories and WGN in individual personality awards.

The CBS o&o was cited for best pubaffairs, entertainment, news, special events and editorials and also plucked a personality trophy for Mal Bellairs as best on-the-air sales person. WGN won awards for its sports and information programming and for Carl Greyson, as best news announcer; Jack Brickhouse, as best sports announcer; Wally Phillips as best deejay; and Franklyn MacCormack as best radio personality.

A special, posthumous award to Pierre Andre, for his outstanding contribution in "helping to build the image of radio in the midwest," also reflected on WGN since that was the veteran announcer's resident station.

The other two awards went to WMAQ, for Len O'Connor as best commentator, and to WLS, whose prexy-general manager Ralph Beaudin was dubbed "Radio Man of the Year."

An estimated 750 tradesters attended the ACOR banquet, which was emceed by Jim Conway. The organization is a radio equivalent of Academy of Television Arts & Sciences, although as yet it is represented by only the Chi chapter.



Who was Vince Edwards before he changed his name?

ABC didn't think him up. Didn't discover him. Vince Edwards was a good actor then, as now.

But unsung.

What we did was to develop a great television show with a juicy male lead. And then, find the actor for it.

You, the viewer, did the rest.

Granted when it happens once, as in the case of Casey, it could be luck. But then, what about James Garner as Bret Maverick? Clint Walker as Cheyenne? Efrem Zimbalist, Jr., as Stu Bailey? Or, from this year's crop, Vic Morrow of "Combat!", Tim Conway of "McHale's Navy," and Marty Ingels and John Astin of "I'm Dickens... He's Fenster"?

On the evidence, it's a talent for building new talent. For creating the kinds of shows with parts that take young actors and rocket them to fame. Fast.

It's show business—with the emphasis on show.

And it's something else. Something very important. It's ABC's young, enthusiastic approach to television entertainment. A need to get away from the over-tried, the over-true. A need to strike out anew and afresh.

It's, in sum, a part of the alert, young creative ferment that characterizes ABC's entire approach to programming.

It attracts, as it must, alert audiences, responsive to change. And, by the same token, alert sponsors—responsive to the value of reaching such audiences.

ABC Television Network

NBC Int'l

Continued from page 27

in America do not have the monopoly any longer of original creative talent."

Klein says that he is not primarily interested in making deals for coproductions as much as looking out for ready-to-screen material that continental and British producers have on their shelves. Material conceived with never an eye to the U.S. being more welcome than the other.

In Britain he has already had talks with commercial and BBC tv chiefs and he'll be back in about two months for more detailed confabs. Bud Schmidt, NBC international general manager and Gerald Adler, managing director here, have been in on talks with him.

Both Klein and Schmidt admit they must be prepared for the possibility of union gripes at home something akin to the howls raised over runaway productions. "But the simple answer to that kind of complaint," says Klein, "is that in this instance we are not taking work away from anybody. We are simply filling a vacuum because there just is no production for syndication in the States at the moment. That sort of problem was settled before, it will be settled again. We can't let consideration of that kind of objection stop or delay us from laying the groundwork now."

But Klein's big forward thought is to keep NBC out front in the chase for know-how when satellite telecasts become a regular feature of world tv. He says that his quickie trip is already giving him a broad guide to the type of programs Europe wants when the RCA Project Relay gets into orbit. A steady and regular cross-play of programs with Europe will, over a period of five years he insists, give NBC as intimate and accurate a knowledge of foreign tv tastes as it has of domestic audiences.

'63 Syndication

Continued from page 21

course, if UHF really gets off the ground, new UHF stations could be prime customers for syndicated product.

As a year-end hope for all syndicators other than the syndication subsids of the three networks, was the report of Ashbrook P. Bryant to the Federal Communications Commission. The report recommends that networks be driven out of the syndication biz within the U.S. completely as an instance of an excessive web financial lock on programming.

Another Bryant proposal looked toward the creation of a situation where some prime time would be returned back to network affils.

The Bryant proposals are a long way from adoption, if at all, but they add some spice to the long-range outlook for the syndication biz in the viewpoint of other than network syndie subsids.

Newman

Continued from page 24

have an individual producer for each dramatic series.

"Armchair Theatre" will be under the production supervision of Leonard White, who joined the company three years ago, and has produced "Armchair Mystery Theatre," "The Avengers" and the sci-fi show, "Out of This World." Irene Shubik will be "Armchair Theatre's" story editor.

John Bryce assumes production responsibility for "The Avengers." He worked on the original format for the program, and has been its story editor for two and a half years. George Kerr, who has been named drama exec, was the original story editor for "Armchair Theatre," but left to join the Australian Broadcasting Corp. in Sydney. He returned earlier in the year to become "Armchair Theatre's" story editor.

Edmonton, Alta.—New far north television station of the Canadian Broadcasting Corp. is CBXAT, at Grande Prairie. None of the programs are live, as there is no studio. A satellite station, CBXAT1, is at Peace River, Alta.

VARIETY ARB FEATURE FILM CHART

VARIETY ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Francisco ● STATIONS: KTVU, KRON, KPIX, KGO.
● SURVEY DATES: JUNE 15 - JULY 12, 1962.

KPIX Total Area Homes: 74,900
Metro Rating: 7
Share of Audience: 41

MONDAYS 5:00-6:00
Program: EARLY SHOW

June 18 "BONNIE PRINCE CHARLIE" PART I
David Niven, Margaret Leighton
1947, Korda, NTA, Repeat

June 25 "MIRACULOUS JOURNEY"
Rory Calhoun, Virginia Grey
1948, Film Classics, NTA, Repeat

July 2 "THE BIG CLOCK"
Ray Milland, Maureen O'Sullivan
1948, Paramount, MCA, Repeat

July 9 "FIVE GRAVES TO CAIRO"
Akim Tamiroff, Anne Baxter
1943, Paramount, MCA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	KTVU 40,000

KPIX Total Area Homes: 62,800
Metro Rating: 6
Share of Audience: 29

TUESDAYS 5:00-6:00
Program: EARLY SHOW

June 19 "BONNIE PRINCE CHARLIE" PART II
David Niven, Margaret Leighton
1947, Korda, NTA, Repeat

June 26 "THE ACCUSING FINGER"
Paul Kelly, Marsha Hunt
1936, Paramount, MCA, 1st Run

July 3 "MY DARLING CLEMENTINE"
Henry Fonda, Linda Darnell
1946, 20th Century-Fox, NTA, Repeat

July 10 "CHICAGO DEADLINE"
Alan Ladd, Donna Reed
1949, Paramount, MCA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	KTVU 51,100

KPIX Total Area Homes: 48,400
Metro Rating: 4
Share of Audience: 33

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

June 20 "THE CASE AGAINST MRS. AMES"
George Brent, Madeleine Carroll
1936, Paramount, MCA, 1st Run

June 27 "HEADLINE HUNTERS"
Rod Cameron, Julie Bishop
1955, Republic, NTS, Repeat

July 4 "DRUMS ALONG THE MOHAWK" PART I
Henry Fonda, Claudette Colbert
1939, 20th Century-Fox, NTA, Repeat

July 11 "THE THING"
James Arness, Dewey Martin
1951, RKO, C&C, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	KTVU 42,800

KPIX Total Area Homes: 84,600
Metro Rating: 8
Share of Audience: 57

THURSDAYS 5:00-6:00
Program: EARLY SHOW

June 21 "THE FIGHTING COAST GUARD"
Brian Donlevy, Ella Raines
1951, Republic, NTS, Repeat

June 28 "DANGEROUS TO KNOW"
Anna May Wong, Akim Tamiroff
1938, Paramount, MCA, Repeat

July 5 "DRUMS ALONG THE MOHAWK" PART II
Henry Fonda, Claudette Colbert
1939, 20th Century-Fox, NTA, Repeat

July 12 "CROSSFIRE"
Robert Mitchum, Gloria Grahame
1947, RKO, C&C, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	KTVU 43,100

KPIX Total Area Homes: 57,300
Metro Rating: 5
Share of Audience: 29

FRIDAYS 5:00-6:00
Program: EARLY SHOW

June 15 "THE CONQUERING HORDE"
Richard Arlen, Fay Wray
1931, Paramount, MCA, Repeat

June 22 "JOHNNY APOLLO"
Tyrone Power, Dorothy Lamour
1940, 20th Century-Fox, NTA, Repeat

June 29 "THE MAN IS ARMED"
Dane Clark, May Wynn
1956, Republic, NTS, Repeat

July 6 "13 RUE MADELEINE"
James Cagney, Annabella
1946, Paramount, NTA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	KTVU 74,300

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TV Journalese

Continued from page 25

Nigeria, for instance, may see an expression like 'putting the cart before the horse,' and get a peculiar idea of what we mean. So we try to avoid the use of the idiom and instead are developing a kind of basic news English which is simple and direct."

Whyte says he goes by instinct some of the time, or how else is he to know, considering the time limitations put on the delivery of news copy, what an editor in Stockholm or Cairo wants?

Answering his own question Whyte said: "One thing he wants is complete objectivity, in word as well as in picture. We don't use the term 'Red China' but the official 'People's Republic of China' which is preferred in the non-aligned countries. We have to remember that coverage which takes on any of the political assumptions of its place of origin when seen on the other side of the world may be considered something pretty close to propaganda.

"Then there are the taboos. Every nation has its sacred cows. Even if we were able to get the rights to a heavyweight championship bout, the film would not be shown on tv in Holland or Sweden. This was true even when Ingemar Johansson held the title. In many countries, they will not show a film of a bullfight, even if it is part of a news story. In Australia, they are extremely careful about showing disaster films if it includes any dead bodies."

'Twilight' Hours

Continued from page 25

sold in its new time slot. Roster of Hitchcock sponsors includes some advertisers who are staying with the series in the new time period and some new participation sponsors. They include Philip Morris, Vicks, [illegible], Alberto Culver, Bristol Myers and Brillo.

Vicks, incidentally, also has bought participations in "Dobie Gillis," "Password," and "Twilight Zone."

"Password," which is being shifted from Sunday nights at 6:30 to Mondays at 10 p.m., will bring its two co-sponsors Lever and Toni with it in the new time period.

Only defections in the mid-season checkerboard moves of CBS-TV are Pillsbury and Liggett & Myers, which rode the axed "Fair Exchange" hour. Latter program is due back on the web schedule in the spring in a shortened half-hour form and might land in the Sunday at 6:30 p.m. spot.

CBS-TV's Re-Tint

Continued from page 25

created prior to 1960. For, as soon as color circulation becomes an important plus to tv advertisers, it will be extremely difficult to start charging for something once given away free. If color is valuable to an advertiser, not charging for it is a form of price cutting, he added.

The three-day meeting, which wound up prior to last weekend, also saw the election of T. B. Baker Jr., WLAC-TV, Nashville, and Thomas S. Murphy, Capital Cities Broadcasting, N.Y., as chairman and secretary, respectively, of the Affiliates Board for the calendar year 1963. Board unanimously passed a resolution congratulating CBS prez Aubrey and his aides for the outstanding record of the network during the past year.

'Sudden Death'

Continued from page 25

the future. It's going to take a mighty strong pilot to persuade the networks to go for [illegible] in the future, despite the protestations of the vidfilm houses that it's economically unfeasible to go into production on a "25 and sixteen" basis.

If it has ominous portents, as many see, it's because, lacking any inventories to tide them over and leaving their program cupboards bare, all the networks will be forced into buying up feature film backlogs, as NBC was obliged to do in order to fill the two-hour Monday night programming gap.

Tele Follow-Up Comment

Jack Paar Show

Jack Paar went far above his normal guest shot allowance on Friday's (7) edition of his NBC-TC display when he nabbed Judy Garland and Robert Goulet. The results were worth the extra coin. This session displayed a Judy Garland who was a picture of mental and physical health. She had slimmed down noticeably and appeared to be affable and eager to reestablish herself in the graces of a public which had been patient with her shenanigans.

Miss Garland and Paar had a good time on stage. Prodded by Paar, Miss Garland told stories, entertained with songs from "Gay Purr-ee" and related highly personal bits about her touring days in vaudeville with her sisters and mother as the Gumm Sisters. She described colorfully a picturesque era now missing from the entertainment scene. Also of great interest was her description of the Metro school for its moppet stars with fellow students which included Deanna Durbin, Mickey Rooney, Lana Turner, and Elizabeth Taylor among others. Miss Turner used to leave every few minutes to steal a smoke, Miss Garland said. It was a highly rewarding and gratifying display.

Goulet also a hot item on the current entertainment spectrum, is a personable and handsome singer. Vocally, he didn't show up as well on video as he did during his recent date at the Plaza Hotel's Persian Room, but nonetheless, he added to the show especially with his informal clowning and duetting with Miss Garland.

Comedian Woody Allen, another performer who is generating some heat on the nitery circuit, was to have been the third guest, but the time element intervened. *Jose.*

Dinah Shore Show

The Dinah Shore outing on NBC-TV this past Sunday (9) was a special affair which the U.S. Information Agency will distribute around the world just for the asking. The USIA selected a sock musical representative.

Pegged on musical Americana, the show gave Miss Shore and her guests, Frank Sinatra, Bessie Griffin & The Sen Gospel Pearls, and the Gerry Mulligan Quintet an opportunity to cover a wide field that included pop, gospel and jazz. The songstress was in top form, in wardrobe as well as voice, belting out ballads and jazz with verve and style. Her duet work with Sinatra was especially attractive.

Sinatra, too, had lots of vocal dash, but he got carried away trying to cute-it-up and his simulated strip to "Please Be Kind" wasn't necessary. On the gospel end, Bessie Griffin and group did some exciting shout work on "Deep River" and "When The Saints Go Marching In." Gerry Mulligan supplied the touch of jazz with his "Who's Got Rhythm" and Ben Webster's "Go Home." Mulligan and Webster duo-tuned on both, and even though the sound was a bit far out for popular appreciation, it did have value for the jazz-oriented.

Produced and written by Bert Shevelove and directed by Dean Whitmore, the show flowed at an easy pace that was interrupted too often by the long pitches for S&H Green stamps. *Gros.*

Ed Sullivan Show

Ed Sullivan's weekly variety hour was a lively and entertaining session last Sunday (9), boasting the first tv appearance since opening on Broadway of legit singer-actor-writer Anthony Newley and the solid song stylings of Peggy Lee, along with a card of other varied acts.

Newley's appearance was a generally effective one, although his "Pop Goes the Weasel" number, which scored to moderate success on wax both here and abroad, seemed somewhat awkward and lacked a feeling of spontaneity. His cliche "What Kind of Fool Am I," got a stylized treatment a la "Stop the World—I Want to Get Off," the Newley-written show in which it appears.

Miss Lee put over a solid medley of tunes including "Mac 'n' Bag," "Close Your Eyes" and "Like Someone In Love" with feeling and smooth finesse. She also did her latest waxing, "I'm a Woman," which got a big bluesy styling for macho effect. Earlier in the show she did "Best Is Yet to Come," in easy tempo backed by some choreography by Hugh Lambert, as performed by his dancers.

Jose Greco demonstrated his exciting terp stylings in a solo turn and with a femme partner. The segment had grace and style and was performed with dynamic effectiveness. Dominique, a French sleight-of-hand expert offered some examples of his art, working both in the audience and on stage. His turn proved both amusing and amazing, as he displayed quick dexterity in lifting everything from wrist watches to cash. A bit with some hot seat chairs and other things scored big yocks from the studio audience.

Comic Jerry Forman delivered some gags about tv medico shows and then essayed a take-off on "Ben Casey," with a sometimes-funny parody of Sam Jaffe, one of its cast regulars, complete with appropriate fright wig and other costume effects. His material could have been sharper, but he was generally effective. The Four Seasons, a rock 'n' roll group, presented their latest click, "Big Girls Don't Cry," in sure rock style in a nicely-staged turn.

A funny bit was also registered by George Maxwell, a comic who does lip-sinc disk parodies. His work during a Yma Sumac platter got lotsa laughs for his imaginative and slick work. The show moved well and packed considerable entertainment into the hour, proving that it is still one of the strongest variety shows extant. *Kall.*

Close-Up!

ABC-TV's pubaffairs series "Close-Up", sponsored by Bell & Howell, which explores many themes in its weekly outings, examined the role of an artist in contemporary America last Tuesday (4). The artist chosen was a young, struggling, concert pianist, Dean-Alexandre Feder.

The half-hour was interesting in a general way. Producer-writer Lee M. Swaim, Jr., failed to lift it above the average niche, for he repeated the generalizations known about the pursuit of the fine arts, without offering new insights or generating excitement.

There were some touching moments, however, especially the scene showing the young wife listening, in an empty hall, to her husband rehearsing his music. There was some interesting music played and Van Cliburn was on hand for the vidtaped Fort Worth piano competition, bearing his name in the title.

Episode also had a timely telecast in the New York area. Winner of the Van Cliburn International Piano Competition, Ralph Votapek, gave a Carnegie Hall recital Wednesday (5) night. Votapek also had a short segment in the telecast. *Horo.*

Eyewitness

Although there are reports that CBS-TV's News and Public Affairs Department is trying to lighten the touch of this Friday night telementary, any attempt at the bright and airy approach could hardly shine through on last week's coverage of President Kennedy's tour of the Strategic Air Command and U.S. atomic defense center.

Segment's title, "The President and the Pushbutton," went to the heart of the matter as indeed the dryrun alert at SAC and "Red Telephone" exposition at the Omaha atomic defense center were the heart of the show. While the President is good footage anytime (in this case his arrivals, tours, speeches and departures from SAC and Omaha), he was nonetheless sidelined by the intricate and awesome inner workings of national defense.

In the mock alert, CBS cameras traced the direct communications from the White House to SAC through the takeoff of mammoth jet bombers and the raising of long-distance missile projectiles. At the subterranian atomic defense center, an Army officer detailed the operation of the worldwide defense setup with its direct telephonic connections to U.S. radar watching installations. In a demonstration, the officer

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HEDDA GABLER
With Ruth Barrison, John Schnepp, Herbert Graham, Rita Oakes, Nick Dana, Von Cresson, Esther Levey
Producer: Jack Steck
Director: Dr. Bolwin Dusenbury
90 Mins., Fri., 9:30 p.m.
PARTICIPATING
WFIL-TV, Philadelphia

"The WFIL Studio Workshop," conceived by Jack Steck, director of program and talent development at WFIL, was given an introduction at the opening of the televised performance of "Hedda Gabler," in which Steck explained that the participants "are your neighbors." Three units have been formed in an opportunity to open new doors to talent in the Delaware Valley area—a variety troupe, an operetta company and the dramatic unit. "Hedda Gabler" was the first Workshop group to make television and in Class A time. The time was about the only thing "Class A," however, as it was an object lesson as to what amateurs, no matter how worthy or determined, should never attempt.

The Ibsen masterpiece, cut to the hour-length (minus commercials) sacrificed all its insights and character development. The assorted accents and playing styles precluded the feeling of homogeneity so necessary to Ibsen's story of restricted community life in suburban Christiania of the 1800's. The lines were read in a halting style as though being done in a student translation.

The set seemed less like Ibsen's spacious, handsome and tastefully furnished drawingroom than a tv studio with an assortment of pieces. In the play's big dramatic moment, the frustrated Hedda burns the manuscript of Lovberg, the man for whom she hankered, but refrained and hated when she learned he was the beloved of another. The impact was not aided as Miss Barrison tossed the torn writing sheets into a obviously flameless stove. Less reprehensible, because they had less to do, were John Schnepp, as Tesman; Rita Oakes, as Mrs. Elvstead; Nick Dana, as Eilbert Lovberg; Von Cresson, as Aunt Julia; and Esther Levey, as Bertha, the maid. *Gagh.*

ART AND MAN
With Ed Wegman, Jean-Marie Drot, others
Producer-Director-Writer: Drot
60 Mins.; Fri., 8 p.m.
WNDT, N.Y.

"Art and Man," a French-American coproduction of four hourlong documentaries dealing with art, artists and life, had its debut Friday (7) night on WNDT, New York's educational tv outlet. Opener was a superb blend of insight, pictures and music.

The documentary also had another dimension. It was a traveleg, visiting places in Rome, Venice, and Naples, where the artists, under discussion, Jacopo Bassano and Caravaggio, worked. It was the contention of producer-writer-director Jean-Marie Drot that the contemporary people of Italy really weren't much different than the people that lived in the late Renaissance period, nor had their environment in the old sections changed that much.

As the camera panned from the faces of today's Italians to that of the past, as captured in the canvases of Bassano and Caravaggio, the contention was given visible support, and helped to take the canvasses out of the museums and into life.

Series was produced in France by Radiodiffusion Television Francaise and the National Educational Television and Radio Center. Ed Wegman was the National Educational Television (NET) reporter.

Narration was ably done by Wegman, Eleanore Boris and Richard Hauser. Major credit, though, goes to French novelist and art critic Drot, who displayed some rare gifts and knowledge in giving art of another age new life on television. *Horo.*

SYMON COWLES TO ABC

Symon B. Cowles has shifted from WNEW-TV, N. Y., where he was director of advertising and promotion to a similar slot for the ABC owned and operated tv stations.

Cowles fills the vacancy created by the promotion of Don Curran to the general managership of KGO, ABC's radio o&o in San Francisco.

CYRANO DE BERGERAC
(Hallmark Hall of Fame)
With Christopher Plummer, Hope Lange, Donald Harron, George Rose, John Colicos, William Hutt, Paul Sparer, Gordon Pinsent, others.
Producer-Director: George Schaefer
Adaptation: Robert Hartung
90 Mins.; Thurs., 9:30 p.m.
HALLMARK CARDS
NBC-TV (color, tape)
(Foote, Cone & Belding)

An antique from the moment it first hit the boards some 60 years ago, "Cyrano De Bergerac" has the virtue of neither growing older nor younger as the years go by. As revived on this Hallmark special, Edmond Rostand's play in the Brian Hooker translation adapted for television by Robert Hartung remained what it has been—a romantic period piece that always seems more fitting for a time when the world was younger.

The key word in this tv version was "panache," a sort of theatrical hero sandwich made up of ham and tongue on French bread. But the indispensable ingredients of great style and dash were not applied with enough vigor to carry this play even over a drastically edited 90-minute span. Where "Cyrano" must surge with a mounting grandiloquence, it jogged along somewhat tiredly on tv, exposing the fragile bones of the play.

In the title role, Christopher Plummer offered polished competence where Cyrano demands a poetical incandescence. With the central character lacking sufficient wattage, the rest of the cast found it impossible to light up the play. Hope brought charm and beauty to the role of Roxane while Donald Harron played Christian, the uninventive lover, with a suitable lack of verve. The rest of the large and elaborately costumed cast performed briefer roles in good style.

In this play, the most important technical credit involved the makeup of Cyrano's nose. Plummer's proboscis had magnificent dimensions in profile, but could not sustain the effect in the full-face view. But while the length of Cyrano's nose tends to remain at a steady measure from production to production, the duration of Cyrano's death sequence at the finale seems to grow wordier and longer. Cyrano lived with panache, but died as a bore. *Herm.*

TV TEN WORKSHOP
(Crawling Arnold)
With Arnold Maley, Henry Strong, Von Cresson, Joan Golden, Jo Sinclair
Producer: George Dessart
Director: Jim Hirschfeld
30 Mins. Sun. 6:30 p.m.
WCAU-TV, Philadelphia

"TV Ten Workshop," the U. of Pennsylvania and the local Drama Guild presented a diverting half-hour showcasing of Jules Feiffer's "Crawling Arnold." This is not the high and elegant satire of Restoration comedy as implied by the names "Miss Sympathy," psychologist and social worker, "Mr. and Mrs. Enterprise," septuagenarian parents of an infant son, and Arnold, their 31-year-old first born. But Feiffer does provide some pointed comments on the contemporary scene and has fun with do-gooders, integration, civilian defense enthusiasts, and, in a small way, sex.

Some of the lines could serve as cartoon captions. Miss Sympathy, for example, bending backwards to inform Millie, the maid serving the cocktails: "I sympathize with the problems of your people." Millie has her own problems fighting against the brainchild of the Enterprises—"separate but equal shelters." The crawling of Arnold is pretty elementary—a regression to infancy as a protest against his elderly parents' new parenthood. Even though he crawls, Arnold boasts he "does not smoke." Miss Sympathy is called in to help him, but the windup finds her and Arnold crawling toward each other.

The set and lighting seemed a regression to the early days of the small screen, but this time the flat effect gave a cartoon quality to the Feiffer work. Local thesps were well up to the demands of the slight drama and it added up to a wholly enjoyable half hour. *Gagh.*

THE TUNNEL
With Piers Anderton, narrator
Producer: Reuven Frank
Writers: Frank, Anderton
Cameraman: Peter Dehmel
90 Mins., Mon. (10), 8:30 p.m.
GULF OIL
NBC-TV (film)
(Y&R)

One of the most remarkable documents to come out of crisis-torn Germany, east or west, a document full of human courage, dramatic intensity and suspense, was unfolded on NBC-TV Monday night (10) in its 90-minute presentation of "The Tunnel." This, of course, was the widely-heralded filmization (by 26-year-old West German cameraman Peter Dehmel of NBC News) of the 450-foot escape route under the Berlin Wall which the network had originally scheduled for Oct. 31 but which was deemed inadvisable for showing at that time because of the tensions precipitated by the Cuban crisis.

With its release this week, the NBC News Dept. through the utilization of television, has contributed a memorable footnote to the story of man's quest for freedom, his undaunted courage and the idealism of youth (as initially incepted by two Italians and a German) and ultimately as the tunnel became a reality, by the 21 who over a six-months span made it possible for 59 refugees to win their freedom.

Few if any of tv's action-adventure episodics have managed to pack the suspense and drama that was inherent in this painstakingly (and painfully) produced documentary. The larger-than-life heroics that brought forth a "sophisticated" installation (the most professional of the score of tunnel escapes into West Germany) endowed this visual documentation with an awe-inspiring quality. For 90 minutes, with an intensity that seemed to convey a spade-by-spade endeavor, the viewer was treated to a testament of man's faith.

Originally the tunnel was designed to bring out an East German (half-Spanish), his wife and child. Also the sister, residing in Dresden, of one of the diggers. Eventually 59 men, women and children checked in at rendevous point for the successful escape before the seeping waters reached the top of the tunnel.

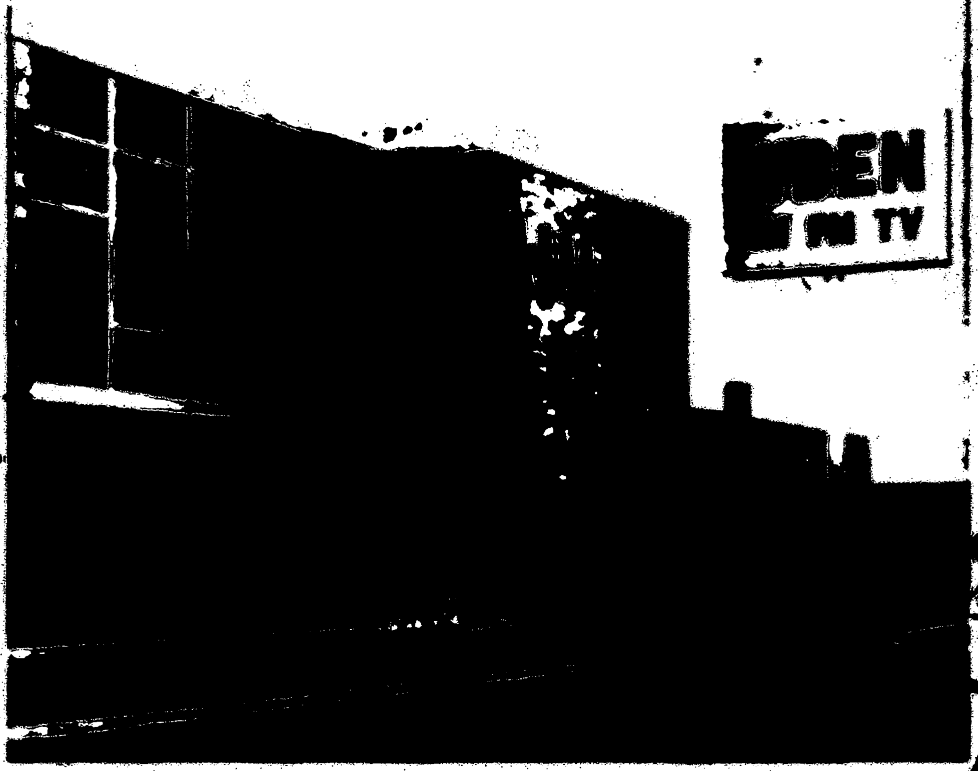
But essentially this was the drama of a group of men risking their lives 15 feet under ground, facing the possibility of imminent betrayal after one of them had been caught digging another tunnel; of lagging spirits, despair and fatigue, men with cramped bodies breathing bad air, battling inch by inch with superhuman effort in overcoming almost insurmountable obstacles (obstacles that took 40 lives in other tunnel escape routes). But if it was an endurance that paid off with freedom for 59, there was shown, ironically, the depression that followed in the factionalism that split up the original "architects" of the tunnel.

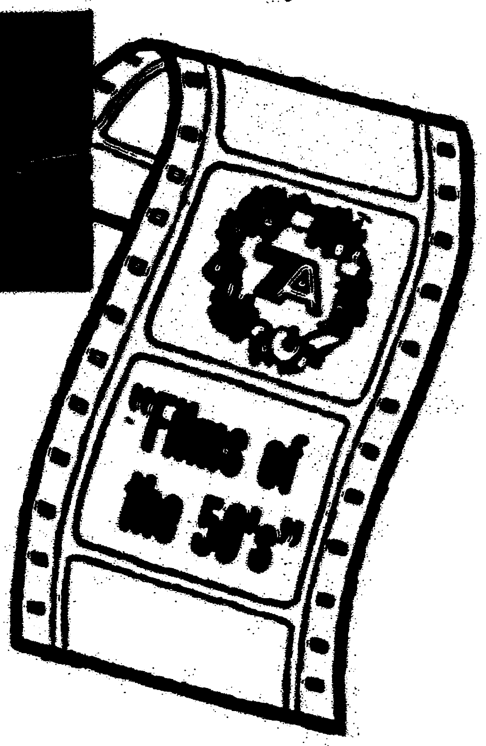
And all of it was played off "upstairs and downstairs" with the counterpointing of life-as-usual around the Wall, of the crude memorials testifying to the lives lost in other escapes, and backgrounded by Piers Anderton's tightly written, meaningful script and narration, and a highly effective musical score. *Rose.*

EDITORIAL
With Norman Wagy
Five Mins., six times daily
WJW, Cleveland

Daily editorials are now being presented by Norman Wagy, editorial director for the Storer stations, WJW, AM and tv. On tv, the editorials are heard at 6:55 and 11:15 p.m., on radio, 8:10 a.m., 12:10, 6:10 and 11:10 p.m. Subject matter is the same on all six airings, and is approved by an editorial board consisting of program and station directors.

Norman Wagy, a veteran Cleveland radio newsman, writes and delivers the message. His manner is crisp, poised and effective. On tv, visuals are well integrated and do not clutter up the contents. Editorial caught dealt with Muscular Dystrophy and the station supported the stand taken by the local group that divorced itself from the national office to join in an United Fund appeal. Station's comments were well covered. *Mark.*





WBEN-TV pioneered Buffalo television in 1948 and ever since has been dedicated to quality programs and public service—through outstanding local and CBS programs.

In the community-service field, WBEN-TV, the only Buffalo-area station with its own mobile unit always available, has brought its viewers Sunday services live and from a different church weekly for more than a decade.

Such live shows as state political conventions, a dozen direct telecasts annually from the county fair, farm-service programs, live school telecasts, opera workshops, State University of Buffalo Round Tables—plus regattas, Seaway specials, Niagara Falls Power inaugural, State Thruway dedication—these and many other direct telecasts attest to the community spirit of Ch. 4 in Buffalo.

To serve this great Western New York audience—that has come to expect the finest in television from WBEN-TV—it is also necessary to choose the finest film entertainment available. That is why WBEN-TV purchased Seven Arts' "Films of the 50's." WBEN-TV feels that these superb films will continue to provide its viewing audience with well-rounded entertainment. This audience loyalty will be reflected in client satisfaction, WBEN-TV confidently believes.

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Individual feature prices upon request.

Foreign Television Reviews

T. E. LAWRENCE
Producers: Malcolm Brown, Philip Donnellan
Writer: David Lytton
60 Mins., Tues., 9:25 p.m.
BBC-TV, from London

This intermittent series of celeb portraits, under command of the same producer team, has already taken in Nehru and De Gaulle. Lawrence of Arabia was thus their first legendary subject and had topicality through the upcoming movie and its publicity. It was hampered by a thinness of filmed material, as Lawrence was captured only briefly in motion and this film was more historical than pertinent.

However, much ingenuity was used to fight this drawback. Novelist David Lytton, who also finely narrated, compiled a telling and well-phrased script, which succinctly covered Lawrence's 47-year life-span. He clearly distinguished the fact from the fiction and didn't elaborate about the man's mysterious motives where no evidence existed. The result was necessarily somewhat arid, for although Lawrence wrote magniloquently about his adventures, he stayed an enigma. His dislike of adulation, his anger at official treatment of Arab claims, his solitary tastes — all these were brought out by Lytton, but they didn't fully turn the key on his character.

The narrative, neatly illustrated by contemporary film and some stunning stills, was also broken up by brief interviews with friends and colleagues. These provided a spare amount of anecdote and agreed only in emphasizing Lawrence's power of leadership and his absolute competence at everything he undertook. Most memorable summing-up came from his brother, Professor A. W. Lawrence, who said that the popular image is entirely remote from the man he knew. Lowell Thomas, who was instrumental in building the legend in the first place, appeared, but could have been quizzed more forcefully.

The program thus ably achieved all it could. Producers Brown and Donnellan showed remarkable expertise in getting the most out of the visual material, which included photographs taken by the subject himself and the famous drawings made of him by Eric Kennington. *Otta.*

THE LARGEST THEATRE IN THE WORLD
(Heart to Heart)
With Kenneth More, Ralph Richardson, Angela Baddeley, Wendy Craig, Derek Francis, Jack Gwillim, Megs Jenkins, Jean Marsh, Peter Sallis, Malcolm Paton, John Matthews, Stephen Hancock, Patrick Parnell, Roy Wilson, Martin Wyldeck, Henry Green, John Rae, Stan Hollingsworth, Alan Howard, Jean Alexander, Trader Faulkner, Harold E. Dean, George Betton, Anthea Wyndham, Peter Layton, Vincent Harding, Susan Armstrong, Marion Horton, Bill Cartwright, Kathleen Helme, Brian Vaughan, Kirk Martin
Producer: Alvin Rakoff
Writer: Terence Rattigan
100 Mins., Thurs., 8:25 p.m.
BBC-TV from London

Thirteen member countries of the European Broadcasting Union will transmit this play, in their own productions and languages, in the space of four days. Specially written for tv by Terence Rattigan, it was the first shot in this international collaboration. Future plays commissioned include one by the Italian Diego Fabbri and another by the Austrian Fritz Hochwalder.

"Heart to Heart" got the big treatment, transmitted in two parts with a 10-minute interval for the newscast, expensively cast with prestige names, and allotted one of BBC-TV's most inventive drama producers, Alvin Rakoff. And Rattigan's script, with minor reservations, deserved the deal. It was a poised, well-turned work-out of an absolutely appropriate subject for the occasion, for it concerned the moral dilemma of a tv interviewer, famed for his honest, no-holds-barred approach, when faced with a top government minister whom he believed to be a crook. Should he expose him and lose his livelihood? Or should he submit to the pressures applied and drown his conscience in Scotch?

Rattigan filled out this problem so that it tensed to the final fadeout. David Mann (Kenneth More) was supplied with a grasping wife, Peggy (Jean Marsh), whose sole concern with his tv career was the loot. He consoled himself with the bottle and some gentle romancing with the production assistant (Wendy Craig), and More quietly established the barrenness of his life and the ashy content of his success. Thus his crucial decision to expose the phoney minister was always in doubt, and, when it came, had fine dramatic impact.

The more flamboyant acting opportunities went to Ralph Richardson and he took them superbly. His Sir Stanley Johnson was a fine study in oily and platitudinous chicanery. He claimed to be one of the people and his joviality was gruesome. It was quite in keeping with his main-chance character that, during the interview, he should confess to a lesser fault, thus disarming Mann's attack and appealing for public sympathy. Rattigan had a good ironic climax with viewers phoning in to give their support to Johnson and urging him not to resign. Only three were on Mann's side, and his exposure seemed useless. But was it?

There were several deep-etched performances, particularly from Angela Baddeley, perfect as Johnson's ex-secretary who provided Mann with his ammunition, Peter Sallis, as the producer caught up in a system, and Jack Gwillim as the anxious tv controller. In fact, the only disappointing thesp performance was from Jean Marsh, who lacked authority and venom as Mann's wife.

Alvin Rakoff achieved a well-savored tv ambience although he lingered unduly over the initial and closing superimposed credits, giving a ponderous pace. Aforesaid reservations, which were minor, were that Rattigan was too inclined to the duolog—and two-way conversations make a dull visual; that it was an error to make Mann's program nightly instead of weekly; and that, despite all the expertise displayed, there was a certain glibness about Mann's marital unhappiness, and it wasn't helped by the frequent cliche used to express it. Otherwise, it deserved the largest audience in the world. *Otta.*

WHAT THE PUBLIC WANTS
With Clemence Bettany, Dorothy Bromiley, Chris Bryant, Allan Scott, Aubrey Woods, John Bluthal, Joan Hart
Director: Robert Fleming
30 Mins., Thurs., 11:30 p.m.
Associated-Rediffusion from London

Topical and satirical comment, the avowed object of this new show, is not a well-known local industry. This show doesn't seem likely to set it up. It had teething troubles which postponed its opening, and with the initialler being poor it seemed advisable to watch for improvement in the second. This was not forthcoming, and the one caught was lacking in all departments.

There being no script credit, blame for the pointed and misfiring material could not be allotted. Idea was to witticise about current items. Those chosen included security probes of government employees, the likelihood of Kennedy and Khrushchev ganging up against China, time-and-motion studies at Buckingham Palace, and adults relaxing with kid comics. These were treated as flat-footed revue items, broken up with short blackout gags and a couple of cabaret-type ditties. For instance, there was a subway breakdown at Victoria. A gal pretended to be Queen Victoria and said: "We are not amused." If anyone could laff at that one, this is his tv date.

Drably designed by Michael Wield, haltingly directed by Robert Fleming, and crudely performed, yocks were thin and tinny. A "This Is Yoir Life" takeoff, with a Nazi as victim, came off best, and Dorothy Bromiley and Aubrey Woods might succeed in a happier context. *Otta.*

THE LONG DAY
Producer-Writer: Mike Towers
60 Mins., Wed., 9:05 p.m.
Television Wales & West, from Cardiff

This was a workmanlike, if slightly pedestrian, documentary look into Dartmoor, Britain's notorious penitentiary itself recently condemned to destruction in 1965 as part of the national prison modernization scheme.

It is the fortress style prison on the boggy moorlands of central Devon which, for 75 years has been synonymous with bitter, spirit-breaking, soul-destroying incarceration. Ex-cons fear and tremble at the thought of it just as wide-eyed law abiders romantically boggle at the many myths swirling around it. And unfortunately some of the outsider's awe crept into this televisual incision.

Researcher and inquisitor John Mead did a painstaking job tabulating and collating facts about its history (it was built to house French Napoleonic and 1812-war American Prisoners and nearly 300 of them died in the place in its first two years) and about life there for "screws" (warders) and "lags" (cons). But the only sense of urgency that came across was the production crew's eagerness to get someone to say something sensational or unexpected.

If 15 minutes of padding were cropped out of the middle and some of the longshots lost, TWW ought to have a network show. They aired this instead of the all-Greek Electra, one of the four regional stations which ducked the mighty culture kick. It was a slice of honest reporting that deserved wider exposure. *Pila.*

DIE ANDREWS SISTERS IN BERLIN
(The Andrews Sisters in Berlin)
With the Andrews Sisters, Wolfgang Lukschy.
Director: Dieter Finnern
30 Mins.; Sat.; 9:30 p.m.
West-German TV, from Berlin (film)

Actor Wolfgang Lukschy, who emceed this show, recalled the old times when the Nazis ruled Germany and American music (considered "decadent") was boycotted or even prohibited. But despite boycott and blacklist, the Andrews Sisters were a big name her even if their German fans were forced to listen to their songs secretly. Their records were often illegally imported and Lukschy recalled that the discs were occasionally sold and circulated with a false label in order to disguise the origin of the platter.

The Andrews Sisters haven't lost their popularity here. This 30-minute program (filmed by Station Free Berlin several months ago) proved that the sisters stick pretty much to the same style and harmony which made them famous in the '30's.

Berlin's Dieter Finnern staged the show in his usual dependable manner and didn't hesitate to use lighting effects. Show was a treat for the nostalgia-conscious, and the younger trade should have enjoyed the offering for all the melodies were catchy and the Andrews Sisters sang well. *Hans.*

DECISION
With Quentin Crewe, John Cole, Michael Heseltine
Producer: Milton Shulman
Director: Stephen McCormack
30 Mins., Tues., 10:05 p.m.
Associated-Rediffusion, from London

This new pubaffairs skein has a good idea. Instead of face-to-facing the political bigwigs, it intends to probe those nonelected toppers who make vital decisions that affect everyday living. Thus the opener had Dr. Beeching, boss of Britain's nationalized railroad system, and two public-opinion poll pundits.

Beeching, co-opted from private industry, is the $70,000-a-year man brought in to make rail traffic pay. His economy campaign has made him suspect to the rail unions, and his policy threatens to work, but at a cost in amenity and livelihood. Interviewer John Cole threw him pertinent questions, and Beeching provided frank answers, stressing that he thought profit was a valid basis for running a service industry and that the aim of concentrating on fast long-distance runs, but closing small local lines, would help road congestion. The segment was helpful and instructive, and did much to restore Beeching's rather dusty public image.

Michael Heseltine conducted the pollsters' probe. He followed a questioner about, and then tried to shake the opinion-giver's opinions already expressed. He managed to establish that one lady thought the Common Market was a supermarket, thus establishing that a questioner has to be pretty quick to get the whole truth. Two pundits, from Gallup and a rival organization, were then probed about their inaccurate prophesies of recent elections, and professed full confidence in their methods, without much substance in fact.

The half-hour, sprucely emceed by Quentin Crewe, made a promising start and looked like filling a gap, providing other decisive subjects can be found. Stephen McCormack slickly directed Milton Shulman's production. *Otta.*

LIEBEN SIE SHOW?
(Do You Love Show?)
With Alice & Ellen Kessler, Juliette Greco, Siw Malmkvist, Milva, Georges Guetary, Bill Ramsey, Silvio Francesco, Hazy Osterwald Orch, others.
Director: Michael Pfleghar
Writers: Pfleghar, Dieter Werner
30 Mins.; Sat.; 8:30 p.m.
West-German TV, from Stuttgart

Michael Pfleghar is one of the best when it comes to musical shows. This was proved again in his latest "Do You Love Show?" He has, what many of his colleagues lack, imagination and moreover he sees that his programs also rank in visual impact. His latest offering was not his best, it wasn't smooth enough, yet it had a flair and was a visual treat.

The show teemed with prominent names. The lovely German-born Kessler sisters, a singing and dancing duo, showed up with several appealing numbers. France's Juliette Greco presented a couple of ditties which she delivered in her sure-fire manner. There was Siw Malmkvist, Sweden's top nightingale, France's elegant Georges Guetary, Cincinnati-born Bill Ramsey, German record and film star, Silvio Francesco, Caterina Valente's brother, an allround talent, among others.

The (Swiss) Hazy Osterwald Orch (6) supplied the music in its usual dependable manner and put on its well-known zanies.

There was a story line with William Mills who as "Mr. X" traveled around the world and, accompanied by some jokes, kept putting up his umbrella. Whenever he did this, another performer was on.

In all, it was a fast moving program that proved the right dish for a Saturday night. *Hans.*

KTTV Feud

Continued from page 27

Duggan commentary on Mrs. Roosevelt and the threatened attack on Gov. Brown by Duggan. That Duggan's shows are being closely monitored was indicated when transcripts of his programs were ordered. Heretofore Duggan's ad lib sessions with his subjects left no written record. It was reported that friends of Gov. Brown had asked that copies be made for Sacramento.

Coates indicated that he has had his last word to say about Duggan in his Times column. No one could predict what Duggan will do. Woolley said he would let them fight it out as long as they don't get too far out of line. "It's healthy to be provocative," said Woolley, "and then there's the matter of freedom of speech. As long as they express their own attitudes we won't interfere. I am sure this exchange is not for effect the bite the ratings."

Incidentally, the latest ARB ratings (semi-official locally) on KTTV's nightly strip gives Putnam an average of 10, Coates 6, and Duggan 1.8. In fairness to Duggan, he comes on the latest when sets-in-use drop more than half.

BOOKSTAND
With Peter Duval Smith
Producer: Christopher Burstall
30 Mins., Wed., 10:15 p.m.
BBC-TV, from London

Many's the try at projecting books and their authors on both webs, but no single attempt has come off as well as BBC-TV's "Bookstand," which up-ends literary personalities to striking effect. In the one caught, the top spot was filled by the distinctly way-out figure of Henry de Montherlant, French author whose sales figures are minute in these parts. In a filmed interview with Peter Duval Smith, he compensated for his lack of public reputation by discoursing wittily about his attitude on women, which was adverse, and his philosophy, which was vaguely authoritarian. Essence of its success was that the emcee had a firm grasp of Montherlant's history and literary achievement and could put the pertinent question. The author came out as a curiosity, worth exploring.

It is usual in this program to invite an author to interpret another. In this instance Khushwant Singh discussed entertainingly the novels of Aldous Huxley, whom he considered the most in strictly literary terms, but combated on his philosophical and scientific forays. Singh closed with an amusing summing-up of misconceptions about the Indian character, which he thought more belligerent, more immoral, and less spiritual than is generally considered.

The half-hour closed with a penetrating survey of a new book about London by V. S. Pritchett. James Morris, himself the author of a classic about Venice, quizzed Pritchett about his attitudes and reactions to London, and elicited a stimulating conversation, contrasting the author's text with the evocative photographs, which were illustrated, by American Evelyn Hofer.

Christopher Burstall produced with the right mixture of respect and technique, and "Bookstand" looked, in this showing like a standout date amongst the minority public who take their literature seriously. *Otta.*

GALLERY
With Alan Gwynne-Jones, Robert McKenzie
Producer: John Grist
30 Mins., Thurs., 10:15 p.m.
BBC-TV, from London

With a switch of format, "Gallery" returned to the schedules and impressed as a forceful way of presenting live political issues. Instead of parcelling out the time among more than one subject, this segment concentrated on farming fears of Britain's Common Market entry.

Diffidently linked by Alan Gwynne-Jones, who looked bashfully down at his script too often, the first half quizzed Norfolk farmers and workers about their reactions to the present state of negotiations. The big-scale farmer was less worried than the small horticulturist, and the laborers showed surprisingly little alarm. All averred that the upcoming midterm election in these parts would be little affected by Common Market worries.

The program wound up with a capable discussion of Liberal, Socialist, and Tory viewpoints, elicited firmly and cogently by journalist Robert McKenzie. Liberal Mark Bonham-Carter affirmed his party's dedication to the European idea, and Socialist Fred Peart came out strongly against entry, especially if it would involve Britain having to discard her independent agricultural policy, which guarantees the farming community a billion-dollar subsidy annually. Tory Minister Christopher Soames more platitudinously defended the "wait-and-see" approach, and McKenzie cut short his more meaningless rambles.

"Gallery" was thus a thorough and air-clearing survey of a current and disputatious problem, and renewed its welcome for its depth of approach and fairness to all arties. John Grist produced with authority. *Otta.*

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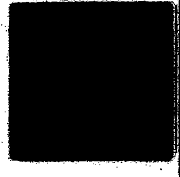
The programming service of a television network is many things—creative talent, production skills, station facilities. And NBC offers the best combination of programming. Day after day, night after night: varied entertainment . . . the liveliest, most thorough reporting of news and public affairs . . . impressive Specials (more than on any other network) . . . the extra excitement of color. All imaginatively designed to engage and serve the diverse tastes and interests of a total public. It's a combination for leadership that draws more advertisers to NBC than to any other



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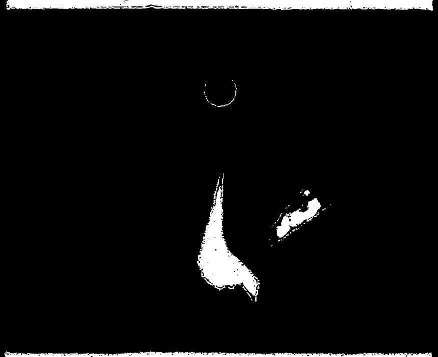
NBC adds the vividness of living color. It has pioneered with color research and leads the industry in presenting color programs. Today, color enlivens two-thirds of NBC's nighttime schedule.



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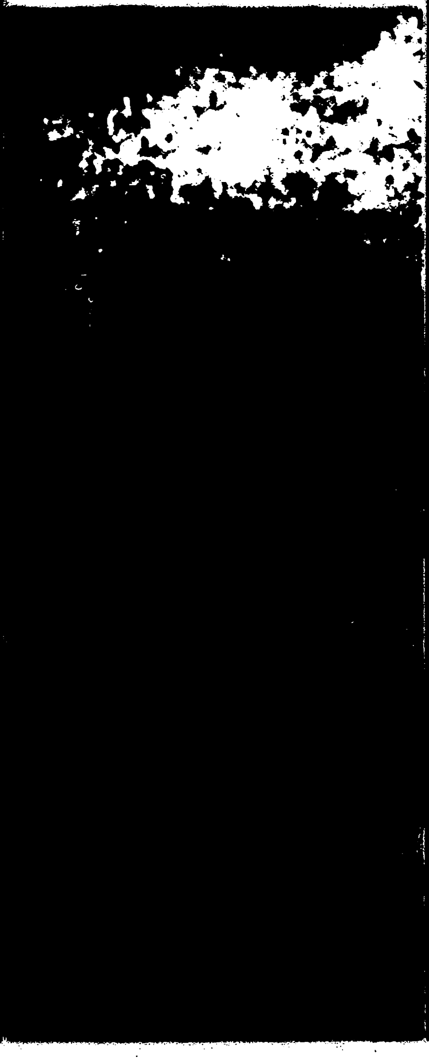
For most people, television means entertainment. They turn to it more than to any other medium. NBC offers the happiest combination of big stars, sparkling personalities, fast-paced shows and an abundance of Specials. Comedy. Drama. Song. Variety. Adventure. All the lively arts, and something more . . . a talent for the fresh, the unusual, the original.



Local

Network leadership starts with strong affiliated stations, serving communities large and small. NBC stations have the longest total record of television experience. They're community-minded and deeply involved in local affairs.

From The Production Centres

Continued from page 26

one-nighter in January for benefit of his choosing. Contestants urged to send symphony contributions along with entries . . . Ampex Corp. of Redwood City (south of Frisco) announces a 130-pound portable tv tape recorder to sell at about $12,000 . . . Mich-Tronics, Inc. of Mountain View (they're nearly neighbors) calls their 65-pound MVR-10 at $8,000 a better buy, claims Ampex newie not much more'n a copy of a Sony model. Both firms currently suing each other over piracy, conspiracy to monopolize markets, etc. . . . Les Crane, moderator of KGO talk show, gets preview this week of same-format show on KGO-TV. Listeners phone in to talk and/or argue with Crane. Crane was subject of big writeup in Time not many weeks back.

IN BOSTON . . .

Bob Emery, Channel 4's "Big Brother" tendered 10th annl dinner by co-workers at Jake Wirth's. "Big Brother" program on Monday through Saturday at 12:15 p.m. started Dec. 8, 1952; Emery's second daily show on 4 is "Club House Four" Monday through Friday at 4:30 p.m. . . . Don Griffin, producer of "Program PM," appointed programming coordinator for WBZ radio to fill vacant spot left by Jack Williams now program manager KDKA, Pittsburgh. Sabine D. Bushnell moved up from WBZ production supervisor to "Program PM" producer . . . WNAC-TV's "Major Mudd" entertains patients at St. Margaret's Hospital at Dec. 20 Xmas party . . . WEEI held press recep Monday (10) honoring 12 members of CBS World News Roundup Team, at Hotel Bradford followed by luncheon attended by Eric Sevareid, CBS News, N.Y., who acted as moderator for the group which included Winston Burdett, Richard C. Hottelet, Bernard Kalb, Peter Kalischer, Alexander Kendrick, Robert Kleiman, Charles Kuralt, Blaine Littell, David Schoenbrun and Daniel Schorr.

IN PHILADELPHIA . . .

WRCV to broadcast the 1962 Liberty Bowl Football game from the Philadelphia Stadium, sponsored by the Inter-County Hospitalization Plan (15) . . . Byrum Saam will do the play-by-play, Bill Bransome, WRCV personality, will do color . . . A series devoted to "The Hebraic Impact on Western Civilization" premiered on WRCV with Dr. Elazar Gerlman, Dean of Gratz College, and author Dr. William Chomsky, as hosts (9) . . . Gilbert Thompson, formerly of WCAU and CBS, Chicago, to join WFIL sales staff . . . For the fourth consecutive year NBC newsmen and foreign correspondents return to the Academy of Music for the "Great Decisions" forum Jan. 13. John Chancellor, veteran NBC newsman formerly stationed in Moscow, and until recently host of the "Today" show, will moderate . . . WTEL has received a power increase from the FCC, jumping from 250 watts to 10,000.

IN WASHINGTON . . .

WWDC radio now editorializing for national lottery saying it will bring in Federal revenue, reduce the gold outflow and divert $50,000,000 from underworld . . . CBS news correspondent Charles von Fremd got scoop on Air Force cancelling plans for Saint satellite . . . WTOP-TV preeming "Newsnight" Saturday edition on Dec. 22 . . . Bill Batten, Stanford Mickle and Thomas Mack of CBS election unit in New York were scouting Republican National Committee meeting here last weekend . . . WRC-TV featuring area choral groups for half-hour sessions on Christmas Eve and Christmas . . . WWDC disk jockey Earl Dobbie using high school thesps to judge new records . . . Washington chapter of Academy of Television Arts and Sciences is offering 27 members for speaking circuit . . . WTOP-TV again decorates its 373-foot tower with 900 Christmas lights . . . Maryland-D.C. Broadcasters' Assn. offering $1,000 scholarship.

IN ST. LOUIS . . .

KSD-TV is mounting a "Tonight In St. Louis" show for a Monday, Jan. 7, premiere. Russ David will host the five-a-week 30-minute programs which will be slotted for a midnight (CST) start, immediately following the NBC "Tonight" origination. The localized "Tonight" will offer interviews with show biz and other celebrities, plus patter and piano by David . . . KMOX-TV has signed Marc Hannibal, a comparatively unknown Negro actor-singer, to host-narrate a forthcoming "Repertoire-Workshop" production titled "The Case of Sam Blow" . . . William Bendix opened Monday (10) in "High Button Shoes" at the Sheraton-Jefferson Dinner Theatre and was booked for the usual round of deejay shows . . . Ditto the comic Smothers Bros. who are playing the Crystal Palace on Gaslight Square . . . Joe Garagiola has resigned as play-by-play broadcaster and commentator for Cardinal baseball on KMOX radio in order to fill national commitments for the NBC Network.

IN BALTIMORE . . .

Recent "Toy Bowl" in which WJZ-TV and WFBR radio personnel met on gridiron, netted five truckloads of toys for Marine Corps Reserve. About 5,000 attended. Admission was by toy . . . Jim Karr of WMAR-TV will be narrator for "Peter and the Wolf" at annual children's Christmas ballet to be held at Lyric Dec. 27 . . . Among stars who appeared for the M-S Telethon sponsored by WBAL-TV over weekend were Doug McClure, Lorne Greene, Barbara Luna, Betty Johnson and Joe E. Ross . . . Joe Grogan, WBAL-TV sports director, was named outstanding sports reporter of the year at annual Sports Booster Awards Banquet . . . Gerry Wheeler, WJZ-TV's "Lorenzo the Tramp" will visit Hollywood this month to appear in "The Kabotas."

IN MILWAUKEE . . .

Bob Wisham named chief engineer, WKOW-WKOW-TV, Madison, by Tony Moe, exec veepee Midcontinent Broadcasting of Wisconsin . . . John Anthony now doing "Late Sports Report," Saturdays, 10:15 p.m., on WITI-TV, Kemper Insurance grabs tab . . . Ed DeFrelles ankled WQFM and now is WFMR's asst. technical director in Wisconsin Tower and does midmorning show (10 a.m.-12 noon) . . . WXIX-TV, town's sole UHFer, beefed up weekly network pickups, with "Route 66" (CBS) when show was dropped by WISN-TV . . . Jim Williams and Lee Murray sharpening WISN-TV's "Wisconsin News-Final Edition" . . . Joe Kole, former allnight slotman on WFMR, now morning d.j., with Art Koenig stressing light, popular recorded music, 1 p.m. to 6 p.m., and swinging tunes 11 p.m. to midnight . . . Ron Ray pushing serious, solid music from sign-on to 10 a.m., on WMFR.

IN CLEVELAND . . .

Robert S. Buchanan, WJW-TV general manager, will be panelist on Speech Association of American convention in Cleveland on "Qualifications of Radio, Television and Film Majors desired by Industry" . . . Mike Ruppe Jr., KYW flack, back from week's hiatus in New York . . . Arlene Blank, ex-KYW Road Show Director who now heads her own unit, also handling Hanna Theatre publicity . . . Judy Kauffman exited WERE publicity for housewife chores . . . Teresa Considine, ex-WERE flack, leave John Carroll Univ. news bureau to join Plain Dealer radio-tv department.

Has Anybody?

Washington, Dec. 11.

Leslie Uggams, the young "Sing Along" talent, was in town and was interviewed on WRC-TV's "Inga's Angle." Inga asked her how she liked Mitch Miller's goatee.

"I don't know," said 19-year-old Miss Uggams. "I never saw him without it."

It Looks Like 'Coronation St.' Is Set for Life

London, Dec. 11.

Granada - TV's twice - weekly "Coronation Street," phenomenon of British tv, is two years old this week, has passed 200 performances and apparently set for life everlasting as it grows more and more a part of the local scene.

Eggheads and sociologists, culture bugs and BBC-philes have probed and dissected it, analyzed and regretted it. But the billboard-sized fact that cannot be escaped is to the point and simple: it has been in the national Top 20 charts ever since it was first networked two months after its inception. It has been toppled from notches one and two on just five occasions in all that time: on the two British summer national holidays, Whitsun and August Bank holiday and a few weeks back when the BBC exclusively screened this year's Royal Variety performance.

In the first three quarters of this year it has hiked its audience from 6,900,000 to 7,000,000 and fanletter reaction is mounting steadily with more and more indications of the audience identifying itself with the characters as real people.

So strong is the acceptance of the group of around a dozen regular characters of this fictitious north country provincial town, that the most popular are inundated with invitations for p.a. visits not in the name of the player but in that of the character.

It was the one top skein that did not shut down with the actors' strike in the early part of this year because most of its cast was on longterm contracts. It has used about 30 scripters and has helped, in fact, to turn up some new writing talent subsequently used in other shows by Granada-TV.

And perhaps the most uncanny irony of the program is the success of veteran actress Violet Carson who has become a national figure as the shrewish whip-tongued Ena Sharples. Plump of face and figure she was the very opposite of the character as originally conceived by Tony Warren, the man who thought it all up. She was not even in the original tests and was brought in almost by accident when the casting office was getting a little desperate.

Now it is independently estimated that should she leave the show half the nation would rise up in protest—as may do when she is written out for the sake of a vacation.

Madison Ave. Always Handy As Whipping Boy, Even in Stevenson Fiasco; On Other Agency Fronts

By BILL GREELEY

It's a piece of industry scuttlebut that sounds absurd enough to be a harbinger of the fuzzy thinking that accompanies the season to be jolly, but Madison Ave. is being blamed—at least obliquely—for the Stevenson-Saturday Evening Post fiasco.

Some industry observers (division of either ultra-perception or abstract paranoia) are suggesting that the SEP's explosive article that accused the U. S. ambassador to the United Nations of "wanting a Munich" in the Cuban missile crisis was a roundabout pitch to advertisers. They say that Curtis Publishing prexy Joe Culligan, as part of the hard drive to recapture big ad support for the magazines, is out to appease the vast conservative majority among major advertisers; that the Stevenson blast was a phase of the program.

This interpretation, wild or way inside, was no doubt touched off by Culligan and Curtis in the recent full-page trade ad that ran in New York dailies. Headlined, "NUTS," in a paraphrase of the famed WWII Bastogne proclamation, Curtis touted the beginnings of a strong comeback for its magazines. "We were heavily shelled by rumors and guesses and bad press reports" but "confidence among the advertising community has been restored . . . 'tough key men are in the front lines'" etc.

But the ad also carried "The Curtis Commitment," which seemed to embrace everybody and everything, but was interpreted by many as carrying a conservative slant. The statement said in part, "The Curtis Publishing Co. is committed to the goal of becoming the voice and conscience of the competitive-enterprise system, which is the foundation of a progressive economy and a democratic way of life. The editorial weight of the Curtis magazines will be applied unstintingly in this undertaking. . . . It is our conviction that the competitive enterprise system represents one of modern man's greatest achievements, and that it provides the framework not only for our economic well-being, but also for the preservation of individual rights and the protection of minorities . . ."

It concluded ". . . It will be the Saturday Evening Post which will carry most forcefully the banner and the concept of the competitive enterprise system. This is the Curtis Commitment to which we are now unswervingly dedicated."

Clearly slanted at advertisers, the ad caused many to wonder why the Post, for years and years an editorial spokesman for conservatism, should feel it necessary to reiterate its belief in the American way, etc. It could be that in the turmoil that has ensued during the magazine's revamping that articles like the Ring Lardner Jr. piece on his blacklisted years as a film writer stirred rumors of the mag's editors going liberal. It's the kind of evidence that competing media salesmen have been known to put to work.

Y&R Lights Up?

Retirement of Sigurd S. Larmon, board chairman of Young & Rubicam, has started trade conjecture that the agency may gun for a cigaret account. Larmon reportedly was a cigaphobe who would only allow the agency to handle cigars in the tobacco line. His retirement may have paved the way for the agency to go after a cigaret client, which could enrich the billings total by several million.

One of the few really big agencies without a cigaret account (McCann-Erickson is another, but not by choice), Y&R is seen as a natural retreat for any currently restive cig client.

P&G's Trade Press Snub

Trade reporters who have suffered the Cincinnati brushoff (Procter & Gamble) were merely victims of company pubrelations policy, as spelled out thusly in a thick pr manual:

"The company does not seek publicity in the advertising trade press. It can be very time consuming, and, for competitive reasons, we can seldom give them the detailed information they want . . . Representatives of the trade press are not normally invited to company press receptions . . . The company does not cooperate with the advertising trade press on features or series articles on activities of the company."

Also, the giant soaper's press agents are directed to neither confirm nor deny any story or rumor, no matter how wild. Company figures a denial one time will prompt reporters to misconstrue a "no comment" another time as confirmation.

Pepsi on Budget Spree for 1963

In announcing ad plans for 1963, Pepsi-Cola says the company and its bottlers will have more broadcast frequency than ever before.

Continuing with its "Now it's Pepsi for those who think young" pitch, company says the national and local broadcast campaign will use more than 3,000 radio stations and 375 tv outlets.

In network, Pepsi will for the third time bankroll CBS-TV's coverage of the Miss America Pageant from Atlantic City (Sept. 7), and, in an expansion of the "total network television plan," will have participations in 14 primetime shows on all three webs. Pepsi agency BBDO has prepared a new series of blurbs for the network drive, beginning Jan. 1, and also for local use.

In radio, spots again featuring vocalist Joanie Sommers and a 22-piece band fronted by Mitchell Ayres with the Pepsi "Making Whoopee" theme will be aired as much as 147 times a week during the warm-weather drive. There also are pubservice spots, with space for local bottler cutins, for use with local sports and weather news.

In addition, there will again be blurbs featuring Miss Sommers which are tailored to local communities, and, as an innovation, blurbs tailored for use as guides to local films, sports and special events.

What's With 'Adlai's Men'?

Washington, Dec. 11.

Adlai Stevenson's political difficulties (stemming from the Saturday Evening Post, written by White House favorites, reporting Stevenson to be "soft" on Cuba and out of step with President Kennedy) raised the question in Washington as to what effect the incident might have on "Adlai's men" in other top U. S. jobs. One of them is Newton Minow, FCC chairman.

The concensus among knowledgeable people around town is this: There will be no effect; each of "Adlai's men" is on his own in various New Frontier billets.

Other former Stevenson law partners in Chicago now with high U.S. posts, besides Minow, are Secretary of Labor W. Willard Wirtz, U.S. Ambassador to Denmark William McCormack Blair and U.S. Appeals Court Judge Carl McGowan.

Also, Postmaster General J. Edward Day was Stevenson's administrative assistant when he was Illinois governor. (Day subsequently moved to California.) Other top New Frontiersmen with long and close associations with Stevenson include Undersecretary of State George Ball, White House assistant Arthur Schlesinger Jr., U.S. Ambassador to Luxembourg William Rivkin, and the new foreign aid chief (and former Budget Bureau director) David Bell.

Stevenson himself, with a "I need you" letter from President Kennedy which was painfully slow in arriving (it was written four long days after JFK read the Sat. Eve Post article), is remaining on as United Nations Ambassador. But it is widely assumed in Washington he will step out in the future at a time when he can do so and save face. It is obvious that things will never be the same for Stevenson henceforth on the New Frontier.

'ADAMSBURG, U.S.A.' AS FOUR STAR PILOT

Hollywood, Dec. 11.

Charles Ruggles, Dennis Morgan, Edward Binns, Gene Raymond, Joan Blackman, Bruce Dern and John Larkin are topcast in Four Star's hourlong pilot, "Adamsburg, U.S.A.," being produced by Buck Houghton. Pilot, which is now rolling, is being lensed in color. NBC-TV is interested in the project.

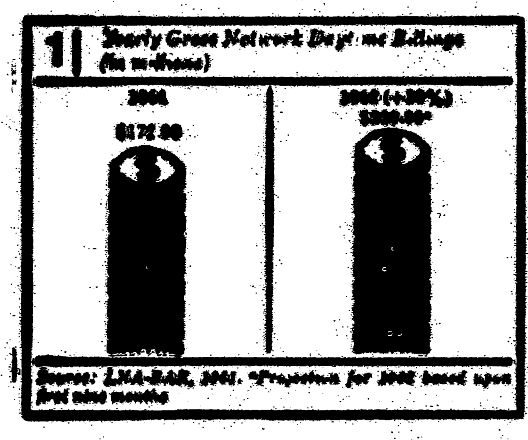
Charles Bickford guestars in the initialer being directed by William Graham. It's a dramatic series located in a fictional U.S. town with a population of around 100,000.

The Facts Behind "Day

And introducing NBC's Vastly Simplified New Daytime Rate Structu

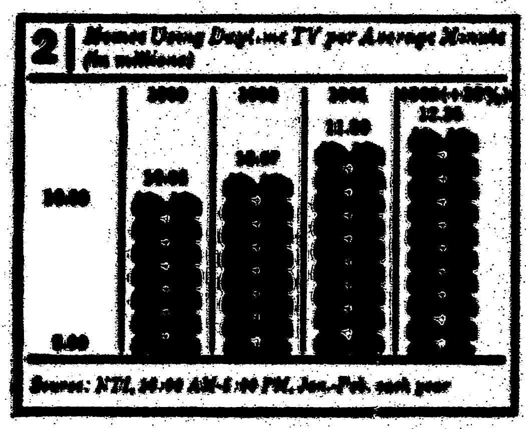
Daytime television is a world men rarely see. But women do—36 million of them every week.

To reach these women, advertisers are investing $220 million dollars on the daytime schedules of the three networks this year—more than double what they spend on the five leading women's magazines *combined*. As a measure of daytime television's dramatic growth, this is 28% more than they spent on daytime television last year (Chart 1).



And the number of advertisers has jumped 60%—to 150 in 1962, compared with 90 three years ago.

***Variety* recently headlined this upsurge, "Daytime TV's Big Biz Boom,"**



and labels it "the vogue medium"—so much of a vogue in fact that "the pre-dark hours have burst through with near SRO." Translated, it reads the three networks are more than 90% sold out in the daytime.

What's behind this sharp upward trend? Two facts.

1. GROWING AUDIENCES OF WOMEN

During one week, daytime television reaches 79% of all U.S. television homes (Nielsen).

3 | *Women's Influence on Brand Choice*

	DRUGS AND TOILETRIES		FOOD AND GROCERIES	
	WHO DETERMINED BRAND	WHO BOUGHT BRAND	WHO DETERMINED BRAND	WHO BOUGHT BRAND
WIFE	68%	66%	79%	79%
HUSBAND	17	20	13	16
CHILD	5	5	2	2
OTHERS	10	9	6	5

Source: McCall's Drugs & Toiletries and Food & Grocery Products Purchase Diary Study, 1958

And the viewing trend is *up*. Homes using daytime television per average minute rose 22% over the past three years (Chart 2). The average woman viewer, according to ARB, is now spending two hours a day with her favorite programs. Daytime viewing is up because the nation's housewives respond to the fact that daytime television is designed primarily to interest, entertain and inform *them*. It is *their* medium.

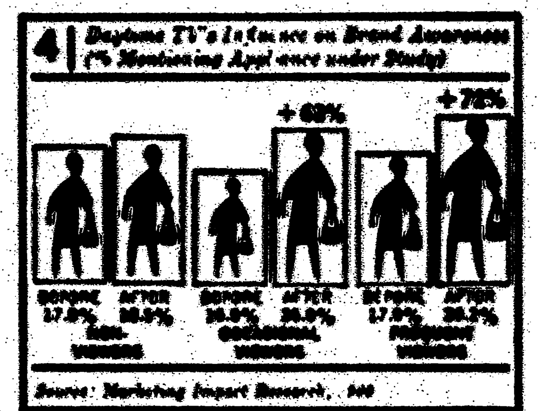
2. SALES IMPACT

No one disputes the fact that women make most of the decisions in day-to-day family buying (except perhaps for newly-wed husbands, but they learn fast). Studies of the drug and toiletry business show that the wife does the actual buying 66% of the time. In food and groceries the proportion is even higher: 79% of the time (Chart 3).

The question is, does daytime television really influence buying decisions?

A 1960 study by Newland & Company reported that daytime viewers "are more receptive to advertising and more interested in convenience products than non-viewers."

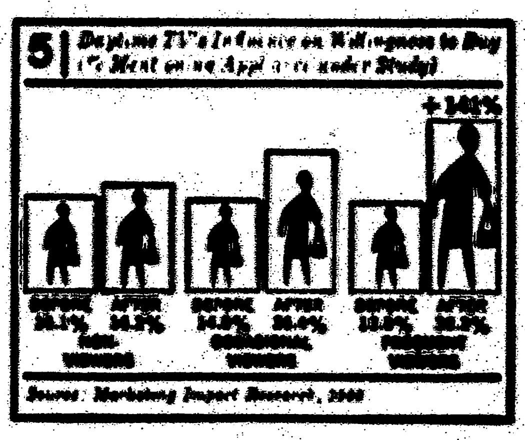
A Marketing Impact Research study the same year measured the actual effect of



an appliance company's advertising campaign. It showed:

...Dramatic increases in Brand Awareness for the product: 72% among frequent viewers, 69% among occasional viewers (Chart 4).

...Even bigger increases in Willingness To Buy: 141% among frequent viewers, 78% among occasional viewers (Chart 5).



In a statement to stockholders, the company's president attributed a 21% sales jump in one year to a million dollar increase in the advertising budget (the bulk of which went into NBC Television daytime).

Finally, if you're in the business of making women beautiful, see this example of the power of daytime network television—a case history reported by a cos-

NBC DAYTIME SCHEDULE: SAY WHEN, PLAY YOUR HUNCH, PRICE IS RIGHT, CONCENTRATION, YOUR FIRST IMPRESSION, TRUTH OR CO

time TV's Big Biz Boom"

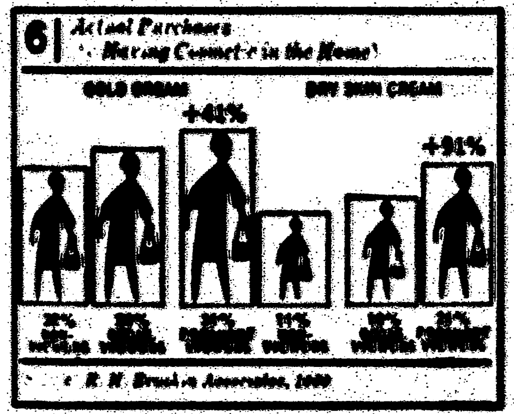
...re (A Boon To Advertisers Who Are Not Advanced Mathematicians)

...metic advertiser, described in Chart 6.

Isolated Cases?

Not according to the giant food and drug advertisers, which each year continue to invest heavily in daytime television.

Not according to the experience of a leading toiletries manufacturer, which increased its investment in network daytime television from $126,000 in 1956 to $5,440,000 in 1962—and has had the sales success to justify it.



Not according to the nation's supermarket managers. They voted daytime television the single most effective medium in pre-selling goods to their women customers—better than women's magazines, newspapers, billboards and radio.

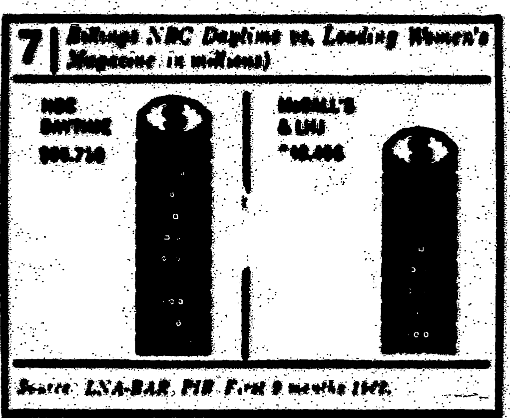
NBC's SPECIAL DAYTIME VALUES

Above and beyond the eye-opening success of daytime television in general is the story of NBC daytime in particular.

NBC's daytime billings alone are larger than the billings of the two leading women's magazines combined: *McCall's* and *Ladies' Home Journal* (Chart 7).

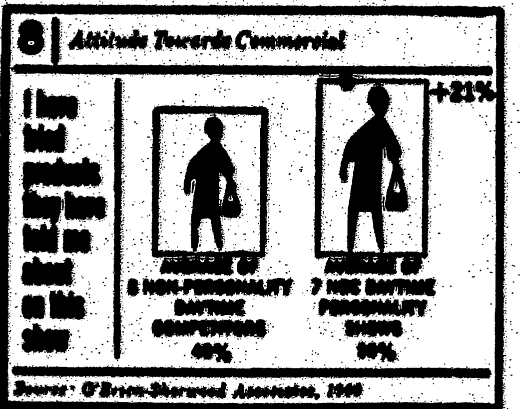
One reason advertisers are so partial to our schedule: the personal salesmanship of NBC daytime stars Merv Griffin, Bill Cullen, Hugh Downs, Bill Leyden, Bob Barker, Art James, Robert Q. Lewis.

Does personal salesmanship by a star make a difference? It makes a 21% difference in the number of housewives influenced to try a product, according to a



study conducted in 1960 by O'Brien-Sherwood Associates (Chart 8). It makes a 32% difference in impact, according to a study of more than 8,500 commercials over a nine-year span, conducted by Gallup-Robinson.

This is the bonus from the personal touch of a Cullen, a Downs, a Leyden. NBC Daytime provides another bonus, too: our advertisers sell in a climate of excitement and program excellence. Most of NBC's daytime programs have also made their mark as prime nighttime entries. Even those that haven't are pampered with nighttime production care. (Ask your wife about the big, new Merv Griffin hour...praised by *The New York Times* for its "substance, glamour and fun").



Still another value: four of NBC's daytime series are broadcast in color.

These are some of the reasons why NBC daytime has been virtually sold out this Fall. But it hasn't been all champagne and bravos. The rush of advertisers—particularly those new to television and others with special needs—has put a strain on the complex old rate structure, serviceable as it was in the past.

NBC's SIMPLIFIED NEW RATE STRUCTURE

On January 2, 1963, NBC will inaugurate a simplified rate structure to serve the growing number of advertisers in its daytime schedule.

Here is how it will work. Each daytime quarter-hour will be sold at a flat package price that includes time, talent and production costs. Period.

Bonus rates? Station charges? Continuity discounts? Class C? Class D? Obsolete—all of them. (No longer will it take a knowledge of advanced mathematics to buy daytime television).

Starting in January on NBC daytime, each advertiser will buy precisely what he wants at a flat rate. It couldn't be simpler. It couldn't be better for the advertiser who wants to tie in daytime television with his marketing plans and cycles. It couldn't be better for the advertiser—big or small—who wants to buy performance, quarter-hour by quarter-hour.

The point is clear. Daytime television, with its vast and growing housewife audience and proven influence on purchases, is the most potent way to sell to women. Some 150 advertisers who will invest $220,000,000 this year on daytime television know it.

Starting on January 2, they (and you, if you are not already among them) can reach the nation's best women customers by means of the simplest, most rational rate structure yet devised for network daytime television.

...SEQUENCES, MERV GRIFFIN SHOW, LORETTA YOUNG, YOUNG DR. MALONE, MATCH GAME (DEBUT DEC. 31), MAKE ROOM FOR DADDY

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, '62.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WEWS	380,800	46	1.	Huckleberry Hound; JFK (Mon. 7)	KYW	Screen Gems	301,300	25	Jeff's Collie; JFK	WEWS	146,100
2.	77 Sunset Strip	WEWS	362,500	37	2.	Yogi Bear; News; Weather Huntley-Brinkley (Thurs. 7)	KYW	Screen Gems	273,300	19	City Camera; Sports CBS News	WJW	134,300
3.	Candid Camera	WJW	347,700	35	3.	Adventures in Paradise (Thurs. 10)	WJW	20 Fox-TV	270,000	22	A. Williams; [illegible]ado	KYW	107,800
4.	Red Skelton	WJW	340,800	39	4.	Third Man (Fri 10:30)	WEWS	NTA	245,300	22	Jack Paar	KYW	207,300
5.	McHale's Navy	WEWS	334,800	38	5.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	215,000	18	City Camera; Sports CBS News	WJW	147,300
6.	Beverly Hillbillies	WJW	322,400	36	6.	Death Valley Days (Wed 7:00)	KYW	U.S. Borax	190,100	18	City Camera; Sports CBS News	WJW	100,900
7.	Perry Como; Bob Hope	KYW	321,900	34	7.	Expedition (Tues. 9:30)	WEWS	ABC Films	164,300	16	Dick Powell	KYW	301,300
8.	Rifleman	WEWS	313,000	36	8.	Biography (Sun. 7:00)	KYW	Official	160,000	9	Lassie	WJW	160,000
9.	Cheyenne	WEWS	312,400	33	9.	Wyatt Earp (Tues. 7:00)	KYW	ABC Films	130,400	14	Hennesey, Cuba	WEWS	137,400
10.	Dick Powell; UN	KYW	310,400	31	10.	Jeff's Collie; JFK (Mon. 7:00)	WEWS	ITC	165,300	14	Huck Hound, JFK	KYW	301,300

HOUSTON, TEXAS

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, '62.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	KTRK	212,000	45	1.	Peter Gunn (Tues 9:30)	KPRC	Official	66,000	15	Garry Moore	KHOU	82,300
2.	Candid Camera	KHOU	184,300	36	2.	Hennesey (Mon. 7:00)	KHOU	NBC Films	63,200	9	Cheyenne	KTRK	120,100
3.	Beverly Hillbillies	KHOU	153,000	27	3.	Death Valley Days (Sat 6:00)	KHOU	U.S. Borax	57,400	9	News, Sports	KTRK	36,100
4.	Bonanza	KPRC	150,600	33	3.	Ripcord (Fri. 9:30)	KTRK	UA-TV	57,400	12	Jack Paar	KPRC	102,400
5.	Stoney Burke	KTRK	144,100	30	5.	Divorce Court (Sat. 5:00)	KPRC	Storer	56,900	12	Wide World Sports / Mutty's Funnies	KTRK	40,300 / 30,900
6.	Red Skelton	KHOU	141,300	25	5.	Man & The Challenge (Fri. 8:00)	KTRK	UA-TV	55,800	14	Route 66	KHOU	114,800
7.	Lucy Show	KHOU	138,400	27	6.	Bugs Bunny (Sat. 12:00)	KTRK	UAA	52,300	10	Early Show, NCAA	KHOU	30,000
8.	Hazel	KPRC	137,300	30	7.	Roy Rogers (Sat. 10:30)	KHOU	Roy Rogers	49,400	11	Sheena; Cuban Crisis	KTRK	43,300
9.	My 3 Sons; Political	KTRK	136,300	25	8.	Keyhole (Sun. 9:30)	KTRK	UA-TV	48,400	12	What's My Line; Movie	KHOU	115,000
10.	Cheyenne	KTRK	133,300	26	9.	Rin Tin Tin (Sat. 10:00)	KHOU	Screen Gems	46,500	11	Fury	KPRC	30,000

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, '62.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	KMBC	212,300	42	1.	Death Valley Days (Fri. 8:30)	WDAF	U.S. Borax	90,300	16	77 Sunset Strip	KMBC	106,300
2.	Andy Griffith	KCMO	208,800	41	2.	Felix The Cat (Sat. 8:30)	KMBC	Trans Lux	81,000	16	Captain Kangaroo	KCMO	20,300
3.	Bonanza	WDAF	200,000	30	3.	M Squad (Fri. 9:30)	KMBC	MCA	70,000	14	Jack Paar	WDAF	110,100
4.	Beverly Hillbillies	KCMO	171,700	31	4.	Riverboat (Sun. 3:30)	KMBC	MCA	66,300	11	Million $ Movie	KCMO	30,300
5.	Lucy Show	KCMO	170,300	34	5.	Bugs Bunny (Sat. 12:00)	KMBC	UAA	66,800	12	Studio 5	KCMO	22,000
6.	Danny Thomas	KCMO	168,100	34	6.	Assignment Underwater (Sun. 5:00)	KMBC	NTA	60,100	13	Meet The Press	WDAF	30,700
7.	Red Skelton	KCMO	157,400	36	7.	Deputy Dawg (Sat. 9:00)	KMBC	CBS	58,300	12	Alvin Show	KCMO	32,000
8.	Hazel	WDAF	157,200	32	8.	Mickey Mouse (Mon.-Fri. 5:30)	KMBC	Buena Vista	56,300	11	Captain Kan; CBS News	KCMO	37,400
9.	Candid Camera	KCMO	154,800	31	9.	Super Car (Sat. 9:30)	KMBC	ITC	54,100	12	Mighty Mouse	KCMO	41,700
10.	Gunsmoke	KCMO	143,400	30	10.	Aquanauts (Sat. 5:00)	KMBC	UA-TV	52,000	8	Two Faces West	WDAF	27,000

BUFFALO

STATIONS: WGR, WBEN, WKBW. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, '62.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Candid Camera	WBEN	404,100	36	1.	People Are Funny (Fri. 7:00)	WBEN	NBC Films	210,900	19	Quarterback Club	WGR	50,000
2.	Red Skelton	WBEN	388,800	27	2.	Honeymooners; JFK (Mon. 7:00)	WBEN	CBS	184,000	20	Wyatt Earp; JFK	WGR	135,900
3.	Ben Casey	WKBW	368,100	32	3.	Popeye's Playhouse (Sun 9:00)	WBEN	UAA, Kind	170,300	15	Church Invitation; Shorts / God In Our Homes	WGR / WGR	1,000 / 3,100
4.	What's My Line	WBEN	356,300	31	4.	P. Silvers; UN; CBS News (Tues. 7)	WBEN	CBS	143,400	18	Ripcord	WGR	97,200
5.	Lucy Show	WBEN	338,900	33	5.	The Story Of (Mon 9:30)	WBEN	UA-TV	140,500	12	Price Is Right	WGR	310,100
6.	Price Is Right	WGR	310,100	30	6.	Wyatt Earp; JFK (Mon. 7:00)	WGR	ABC Films	135,900	20	Honeymooners, JFK	WBEN	184,000
7.	Perry Mason	WBEN	306,100	34	7.	Yogi Bear (Mon. 5:30)	WGR	Screen Gems	122,900	13	Early Show	WKBW	96,400
8.	I've Got A Secret	WBEN	296,300	24	8.	Third Man (Fri. 10:30)	WKBW	NTA	121,700	17	Jack Paar	WGR	216,300
9.	Gunsmoke	WBEN	286,800	19	9.	Quick Draw McGraw (Tues 5:30)	WGR	Screen Gems	120,800	17	Early Show, UN	WKBW	70,800
10.	Jackie Gleason	WBEN	263,300	26	10.	Beat The Champ (Sat. 5:00)	WBEN	Schwimmer	115,900	18	Wide World Sports / Early Show	WKBW / WKBW	46,700 / 73,300

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, '62.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Beverly Hillbillies	WREC	176,200	38	1.	Highway Patrol (Mon.-Sat. 6:00)	WREC	UA-TV	78,000	18	News, Wea.; Hunt-Brink	WMCT	76,300
2.	Bonanza	WMCT	158,800	27	2.	Rebel (Fri. 9:30)	WHBQ	ABC Films	62,200	30	Jack Paar	WMCT	32,000
3.	Lucy Show	WREC	157,300	34	3.	Sea Hunt (Mon.-Fri. 6:00)	WHBQ	UA-TV	62,100	16	News; Wea.; Hunt-Brink	WMCT	76,300
4.	Ben Casey	WHBQ	154,800	46	4.	Roy Rogers (Sat. 10:30)	WREC	Roy Rogers	56,600	10	Three Stooges	WHBQ	46,300
5.	Candid Camera	WREC	144,500	33	5.	Tombstone Territory (Sat. 5:30)	WREC	UA-TV	56,200	17	Grand Ole Opry	WMCT	30,000
6.	Red Skelton	WREC	137,200	29	6.	Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	47,800	11	News; Wea.; CBS News	WREC	82,900
7.	Danny Thomas	WREC	133,900	29	7.	Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	44,500	12	News, Wea.; CBS News	WREC	77,900
8.	I've Got A Secret	WREC	131,700	25	8.	Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	43,300	11	News; Wea.; CBS News	WREC	82,700
9.	Andy Griffith	WREC	120,000	30	9.	Ripcord (Wed 9:00)	WMCT	UA-TV	42,300	9	Steel Hour; Circle Th.	WREC	86,200
10.	What's My Line	WREC	126,100	25	10.	Laurel & Hardy; FB (Sun. 2:45)	WREC	Malton	40,000	11	Aquanauts	WMCT	36,400

Who Shoved Whom?

Continued from page 28

photographers, lunging to pop his orderly flashbulb.

Citing the Times editorial and the Schell letter, the gm declared, "We at WINS have no wish to revive the old tired battle of the print boys would like to ignore the brash of boys. The public has long since overwhelmingly voted radio and tv the most dynamic, effective and most important of all news media today.

". . . We are at one with the New York Times in demanding proper restraint and decency in the conduct of all reporters. I sincerely hope Mr. Schell is one with us, too."

The photogs and newspaper reporters presence of the electronic media at news events, because, whether Mr. Schell likes it or not, broadcast news is here to stay."

WINS news chief Jerry Landay wrote a rebuttal to the Times, which had not been run late last week because of the newspaper strike.

Elaborating on the incident, WINS newsman Parker said the jostling among reporters (20 or 30) was caused in part by inadequate police control at the exit of the court building where Epstein was carried out. He said he had posted himself near the ambulance, but had given up on interviewing Epstein when he got a close look at the official. He said he was backing off, hoping to get a statement from one of Epstein's lawyers when he was shoved by the press photog.

Confusion over what had actually happened, Parker feels, was initiated in a wire service report that said a photog had been knocked down in the scramble.

Same day as the incident, the newsman did a couple of air shots, detailing the whole affair.

Indianapolis—Jim McManus has quit as Indiana Statehouse reporter for WFBM-plus-TV to become the State's Director of the Aeronautics Commission. McManus had been on the station news desk for two years.

Brit. TV's Midseason

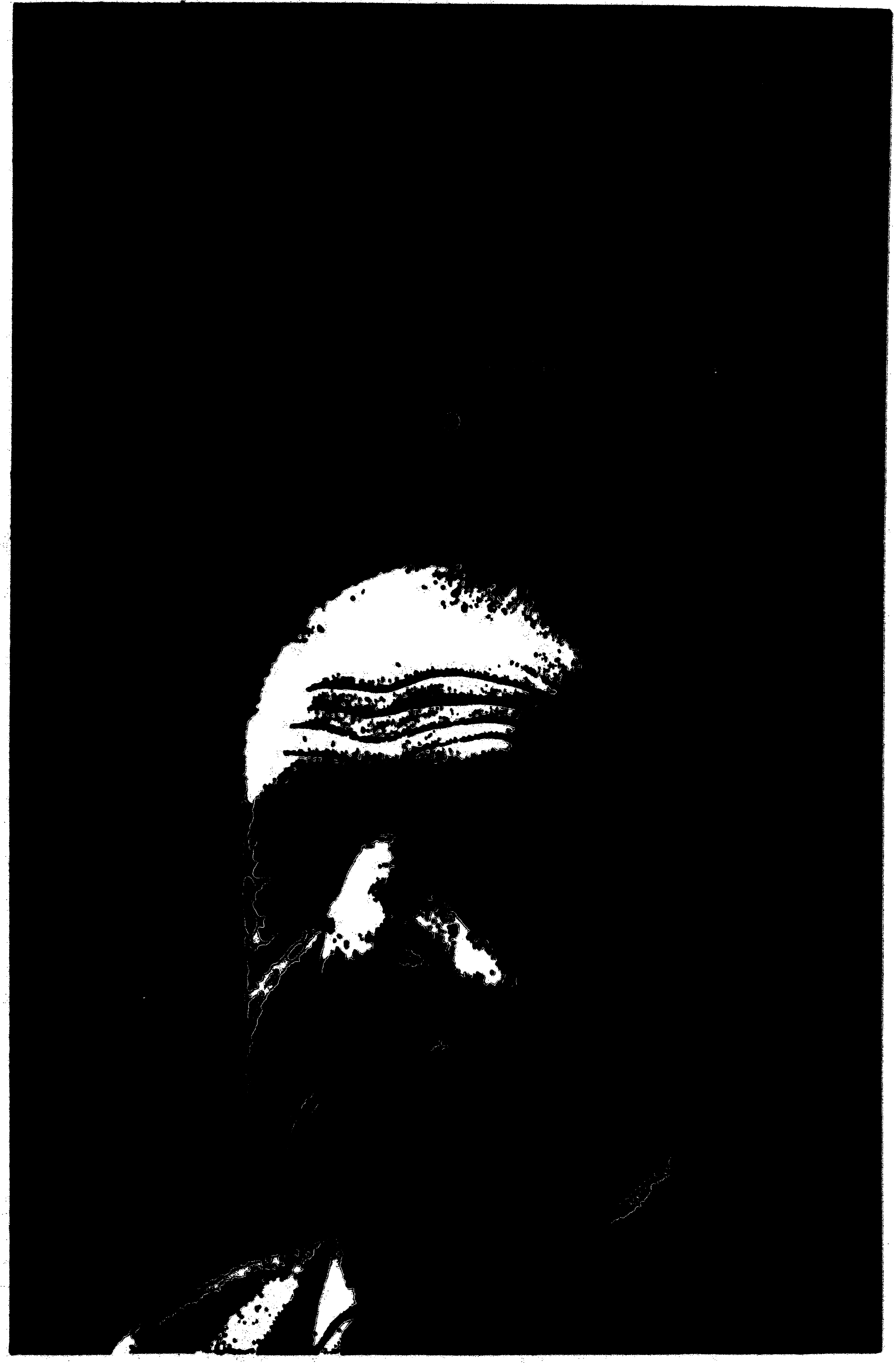
Continued from page 28

ter Sunday afternoon slot will be filled by old features, but films which ATV boss Lew Grade promises "have never been shown before." They include the Romulus, Danny Angel and George Minter packages which were offloaded to tv some time back.

In addition ATV has slated two new situation shows—one comedy, one documentary. Crazy Gang star Bud Flanagan who is in the betting shop business in real life in partnership with boxing promoter Jack Solomons, is booked for a six-segment comedy show on that very subject. This is slated for a March kickoff, and will be Flanagan's first tv program as an individual artist and his first regular show business work since the Crazy Gang disbanded earlier this year.

The documentary will be a live hourlong weekly show centered around Britain's aircraft industry in which ATV hopes to spotlight every aspect of the country's industrial life from management down to factory floor production hand.

Portland, Me. — Keith Fowles, station manager of WAGM-TV, Presque Isle, Me., has been named station manager of WPOR here.



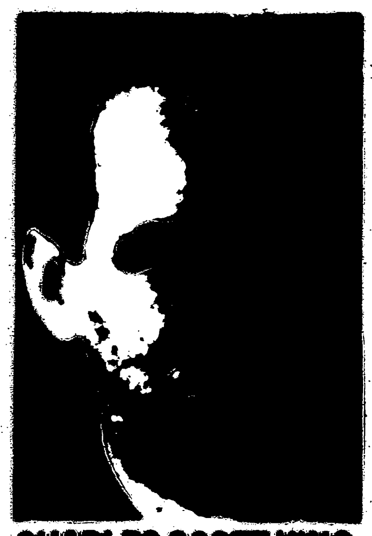
"Hi—I'm Kay and I'd like you to meet . . ."

KAY KORWIN

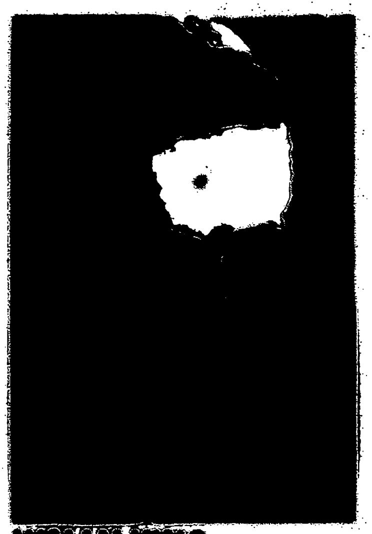
presents RADIO and TV TALENT for 1963

ALAN HOWARD
Actor-singer — "Mr. Wizard" — running roles in "As the World Turns" and "Young Dr. Malone" — B'way — "King of the Whole Damn World" — "Gift of Time" — current commercials — Ideal Toys — Greyhound Bus

DIRK FREDERICKS
Announcer — actor — newsman — currently announcer on "Make a Face" every Saturday over ABC-TV 11 a.m.

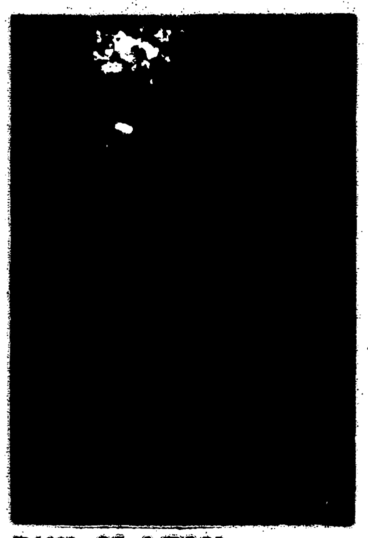


CHARLES SCOTT KING
NEWSCASTER over radio station WINS daily 6 p.m. to midnight — actor — announcer

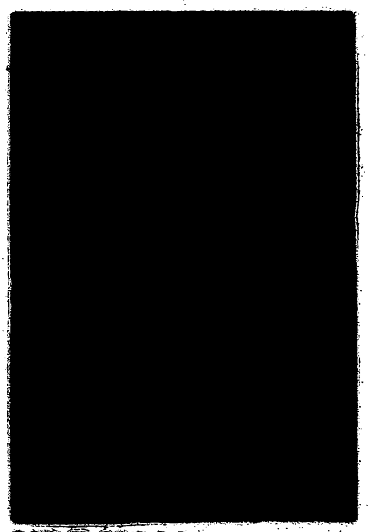


WALLY KING
Announcer—actor—daily music show over radio station WNEW — 8 to 11 p.m.

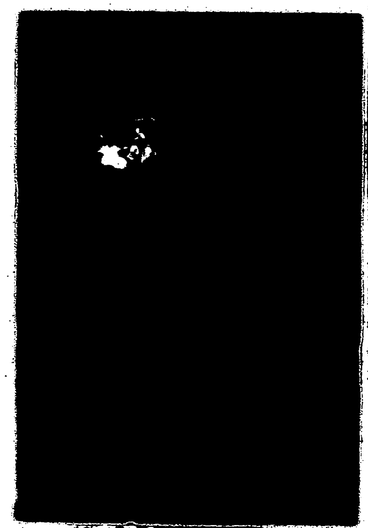
BUCKLEY KOZLOW
Currently speaking for Brisdon Mist, DX Sunray Oil, Saturday Evening Post (voice-over) and Bayer (on camera) — actor-narrator



PHIL McLEAN
Host of the "Milkman's Matinee" over radio station WNEW daily 12 midnight to 5:30 a.m. voice-over on Johnson & Johnson's Medicated Foot Powder—Aspara Gum



MILT MOSS
Comedy host of "Cartoon Zoo" daily over WPIX (Channel 11) at 4:30 p.m.—Trick and Character voices — comedy actor (any dialect, animal or vocal sound)



FRED PARSONS
WPIX (Channel 11) News—7 p.m. every Sunday

Exclusive Personal Management: KAY KORWIN, INC. Plaza 3-2200
575 Lexington Avenue, Suite 400, New York, N.Y.

That Man Bannister

Two main "shows" traditionally mark the annual NBC affiliate meeting. One is the performance given at the dinner closing these three-day affairs, and this time NBC arranged to have as performers Andy Williams, Jack E. Leonard, Johnny Carson, Bill Dana and the New Christy Minstrels.

But the other show has always come from Harry Bannister, director emeritus of NBC station relations, whose various introductions are tantamount to a full comedy routine. This year, at the close of an afternoon biz session, the veteran raconteur-toastmaster got a standing ovation from the assembled station executives.

Earlier, there was still another show. NBC Radio held its own biz session and intertwined some entertainment in the person of sportscaster Joe Garagiola, whose storytelling repertoire, particularly his stories about Yankee catcher Yogi Berra (with whom he was raised in St. Louis), broke up the biz-oriented assembly. Also as part of the "entertainment" at this radio meeting were two newsmen from NBC—Frank McGee and Chet Huntley, each of whom read spellbinding interpretive essays.

NBC'S ELMER LOWER GETS V.P. CHEVRONS

Elmer Lower got a veepeeship last week from NBC, and that makes four stripers now for NBC News. No. 3 man in the division, Lower remains general manager of NBC News and will continue supervising newsfilm, the NBC News bureaus in D. C., Chi and L. A. and the news department's syndication services.

But, first and foremost, Lower's big job is running NBC's election operation. Since 1960, a year after he shifted over from CBS News, NBC has won most of the election coverage plaudits. This factor first led a few months back to his being named general manager and now to the stripe.

He is under exec veepee Bill McAndrew and McAndrew's own No. 2 man, veep Julian Goodman. One other NBC News veep is Carl Lindemann, charged with sales responsibilities and administrative overseeing of "Today."

WGA's Script Awards

Hollywood, Dec. 11.

Approximately 1,000 industryites turned out for a black tie affair at the Beverly Hilton Hotel Thursday night, at which Writers Guild of America's tv-radio branch handed out its first awards to tv-radio scripters. Same night WGA East held an awards affair at Toots Shor's in N.Y.

Winners were:

Richard Alan Simmons, winner for anthology of any length, for his script, "The Price of Tomatoes," on "The Dick Powell Show," a Four Star series on NBC-TV; team of Kenneth Rosen and Howard Rodman, won in episodic-any length category, for their teleplay, "Today the Man Who Kills the Ants Is Coming," from a story by [illegible], for Screen Gems' "Naked City," on ABC-TV.

Team of Gary Belkin and Nat Hiken won, for their script, "I Won't Go," in comedy-variety show category, winner being on Hiken's "Car 54, Where Are You?" series on NBC-TV. For adaptation of material not previously written for tv, Russell won for his teleplay, "The Pursuer," on "DuPont Show of the Month."

Welch won in the documentary-any length class, for his script, "Walk in My Shoes," for Bell & Howell's "Close-Up." Mindel won for radio, any length, any type, for his "The Hand of Esau," aired on "Eternal Light."

More than 2,700 tv and radio members of WGA took part in the voting to honor their own, for scripts turned out in the 1961-62 season.

Reed As Chairman Of NBC-TV Affils

A. Louis Read was elected chairman of the NBC-TV affiliates' board of delegates. The WDSU-TV, New Orleans, executive replaces Jack Harris of KPRC-TV, Houston.

Voting by the tv stations took place last week during the annual NBC affil conclave, and also elected to the board of delegates were two vicechairmen, Otto Brandt of KING-TV, Seattle, and Richard O. Lewis, of KTAR-TV, Phoenix. Others named were: Marcus Bartlett, WSB-TV, Atlanta, as secretary-treasurer, Owen Saddler, KMTV, Omaha; David Baltimore, WBRE-TV, Wilkes-Barre; George Comte, WTMJ-TV, Milwaukee; Gordon Gray, WKTV, Utica; James Schiavone, WWJ-TV, Detroit; Willard Schroeder, WOOD-TV, Grand Rapids. Board holdover was Charles Batson, WIS-TV, Columbia, S.C.

'Bob Bob Bobbin'

Continued from page 24

tion to be reasonably informed and to reasonably provide the facts in the case."

Kintner explained that NBC had invested "several million dollars" in "World" and that "it did not succeed, that it became our lowest rated show, that advertisers could not justify buying it." His fellow NBC execs, later on, stated that NBC had decided to go beyond the 13 programs promised to Tewksbury, hoping it would catch on.

Further NBC reaction to Tewksbury seemed mounting this week. After the producer, in press release, declared he planned a nationwide tour, "talking to every group that wants him." (This is reminiscent of a personal campaign undertaken several years ago by producer Albert McCleery, after his afternoon NBC-TV "Matinee Theatre" was cancelled.)

Tewksbury said he was going to "protest with a loud, strident, indignant voice . . . to make damn sure the network hears it." This was what led to Kintner's reaction and to the seeming plans by the network to make as clear as possible the other side of the story to "professional viewers."

Apart from this two-pronged attack by Sarnoff and Kintner, the NBC affiliate meetings was without distress. In fact the affils' Board of Delegates as its windup action praised the network for its "continued leadership in sales, peak audience level and quality and diversity of its program schedule."

Mex Royalty Pattern

Mexico City, Dec. 11.

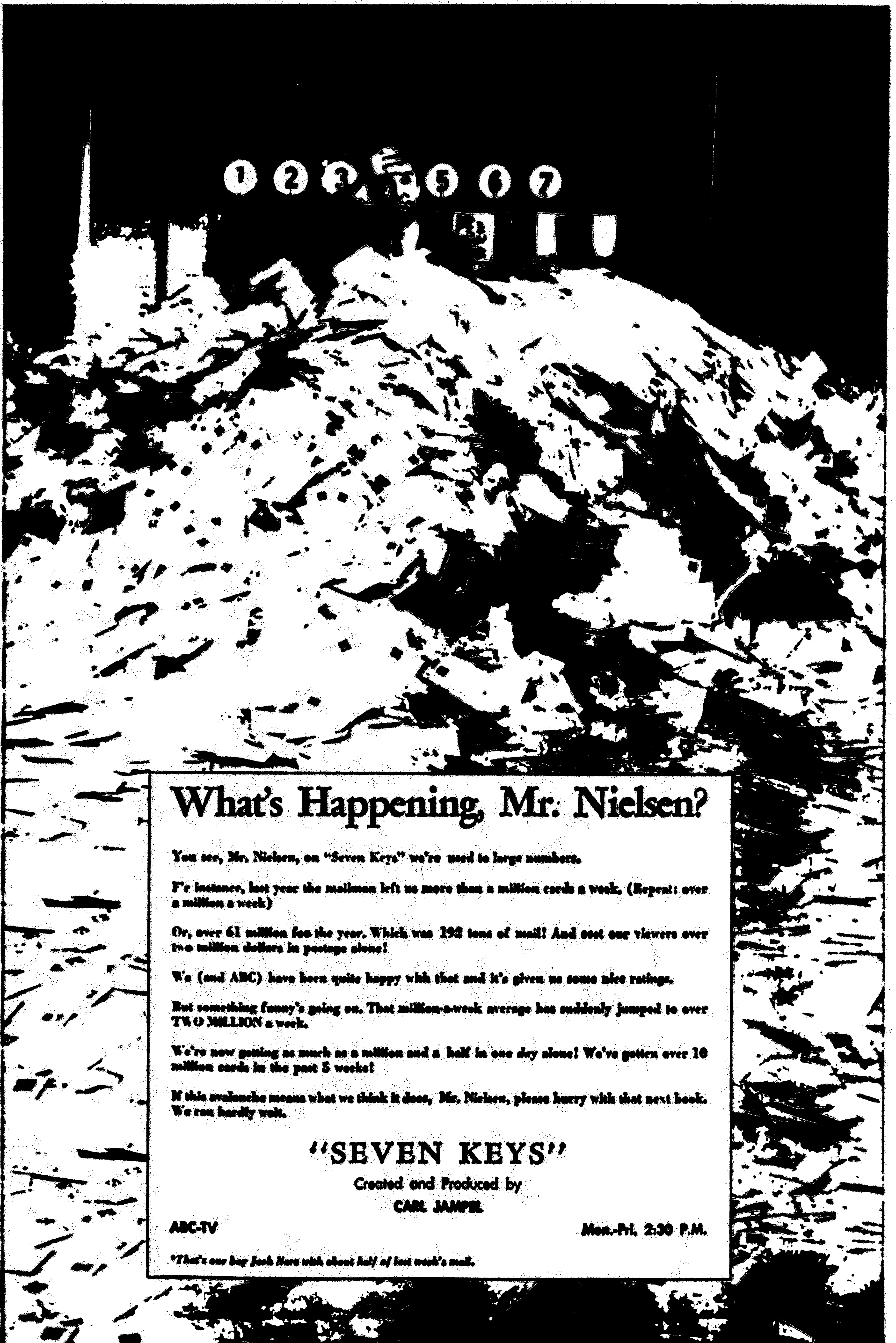
Mexican radio and television announcers will receive royalties for videotape, magnetic tape or record showings of commercials.

The royalty proposal, presented by Gonzalo Castellot, union leader, has been approved by the Chamber of Deputies. Senate approval is also expected for measure.

According to provisions, announcers will receive basic initial fee every time commercial is repeated during year.

Mgt. William Morris Agency

BUYING AN ANTIQUE PHONE??
Visit Phone-Booth
GEORGE'S
New address
[illegible] W. [illegible] St. (nr. 6 Ave.)
[illegible]
Phones Shipped Everywhere


What's Happening, Mr. Nielsen?
You see, Mr. Nielsen, on "Seven Keys" we're used to large numbers.
For instance, last year the mailman left us more than a million cards a week. (Repeat: over a million a week)
Or, over 61 million for the year. Which was 192 tons of mail! And cost our viewers over two million dollars in postage alone!
We (and ABC) have been quite happy with that and it's given us some nice ratings.
But something funny's going on. That million-a-week average has suddenly jumped to over TWO MILLION a week.
We're now getting as much as a million and a half in one day alone! We've gotten over 10 million cards in the past 5 weeks!
If this avalanche means what we think it does, Mr. Nielsen, please hurry with that next book. We can hardly wait.
"SEVEN KEYS"
Created and Produced by
CARL JAMPEL
ABC-TV
Mon.-Fri. 2:30 P.M.
*That's our boy Jack Narz with about half of last week's mail.

Carnival War Erupts in W. Germany Over TV Rights to Pre-Lent Events

Frankfurt, Dec. 11.

Traditional comic carnival programs, which are held during the pre-Lenten fasching season (similar to New Orleans and South American carnivals) are getting into a battle about their television rights here.

Most famous of the West German carnival sessions is that at Mainz. And Mainz officials have balked at a "competitive" carnival show being presented to the West German Television Network from Frankfurt a few days before their traditional program and thus more or less taking the edge off the festivities.

Now the Hessischer Rundfunk, local Frankfurt outlet of the West German TV net, has just announced that it will not schedule the Feb. 9 carnival session when the Prince and Princess are seated on their throne for a television show from Frankfurt. Instead it will only carry the Feb. 14 throwization from Mainz.

However, on the Feb. 9 date it will carry a direct program from one of the many carnival balls being held somewhere in the Frankfurt area—and it will invite stars from its most popular television shows to be among the costumed guests and to participate in special short comic bits. Pappa Hesselbach, star of the Hesselbach Family Show, quizmaster Hans-Joachim Kuehlenkampf, and zoo director Professor Dr. Grzimek (with some of his zoo pets) will all be on the earlier carnival ball show.

Another problem still being bandied about is whether both the "amateur" and "professional" comics should participate in the Mainz carnival show. The fasching season always calls for a series of non-professional comediennes who deliver speeches about politics, local government officials, and any other objects of merriment for the silly season. And it is felt the non-pros come off badly when televised in the midst of the professional comics.

The Frankfurters have been promised that when the Third Television Network (which will be local and regional throughout West Germany) gets going in 1964, that the carnival session will be presented to the viewers here once again from their hometown.

Old ATAS

Continued from page 27

sons with an argument as to why they should be accoladed for outstanding achievement. Nominations will then be screened by the Nominations committee which, under criteria that have yet to be worked out, will determine whether there is indeed an element of excellence in the name submitted.

In the voting procedure, the ballot will list all the approved nominees together (whether individuals or programs). The membership then will vote by the "preferential system," marking a "1" for the most outstanding nominee (program or person), a "2" for the second most outstanding, and so on. This was suggested by Price Waterhouse as a desirable method of balloting.

Rather than entrust the technical awards to the membership, who might make a popularity contest of it, the committee is recommending that the Board of Governors appoint a Blue Ribbon Award Committee so termed, made up of technical people, to judge on lighting, camera work and other aspects of engineering.

The new system, the spokesman indicated, will make it quite an honor just to be nominated. But mainly it's expected to safeguard against block voting and the landslides run up by stations with the largest and best organized membership. "The most important thing," the spokesman said, "is that the awards be fair and that they represent a level of excellence for everyone to strive towards."

Newnan, Ga. — Jim Hardin, WCOH, has been awarded a citation by the Georgia Forestry Commission for "11 years of agricultural broadcasting, a significant factor in reducing forest fires in west Georgia."

TV Followups

Continued from page 34

showed how instant contact is effected with double checks working at all points.

Throughout, the defense aspects of both SAC and the atomic center were stressed. Of particular interest was the two-man operation of the "Red Telephone" (President's direct line for calling an attack), where a "duty comptroller," a sergeant, must be called in to stand by while the officer in charge relays the President's alert. If the officer proceeds without authorization on his own, the sergeant is ordered to physically restrain him. It's to be hoped that atomic-age sergeants are men of great guts and instant decision. All in all, it was a half-hour of reassurances in power, but with a dash of uneasiness getting in somehow. *Bill.*

Hot TV Team In France May Quit

Paris, Dec. 4.

Etienne Lalou and Igor Barrere, the video team whose essay-type news programs "Faire Face" (Face It) have emerged as the most lauded and influential of them all, may quit the nationalized one-channel setup here due to an official nixing of a recent program on Communism.

Lalou and Barrere already had trouble early this year when an entry on intolerance was held up by touchy Ministry of Information officials during the Algerian war problems. Now their film on Communism was delayed during the recent elections, which was felt justified, and put off till Dec. 4. But then it was put on the nix list by governmental reps.

It was felt that it did not have a large enough view of the different aspects of the problem and party and that an anti-Communist position was given by only one politico. But makers feel it is an objective look.

If it is not reinstated tv may lose this talented team. Other projects were on the French nuclear striking force desires and the police system which were felt likely to also run into censorship difficulties. The fate of this program will depend on pending decisions by vid reps. Some subjects already treated by Barrere and Lalou were racism, Cuba and others.

One on mercy killing was called off on their own since they felt it might be painful, especially with the drug and deformed baby problems.

Two on W. Germany As Wolper Documentaries

Hollywood, Dec. 11.

David L. Wolper has slated two documentaries to be filmed in West Germany for inclusion in Wolper Productions' "The Story of ..." series for United Artists Television distribution.

They are "Story of a Foreign Correspondent," with George Bailey of Reporter mag appearing as the subject, and "Story of a Heidelberg Student." Both documentaries will be produced and directed by Alex Grasshoff.

Inside Stuff—Radio-TV

While NBC-TV's "The 11th Hour" is being panned by psychologists for its lack of "authenticity," the show has been receiving an unusual vote of confidence by nonprofessional groups for its episode, "Of Roses and Nightingales and Other Lovely Things," dealing with illegitimate teenage pregnancy. NBC and MGM-TV, producer of the series, have received more than 35 requests from educators, ministers, government agencies and private welfare organizations for the loan of screening prints of the episode. Both companies are now setting up machinery for loaning out such prints. In Canada, in response to similar requests, the CTV network has scheduled a repeat of the show for Dec. 18, only six weeks after the original telecast. Script was by Theodore Epstein.

NBC top brass annually stop all other business for a must appearance at the annual Twenty-Five Year Club luncheon, held Monday (10) at the Waldorf-Astoria in N.Y. where 21 new members were "initiated" by Bob Kintner-Bob Sarnoff & Co. with gold watches and certificates.

Chairman Sarnoff's secretary, Martha Carlson, was among the initiates. She joined the network as a temporary employee and as a matter of fact, her status has never been altered on the network books; she's still "temporary."

The Bedside Network of the Veterans Hospital Radio & Television Guild, a cooperative effort of show biz and advertising industries in aiding the rehabilitation of hospitalized veterans, is saluting Bud Collyer at its annual ball next April 26 at the Plaza Hotel, N.Y. It'll mark the 15th anni of the Bedside Network which is opening its fundraising campaign this month. Songwriter Alex Kramer is president of the Guild.

ABC Radio's "Breakfast Club" is turning into a dynasty for the McNeill family. When Don McNeill, regular host of the show, takes off for a one-week vacation Dec. 10, his 28-year-old son, Tom, will pinchhit. Currently a member of a Chicago law firm, the young McNeill is now trying to find out if he's cut out for a broadcasting career.

On the basis of some 1,700 total hours of color it will have telecast by the year's end, Chicago's WGN-TV claims to be the most tinted-up station in the U.S. Furthermore, as an indie, its color output is strictly locally originated.

Seeing tint as a significant distinguishing feature for his station, exec veep-general manager Ward L. Quaal has given tint a high priority and has authorized extensive co-op promotion in showrooms, print ads and billboard spectaculars.

Radio Review

WORDS IN THE NEWS
With Dr. Bergen Evans
Producer: Bill Kaland
30 Mins.; Sun., 7 p.m.
WINS, N.Y.

A new series produced by and for the Westinghouse radio chain, "Words In The News" is a bright talk show about the function and the uses of language. This is the domain of semantics where only specialists dare to tread, but Dr. Bergen Evans is an old hand at popularizing this subject. He carried it off here with a chatty style, a sharp wit and a stack of anecdotes.

On the introductory show last Sunday (9), Evans hopped, skipped and jumped over a dozen or so topics, many of which he'll return to in subsequent stanzas of this series. He touched upon the ideas that variations in the pronunciations of cities like St. Louis and New Orleans serve as status identifications, that jive talk is an expression of juvenile revolt, that the 30,000 languages in the world are barriers to political understanding and that English is shaping up as the prime international language among other items.

Evans also attempted an historical analysis of the phrase "unconditional surrender," from the Civil War to the Second World War when it was used to define the Allied Powers' attitude towards Germany. For Evans, the phrase was a verbal trap which resulted in the current impasse over Berlin. For grammarians, the ills of the world can be ascribed to a misplaced comma. For semanticists, they can be explained for some ill-chosen words. *Herm.*

Soviets Step Up Lead In Int'l Broadcasting

Washington, Dec. 11.

The Soviet Union, already world leader in international broadcasting, has increased its output 13% since the first of the year, U.S. Information Agency reports.

Weekly Russian flood is now 1,205 hours a week, almost twice as much as Red China in second place, and the U.S. a close third.

Biggest jump in Red programming came during the Cuban crisis, according to USIA. That pushed Spanish language broadcasts to Latin America from 45½ hours a week to 101 and one half, 70 of which was aimed at Cuba.

Otherwise, the increase was from a 60% boost in broadcasts to Africa and a 30% rise in Far Eastern beaming.

BRONXVILLE
PROPER NEW YORK

[illegible]

WANT A ROLLS ROYCE FOR XMAS?

[illegible]

HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and *sells* . . $5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.

KSTP television 5 100,000 WATTS · NBC MINNEAPOLIS · ST. PAUL

Metro Broadcast Sales

including WNEW Radio, the ad buy that makes the difference in the N.Y. market.
WTVH . . . the Community Service TV Station serving the Peoria, Illinois market.

VARIETY

Palmer House, Chi

Chicago, Nov. 29.

Phyllis Diller, Hamilton Twins, Ben Arden Orch; $3.50 cover.

Phyllis Diller has graduated from Mister Kelly's, the snug Marienthal-owned Rush St. spot, to the opulent surroundings of the Empire Room, and, if her preem night is any indication, she's in for a happy four weeks—for her, the house and the customers. It takes mucho personality projection to command this spacious room, and Miss Diller showed more than enough in wowing the opening night crowd.

The angular comedienne punches over her material (much of which is new since her last time here) with some of the most facile mugging seen around here, and punctuates it with explosive body English. Her routines are structured to build from chuckles to guffaws to bellylaughs, and she seldom fails to score.

Miss Diller's material is still based on the universal themes that she has always used—the travails of domestic life and the pitfalls of driving — but she has freshened her anecdotes and delivers them with a first-time enthusiasm. Withal, she has risen to the challenge of Chi's premiere room and conquered it handily.

Mor.

Television's Chain Gangs

Continued from page 1

... the Don Mc... Frank Smith's the Ed ... Bob ... the ... Mitch Wolfson's ... the John ... with the ... networks ... wide ... in ... there are over 50 ... stations ... single own... ... ownership and ... integrated ... control the ... talk of its stream... groups don't ... to operate ... in the major population centers not only in the network key ... of New York, Los Angeles and Chicago but also in Philadelphia, Detroit, Boston, St. Louis, Pittsburgh, Washington, Baltimore, Milwaukee, Buffalo, Cincinnati, Memphis, Atlanta, Indianapolis, Columbus, Dayton, Birmingham, Jacksonville, Syracuse, Grand Rapids, and many many more.

... CBS in ... was at ... CBS affiliate meeting ... Buffalo ... in New York.

... Rip Van Winkle ... affiliate meeting of ... 20 years ... have believed ...

... the fierce pride in my ... the exchanging of views on ... personalities and local programs home-grown from the broadcaster's own community roots (gone too to a large extent, is the chamber of commerce talk extolling the virtues of one's own city, the kind of intramural rivalry that would put the late George Burbach vs the late Walter Damm in a corridor debate as to whether St. Louis or Milwaukee had better local programs to round out the NBC schedule.

Today the talk centers around dealing with all networks, the buying of syndication packages and feature film libraries.

While the focus used to be on "my station back home," it's now "our stations" which typically range all over the U.S. from Boston to San Francisco in the case of Westinghouse, or from Miami to Bellingham, Wash., as in the case of Mitch Wolfson's Wometco stations.

The Vanishing Breed

For just as the grand old locally owned retail stores of yesteryear have receded in favor of the A & P's, Safeways, Liggetts, Woolworths and Sears Roebucks, so the vigorously independent local broadcasters, such as Oveta Culp Hobby of Houston or Stanley Hubbard of Minneapolis-St. Paul, represent the last vestiges of a vanishing breed and a community-oriented approach to broadcasting, but now virtually dead in the "tv chain store" age.

It's the group owners—the Walter Annenbergs, the George Storers, the Mike Cowles, the Henry Luces, the Dick Berlins, the Jack Howards, the Sam Newhouses.

There are a dwindling number of exceptions such as Omaha where curiously enough the FCC is about to hold a hearing on local live programming designed for community interest.

Some of the business advantages of group ownership in bargaining network affiliation pacts, setting up wholly-owned spot rep organizations, buying syndicated shows and feature film are of course obvious. But many are subtle and known only to the insiders of station operation.

As an illustration, the highly lucrative network rate increases which each of the webs have just "independently" bestowed on their Buffalo affiliates and which marked P & G's shuffle out of Buffalo by cancelling sponsorship on 20 different network shows (literally removing some of its own programs such as "Rifleman" and "Car 54") resulted in the view of observers from affiliate pressure only a group owner has the power to apply on not just one, but two networks.

These "independent" actions raising the rates to the tune of about 40% on the strength of Canadian circulation and all taking place within a several-week span, occurred despite a lack of interest in Canada of such advertisers as the U.S. tobacco companies, who do not market in Canada, or the auto companies and P & G, who have entirely different marketing problems and advertising approaches on the Canadian side.

All too frequently the managers of group operations are selected from the list of "career" station operators who get shunted about the country like so many managers of Sears Roebuck branches. While many of them have not been in their markets long enough to vote, under the city and state laws, nonetheless they make on-the-scene program decisions that are intended to reflect the community and frequently fill its local needs. Actually, however, in most cases the basic policy, program and clearance decisions are made at remote group ownership headquarters. Deplored is the fact that, in group ownership "local programming," the program director, more often than not, is a film buyer whose skills are in the negotiating rather than the creative areas. Thus while the "tv chain store" age has brought to the medium new highs in profits, it has in many cases invited new lows in local program service.

There are other less obvious, but even more important, aspects of group tv ownership. The public service impact was illustrated, if only for a fleeting moment, at the height of the Jim Hagerty-Alger Hiss storm. For in one lightning flash, Triangle's Walter Annenberg revealed the tremendous power that lies in the hands of a group owner.

Annenberg cancelled the entire Howard K. Smith telecast which involved the two-minute on-camera interview with Hiss, in both Philadelphia and New Haven (of his six owned stations, two are ABC, four CBS), and then censored an ABC evening newscast by deleting, at both his Philadelphia and New Haven transmitters, a news report that neither station had carried the controversial telecast.

Application of the Annenberg dictum on the "home grounds" of Philadelphia, where he owns and operates the potent Philadelphia Inquirer, is one thing. But the simultaneous edict into New Haven, with its assumption of an instant and ironclad grip on the single station market whose audience embraces large sections of southern New England and eastern Long Island, dramatically accentuates the "remote control" issue at stake.

For the issue—as observers see it—is not the propriety of the Annenberg action. It lies rather in the merits and/or demerits of group ownership which automatically multiplies the effect, good or ill, over a far wider area than that contemplated in the granting of any individual license.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart ... a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime ... as the ... slot of the day. The analysis is confined to the top rated ... ARB measured, broken down by day ... The ARB measured ... Other data such as ... and average share of ... top competition and competitive ratings are highlighted.

(Continued from page 30)

KRON — Total Area Homes: 179,300; Metro Rating: 15; Share of Audience: 28

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

June 16 "BROKEN ARROW"
James Stewart, Jeff Chandler
1950, 20th Century Fox, NTA, Repeat

June 23 "WITH A SONG IN MY HEART"
Susan Hayward, David Wayne
1952, 20th Century Fox, NTA, Repeat

June 30 "PEOPLE WILL TALK"
Cary Grant, Jeanne Crain
1951, 20th Century Fox, NTA, Repeat

July 7 "THE FROGMEN"
Richard Widmark, Dana Andrews
1951, 20th Century Fox, NTA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-10:00	KPIX 266,200
[illegible] Welk 9:00-10:00	KGO 264,000
Gunsmoke 10:00-11:00	KPIX 277,400

KGO — Total Area Homes: 198,900; Metro Rating: 15; Share of Audience: 26

SUNDAYS 8:30-10:30
Program: HOLLYWOOD SPECIAL

June 17 "NOT AS A STRANGER"
F. Sinatra, R. Mitchum, O. deHavilland
1955, UA, UAA, 1st Run

June 24 "MARTY"
Ernest Borgnine, Betsy Blair
1955, UA, UAA, 1st Run

July 1 "TEN SECONDS TO HELL"
Jeff Chandler, Jack Palance, Martine Carol
1959, UA, UAA, 1st Run

July 8 "JOHNNY CONCHO"
F. Sinatra, P. Kirk, K. Wynn, W. Ford
1956, UA, UAA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:30-9:00	KPIX 279,100
Bonanza Awards 9:00-10:00	KRON 319,400
Candid Camera 10:00-10:30	KPIX 235,200

NBC-TV Eyeing Not One But Two Repertory Units In Projecting for Future

NBC-TV is likely to have one repertory company next season and might even have two.

First there is the Clifford Odets anthology series done with Goodson-Todman. The hourlong telefilm package will have Richard Boone hosting and appearing in many of the hours and he will be supported by a repertory company, presumably of his choosing.

But while all this was being nailed down last week by NBC-TV program brass in N.Y., another of the NBC program staff, Felix Jackson in Hollywood, has been investigating the possibility of still another repertory company fashioned after the old summer stock group, under John Newland, which filled for the then-vacationing "Robert Montgomery Presents." If it proves feasible, the "Jackson team" could go in as hotspell substitution for Perry Como or Andy Williams. There are any number of substitution possibilities.

RCA's Orbit

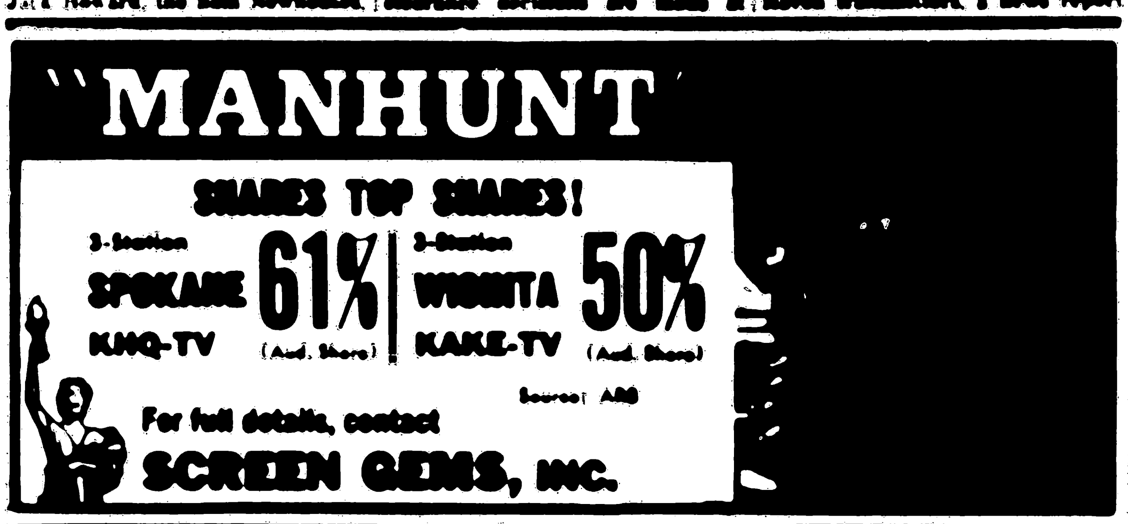
Continued from page 1

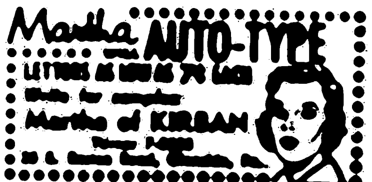
gium, Denmark, France, Great Britain, Italy, the Netherlands, Spain and West Germany.

First Relay satellite, which was designed and built by RCA under contract to the National Aeronautics and Space Administration, is expected to be launched into orbit by NASA tomorrow (Thurs.).

On the U.S. side, members of the three-network producing committee are Ted Fetter (ABC), Pamela Ilott (CBS) and Robert Northshield (NBC), chairman. The European segment will be produced by the BBC, with Bosco Lorel of the RTF French tv network as exec producer.

Augusta, Ga.—Paul T. Reidy becomes news director of WRDW-TV, the Rust Craft Greeting Card Station here. He has been with WRDW-and-tv and WBBQ Radio, all in Augusta.





ROLLS ROYCE

ENTREE TO CANADA

Petrillo's End as Chi Tooters' Prexy Stuns Victors as Much as Losers

By MORRY ROTH

Chicago, Dec 11.

It's speculated here that last week's defeat of James C. Petrillo as prexy of Local 10, Chicago Federation of Musicians, stemmed at least as much from the failure of his followers to turn out at the polls as it did from the energetic campaign put on by the opposition party. Both groups had "conservatively" estimated that 4,500 of the Local's 11,000 members would turn out for the election, but the final tally showed only 3,283 were cast.

It was apparent to reporters at the final account session at the CFM union hall that the insurgents were as stunned at their victory as the incumbent officers were at their defeat. As the chief election judge stood before a five-foot high portrait of Petrillo to read the final official tally one of winning candidates said aloud "My God, we're in."

The opposition Chicago Musicians for Union Democracy ran a tightly-organized campaign keyed to such bread-and-butter issues as pensions, health insurance and more work for more men. Their battle cry was "Union Democracy," a phrase that meant to many the breaking of Petrillo's iron-handed control of the Local. Petrillo made only one campaign statement, and that when hard-pressed by his opponents at a recent meeting of the Local. He said, "I'll stand on my record."

But apparently Petrillo's record was no match for the CMUD's hard-running campaign tactics. Although a relatively small group, they made sure that their supporters got to the polls. It's further apparent that the incumbents, unused to organized opposition, did not turn out to vote because they did not consider the CMUD a serious threat.

Petrillo's Impressive Record

Musicians and tradesters agree now as they did before the election that Petrillo's 40-year leadership record is impressive. In the four decades that he ruled the union, Petrillo d.j. battle with cafe and hotel operators, bandleaders, ballroom owners, radio and television stations and recording studios and never lost a round.

His one close call came in the late 1950s when his stewardship of the national musicians federation came under the fire of several locals. Then, as now, their chief complaint was Petrillo's "dictatorship." Typical of the union chief, he fought them to a standstill before stepping down to devote all of his time to Local 10.

In the heyday of the big bands, Petrillo ran the Chicago Local as his fief. He surrounded himself in a plush office with sycophants who addressed him as "chief," and he ruled on contracts personally, arbitrarily and without explanation. Petrillo determined how much

(Continued on page 48)

Col Ups Robt. Morgan To Epic & Okeh Exec Prod.

Robert Morgan has been upped to executive producer for Epic Records and its subsidiary rhythm & blues label, Okeh Records. Formerly serving as producer for Columbia and Epic, he will now be responsible for supervision of all Epic and Okeh product.

He'll continue to supervise recordings of such Epic artists as George Maharis, Bobby Vinton, The Halifax III and Lorraine Darlin. In addition, he'll coordinate the activities of all Epic and Okeh artists & repertoire producers.

What's With The Future Now That Petrillo's Gone?

Chicago, Dec. 11.

In the backwash of last week's upset defeat of James C. Petrillo as prexy of Local 10, Chicago Federation of Musicians, music tradesters paused to acknowledge that the peppery little union chief had racked up an outstanding 40-year record of improving the lot of the players. With the dust of the election battle now fallen, Chi industryites are now speculating as to the future under the leadership of Barney Richards.

Both tooters and buyers of live music praised Petrillo as a man of his word and as a union leader seriously concerned with the economic welfare of the members. Hilton Hotels talent coordinator Merriel Abbott summed up much of the trade feeling toward Petrillo. "I've fought hard with Jimmy for many years," Miss Abbott said. "But he is my friend and I respect him as an honorable man."

The hotel, cafe and ballroom operators are cautiously optimistic about the future of negotiations under Richards. The new prexy had made a big point in his campaign that he would negotiate all pay raises with the ops, unlike his pre-

(Continued on page 50)

Albert Hague Switches From Chappell to MPHC

Composer Albert Hague has switched his affiliation to Music Publishers Holding Corp., Warner Bros. publishing arm. Hague had been under contract to Chappell for the past seven years.

The deal with MPHC will run for one year. In addition to Broadway musical assignments, Hague will also operate for the firm in the pix and tv areas. His Broadway credits include the scores for "Plain and Fancy" (with Arnold B. Horwitt) and "Redhead" (with Dorothy Fields).

BRONSTON INTO PUB BIZ WITH RICHMOND

Film producer Samuel Bronston has entered the music publishing field setting up Samuel Bronston Music Publishing, in association with Howie Richmond. The firm will publish all of the music from Bronston pix, starting with "55 Days to Peking," which is set for release in April.

The producer controls the music rights to all of his films and will be publishing these scores with Richmond for exploitation via the pub's international setup which has outlets in 15 countries. The firm will operate domestically much the same way as a legit publisher, assigning the album rights to the scores and working for exploitable singles.

In the singles field especially an attempt will be made to get material recorded by various artists and the overall procedure will be handled in much the same fashion as a legit score. For "Peking," Dimitri Tiomkin who composed the film's score will cut special singles versions of some of the music. Overseas, special native-language diskings will be lined up for each country, waxed by various pop artists.

Bronston has an international film distribution web and Richmond's pub activities will work in conjunction with the distribs. The move ties in with the global market idea in picture distribution and gives Bronston an added foreign exploitation medium. It also puts Richmond in a stronger light with diskeries, he now having several scores by hefty composers under his wing.

Under the agreement, Bronston is prexy and board chairman with Richmond named v.p. of the firm. Richmond's organization will handle management and exploitation phases.

MGM Label Casting Stage & Screen Product in Key Role as '63 Biz Lure

Stage and screen product will play an important role in the MGM disk picture for coming year. On tap for early 1963 are the original Broadway cast album of "She Loves Me," musical version of "The Shop Around The Corner" film, and the soundtrack sets of "How The West Was Won" and "Follow The Boys."

"She Loves Me" will be MGM's first original Broadway cast package since "Carnival" two years ago. The cast set rights were acquired by MGM through its parent company, Metro-Goldwyn-Mayer, which holds the rights to the "Shop Around The Corner" pic. It's the same deal which gave the diskery the cast rights to "Carnival." Metro had the rights to "Lili," the film source of the "Carnival" tunes. There is no financial backing involved.

Unlike "Carnival," however, the "She Loves Me" score will not be published by Metro's music arm, The Big 3 (Robbins, Feist & Miller). The score for "She Loves Me," written by Jerry Bock & Sheldon Harnick, will be published by Tommy Valando's Sunbeam Music firm (BMI). Valando has had both of Bock & Harnick's previous Broadway scores, "Fiorello" and "Tenderloin." Capitol Records had the album rights to both.

Due in Spring

"She Loves Me" is set for early spring production. Producer is Harold Prince, who will also direct. The libretto was written by Joe Masteroff.

On the soundtrack album end, the disk company will start its "How The West Was Won" campaign in early February, a few weeks before the pic's release. The score was written by Alfred Newman. Ken Darby did the choral work. The "Follow The Boys" set will follow soon after. The soundtrack will star Connie Francis, one of MGM's top-selling diskers. Most of the songs for the pic were written by Benny Davis & Ted Murray.

Arnold Maxin, MGM president, is banking on the stage and screen packages to sustain the diskery's upward sales spiral. "The first quarter of fiscal 1963," he said, "is every bit as good as last year's when our net hit an all-time high."

Other factors which Maxin expects to build company's sales take are 1) the ironing out of the wrinkles that came along with the acquisition of the Verve [illegible] in Nov. 1961, and 2) the takeover of the full Deutsche Grammophon Gesellschaft line after the first of the year.

That Verve Deal

Verve was bought by MGM for $2,000,000 and Maxin reports that the amortization is going along at a high rate. One of the major problems encountered in the Verve takeover was in the mechanical area. The movement of parts from the Coast, where Verve was based, to MGM's eastern plant was an

(Continued on page 48)

Sugar Ray Robinson Swings in Disk Arena

Ex-middleweight boxing champ Sugar Ray Robinson, who has had a few bouts with show biz through the years, is now entering the disk arena. He has been signed by Continental Records and waxed his first album tagged "I'm Still Swinging."

Robinson flies into New York today (Wed.) following a three-month tour of Europe, where he made several niters appearances. He'll spend the holidays in Gotham, then takes off on a national tour in behalf of the platter. On the LP, Robinson sings material ranging from romantic ballads to rhythm 'n' blues. The set will be issued here in January.

High Court Fails To Rule on Key Copyright Issue

Washington, Dec 11.

The Supreme Court yesterday (Monday) ducked a chance to rule on state enforcement of Federal copyright provisions. In denying certiori to a Coast recording company, the high court continued its precedent of not ruling directly on whether the copyright clause in the constitution and the copyright act preclude state remedies for copying and publishing copyrighted work.

The high court refused to hear the appeal of High Fidelity Recording Inc. High Fidelity was ordered by the southern California Federal Court to turn over its profits to Audio Fidelity Inc. after copying and selling the jacket of Audio's record, "Railroad Sounds, Steam and Diesel." The Ninth Circuit Court of Appeals upheld the lower court's ruling on June 28.

In its appeal to the high court, High Fidelity raised questions as to whether the district court could grant "monetary remedies" for competition under California state

(Continued on page 50)

Decca, Hearst Corp. And Fermac Audio in 3-Way Good Hskpg. Disk Deal

Decca Records, the Hearst Corp. and Fermac Audio Corp. have collaborated to produce a disk series tagged the Good Housekeeping Library of Recorded Classics. The platters in the line have been specially prepared for the mag with Lyle Kenyon Engel of Fermac Audio as exec producer, working with Milt Gabler, a Decca artist & repertoire director.

First release in the series will be issued this month. It's a disking of "Oliver Twist" narrated by James Mason. Waiting in the wings are LPs featuring Raymond Massey, Maurice Evans and Basil Rathbone and several other packages with other artists are in preparation.

The disks will carry a special "A Good Housekeeping Recommended Record" stamp. This part of the deal was supervised by Wade Nichols, the mag's editor and Van H. Cartmell, director of special projects at Hearst.

"Oliver Twist" has background music composed by Tony Mottola. The liner notes for the series have been scripted by various disk reviewers from several New York dailies.

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

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Fisher's Winter Garden LP Set Via MGM May Spin Him New Disk Tie

A disk package of Eddie Fisher's recent engagement at the Winter Garden (N.Y.) will hit the market before the Christmas holidays. The set, produced by Fisher's Ramrod Productions, will be distributed through MGM Records.

Tagged "Eddie Fisher At The Winter Garden," the package will be a two-LP set containing 32 songs Fisher appeared at the Winter Garden with Juliet Prowse and Dick Gregory, but only his portion of the show was grooved.

Fisher's engagement at the Winter Garden ran from Oct. 2 to Nov. 8. The set was taped during the Nov. 3 show.

The deal with MGM is likely to be the beginning of new disk alliance for Fisher. There have been some talks of Fisher disking under the MGM banner but nothing has been settled yet. After a long run with RCA Victor Fisher did some recordings for his own label, Ramrod Records. The Ramrod diskery is now inactive and Fisher's last single release was handled through ABC Paramount several months ago.

B'way's 'Little Me,' Cole's 'Hearts,' Rose's 'More Stripper' Top New LPs

SID CAESAR: "LITTLE ME" (RCA Victor). Fact that "Little Me" is an established click on Broadway automatically puts the original cast album of the legituner in a [illegible] selling position. The recording [illegible] will mean much more to those who've seen the show than to those who are listening [illegible] Carolyn Leigh & Cy Coleman have written a serviceable and [illegible] rated score that adapts [illegible] into the stage [illegible]. There are several numbers that stand out alone but on the whole the [illegible] appear to be [illegible] from the stage. Sid Caesar does an okay job carrying [illegible] material stuff and Virginia Martin and Nancy Andrews [illegible] out with gusto. Top sides for a spinning push are "Here's To Us" sung by Miss Andrews and "I've Got Your Number" sung by Swen Swenson.

NAT KING COLE: "DEAR LONELY HEARTS" (Capitol). This follows the pattern of Nat King Cole's previous "Ramblin' Rose." The tune broke out initially as a single and then titled a followup LP that racked up a big sales score. "Dear Lonely Hearts" is Cole's followup single click and as the title tune of this new package it should do as well on the spinning and sales levels. The Belford Hendricks arrangements, which did so much for "Rose" and "Hearts," are featured throughout. The accent on rich string sounds excellently suit Cole's warm delivery and make much of "It's A Lonesome Old Town," "Oh, How I Miss You Tonight," "My First And Only Lover" and "Lonesome and Sorry."

DAVID ROSE ORCH: "MORE! MORE! MORE! MUSIC OF THE STRIPPER" (MGM). This is a followup to David Rose's clicko package "The Stripper and Other Fun Songs for the Family" and will delight the disk fans who were enchanted by his "Stripper." Once again he picks up a highly rhythmic beat with an augmented orch and brings a lot of zing to such familiars as "Lullaby of Birdland," "St. Louis Blues" and "Some of These Days." He also includes an original, "The Runway," which has the same burley bounce as "The Stripper" and sets the tone of "fun song" package.

"HALF-PAST WEDNESDAY" (Columbia). "Half-Past Wednesday" was a short-lived entry off-Broadway earlier this year but it's sure to have a long selling life in its disk form. It's a musical version of the Brothers Grimm fairy tale "Rumpelstiltskin," done with imagination and charm. Robert Colby, who did the music and lyrics with an assist on the latter from Nita Jonas, has supplied a flock of likable songs that spell out the story in easy and appealing terms. The cast, headed by Dom De Luise, Sean Garrison, Audre Johnston and David Winters, give it all a happy reading. It's a natural for the kiddies at this holiday gift-giving season and it's sure to become a standard catalog item thereafter.

SANTO & JOHNNY: "AROUND THE WORLD" (Canadian-American). Guitar stylists Santo & Johnny offer an around-the-world musical excursion via this LP. Nicely-designed, it comes off with a bright and breezy style. The various ports of call are suggested by the tunes' titles and the boys get a nifty assist from the Hugo Montenegro Orch and Chorus. The set makes for pleasant listening. It also has solid programming values via the duo's sound and technique as they essay the material in a variety of tempi and style. Among songs included are "Around the World," "A Foggy Day In London Town," "April in Portugal," "Lady of Spain," "Midnight In Moscow," "Brazil" and "Manhattan."

OSCAR BRAND: "MORALITY" (Impulse). This is the Impulse label's first excursion into the folk field, having concentrated on jazz until now. Although balladeer Oscar Brand is somewhat over-produced in terms of the volume of his disk product that has been released in the past few years, this set should please his followers and folk buffs in general. It was cut at a recent gig by the singer-guitarist at Cooper Union, N.Y. Backed by Billy Faier on banjo and Bill Lee on bass, Brand essays a lively songbag in which many of the lyrics are his own workovers of traditional songs. There is wit and solid salesmanship in this outing that overrides the fact that Brand isn't as fine a singer as he might be. There is some audience participation, along with other elements that make it a solid session.

SACHA DISTEL: "FROM PARIS WITH LOVE" (RCA Victor). Sacha Distel is a potent disk force in France and his showcasing here should go a long way in building his reputation in the U.S. market. He's a romantic balladeer who knows how to make the most of a Yankee lyric. Ray Ellis has given him some solid arrangements, featuring a persistent beat that make his approaches to "All Of You," "Cheek To Cheek," "Let's Fall In Love" and others out of the standard catalog very attractive.

EDMUNDO ROS ORCH: "BROADWAY GOES LATIN" (London). Edmundo Ros has taken a flock of favorite showtunes for a showcasing in a highly stylized Latino dressing. The peppery beat is developed with taste and imagination giving many of the legituners new and appealing qualities. Some of the moods are soft, as in "The Sweetest Sounds" and some are rhythmically exciting, as in "Something's Coming," but all have individual values that will give programmers lots of spinning pleasure. Ros comes in on two vocal assignments, "The Sound Of Money" and "My Favorite Things," with such piping dash that it's a pity he didn't do more.

STANGL WIRT FAMILY: "GREETINGS FROM TYROL" (Request). The Stangl Wirt Family are Alpine innkeepers who double as entertainers. Their repertoire, which includes local songs and yodeling backed by their own guitar and accordion work, is charming and flavorsome. The material is light and airy and should develop into a Tyrolean treat for many programmers.

THE FOLKSTERS: "NEW . . . IN FOLK" (Mercury). The ever-growing folk binge on disks has a new entry that is sure to make its mark in the field. The boys have patterned their style along the commercial lines already set by several of the already established folksters but they still retain enough individuality to give them a push along the campus trail which has done so much to lead the other folkniks into the payoff brackets. With Paul Champion's excellent guitar work stirring them on, the group hits a solid round of folk items that show a definite Mexican flavoring but fashioned in a way to appeal to gringo tastes. Standout side, which could probably do well as a single, too, is "Brown Mountain Light."

RUTH BROWN: "GOSPEL TIME" (Philips). The line between rhythm & blues and gospel has been growing shorter and the halfway mark between them is Nashville. Therefore, when Ruth Brown, an established r&b belter, puts the "Nashville sound" into her gospel efforts, the results are authentic and stirring. She lifts her voice high on a joyous note for "I've Got Shoes" but she also can bring it down to a mournful note on a song such as "Deep River." In between, she runs the gospel gamut for socko results.

DEREK LAMB: "SHE WAS POOR BUT SHE WAS HONEST" (Folkways). This session presents an array of British music hall and pub songs, sung in authentic-sounding fashion by Derek Lamb. Backed alternately by guitar, violin, voices or singing unaccompanied, Lamb brings the songs to life with an atmospheric aura that gives the material a special flavor. His singing is expressive and he puts considerable effort into each selection, the lyrics for which are also included in the package. The material covers a variety of areas, from the romantic to the bawdy. It adds up to a good bet in its specialized area.

OSCAR CASTRO-NEVES ORCH: "BIG BAND BOSSA NOVA" (Audio Fidelity). The bossa nova well hasn't run dry yet so this latest entry should be able to get itself heard mainly for its "authentic" pitch. The platter was recorded in Brazil and the Castro-Neves group takes over the samba away as though it was their personal property. The beat is solid and insinuating, and there is a lot of new material to attract the bossa buffs. But included for the less adventurous are "Desafinado" and "One Note Samba."

LAWRENCE WELK
Presents His Newest Dot Hit Record
"ZERO! ZERO!"
B/W "NIGHT THEME"

Longplay Shorts

Judy Garland is the latest performer to join the all-star lineup being put together on "Three Billion Millionaires," an LP production for benefit of the United Nations. Robert Allen, who wrote the music and who is handling the music production on the package, was on the Coast recently to tape Miss Garland's segment for the package.

Patore Music, firm owned by Henry Tobias and David Ormont, has contracted with Marty Kasen of Ambassador Records to write and produce six children's albums for the Peter Pan line. Ormont does the book and lyrics, Tobias does the music . . . Bernie Y. (Yudeisky) leaving Cosnat Distributing after a seven-year stretch . . . RCA Victor's December schedule includes eight pop packages, one Camden LP on bossa nova and two specials, Elvis Presley's "Girls, Girls, Girls" and Perry Como singing Irving Berlin songs from "Mr. President" . . . On Deutsche Grammophon's January schedule are "Die Winterreise" sung by Hans Hotter, Tchaikovsky's Fourth Symphony with Lorin Maazel and the Berlin Philharmonic and Bach and Handel arias sung by Ernest Haefliger.

The advertising activities of Angel Records are being transferred to New York from the Coast with Alfred Auerbach Assoc. taking over the account from Carson-Roberts. John Coveney, Angel exec in N.Y., will be the liaison between Angel and the Auerbach agency.

Paul Horn, Columbia's Coast jazzman, is the subject of a telepic, "The Story Of A Jazz Musician," which will be syndicated nationally by United Artists Television . . . Jan Peerce will be getting a four-label spread within the next few months. He'll be on Westminster's "Handel Arias" and "Christus am Oelberg," Columbia's "Student Prince," Vanguard's "Cantorial Prayers and Yiddish Songs" and United Artists' "Jan Peerce On Broadway" . . . Randee Records, a Chicago label, is doing an album with continental singer Alan Morrish.

Command Records' "School for Scandal" package, starring John Gielgud and Ralph Richardson, will be issued this week as a three-disk set, retailing for $14.95. Packaged in a box-type jacket, the set was directed by Gielgud who also staged the stage edition which opens on Broadway Jan. 24 and has a running time of two hours and 16 minutes.

Caedmon Records inked Menasha Skulnik to do a session tagged "Sholem Aleichem" and John Gielgud to cut "The Sonnets of Shakespeare" for the label's Shakespeare Recording Society subsid.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOBBY DARIN . . . . **I FOUND A NEW BABY**
(Atco) . . . . **Keep A Walkin'**
Bobby Darin's "I Found a New Baby" (Pickwick) impresses as one of those sharp slices dished up with this singer's rhythmic dynamism against a jazzy background. "Keep A Walkin'" (Progressive) is a familiar-sounding rocking ballad that sounds somewhat old-hat.

•

THE CASTELLS . . . . **ETERNAL LOVE ETERNAL SPRING**
(Era) **Clown Prince**
The Castells' "Eternal Love Eternal Spring" (Montclare) is a highly attractive slice with a lovely melodic idea handled in excellent style. Could [illegible] strongly. "Clown Prince" (Hawthorn) is a less effective dramatic saga.

•

THE PHOENIX SINGERS . . . . **I'M THE MAN THAT BUILT THE BRIDGES**
(Warner Bros.) . . . . **Take Matty and Go**
The Phoenix Singers' "I'm The Man That Built The Bridges" (Witmark) is a standout contemporary folk song with a stirring narrative theme which this group handles very effectively. "Take Matty and Go" (Appleton) is a catchy calypso number.

•

JOHNNY THUNDER . . . . **LOOP DE LOOP**
(Diamond) . . . . **Don't Be Ashamed**
Johnny Thunder's "Loop De Loop" (Tobi-Ann-Teddy Vann) is a rollicking [illegible] number with a nifty [illegible] angle which could catch on big. "Don't Be Ashamed" (Tobi-Ann-Teddy Vann) is another side with good chances on the strength of this singer's expert vocal[illegible].

DEAN MARTIN . . . . . . **WHO'S GOT THE ACTION**
(Reprise) . . **From The Bottom of My Heart**
Dean Martin's "Who's Got The Action" (Famous), Paramount [illegible] which this [illegible] "From The Bottom of My Heart" (Laurel) is a [illegible] right down Martin's alley.

•

MARION WORTH . . . . **SHAKE ME I RATTLE**
(Columbia) **Tennessee Teardrops**
Marion Worth's "Shake Me I Rattle" (Cricket) is an appealing country-flavored tune in the groove of "Doggie In The Window." Could be very big. "Tennessee Teardrops" (Marty's) is another okay backwoods ballad handled nicely by this songstress.

GEORGE HAMILTON IV . . . . **IN THIS VERY SAME ROOM**
(RCA Victor) **If You Want Me To**
George Hamilton IV's "In This Very Same Room" (Pamper) is a well-written country-flavored ballad with a [illegible] message that should hit the pop target. "If You Want Me To" [illegible] bounces along with a catchy beat.

KENNY KAREN . . . . **16 YEARS AGO TONIGHT**
(Columbia) . . **Take Me Back**
Kenny Karen's "16 Years Ago Tonight" (4 Star) is a brightly rhythmic ballad with a [illegible] this rocking format. "Take Me Back" (Alamo) is another okay [illegible] ballad handled well by this singer.

•

BARBARA McNAIR . . . . **GLORY LAND**
(KC) **Cross Over the Bridge**
Barbara McNair's "Glory Land" (Gil) is a solid religioso entry with a good [illegible] this songstress accentuates for [illegible]. "Cross Over The Bridge" (Laurel) is excellent [illegible] material [illegible].

•

THE LITTLE SISTERS **GOIN' TO BOSTON**
(MGM) . . **Where Does It Lead**
The Little Sisters' "Goin' To Boston" (Heatherfield) is a bright folk-styled [illegible] with a sharp style by a femme version of the Kingston Trio. "Where Does It Lead" (Miself) is an interesting ballad handled with some offbeat harmonies to hold attention.

•

RUBY & THE ROMANTICS **MOONLIGHT AND MUSIC**
(Kapp) **Our Day Will Come**
Ruby & The Romantics' "Moonlight and Music" (Highwood) adds up to an arresting contemporary ballad handled with the type of vocalistic flair that [illegible] spins. "Our Day Will Come" (Rosewood) is a straight-rounded ballad nicely worked over.

•

ROD LAUREN . . . . **I AIN'T GOT YOU**
(Chancellor) . . . . . . **Mexicali Rose**
Rod Lauren's "I Ain't Got You" (M. M. Cole) is a bouncy tune with a cute lyric handled in attractive style for the teenage market. "Mexicali Rose" (M. M. Cole) is an okay version of an old tune.

GIL HAMILTON . . . . **MOVE & GROOVE**
(Veejay) **When Are You Coming Home**
Gil Hamilton's "Move & Groove" (Roosevelt) registers as one of those all-out rocking entries delivered with a powerful beat and uninhibited sound which the Coke set goes for. "When Are You Coming Home" (Roosevelt) is an okay rocking ballad in a softer groove.

•

DEL SHANNON . . . . **LITTLE TOWN FLIRT**
(Big Top) . . . . **The Wamboo**
Del Shannon's "Little Town Flirt" (Vicki-McLaughlin) will attract a big teenage audience because the lyric and beat is pegged their way and the forceful vocal will help 'em enjoy it more. "The Wamboo" (Vicki-McLaughlin) wraps up a jungle motif, some hard-driving rhythms and a novelty lyric.

•

TOMMY HUNTER . . . . **POOR LITTLE BULLFROG**
(Capitol) . . . . **Penny Wishes**
Tommy Hunter's "Poor Little Bullfrog" (Jo-Cenet) is a bright folk song which this singer and chorus frame into a highly appealing item. "Penny Wishes" (Beechwood) is a strictly routine ballad.

Herm.

*ASCAP. †BMI.

Demand for Sherman Again Accents Hot Disk's Impact on Concert Field

The impact of a hot disk on the concert field is again spotlighted by the heavy demand for Allen Sherman dates. Due to the hefty ticket call for his first concert at New York's Carnegie Hall on Dec. 28, he's been set for another special concert there on New Year's Eve. He is being sold at $4,000 per night against 60% of the gross.

Sherman, who broke into the show biz limelight with his "My Son, The Folk Singer" LP on the Warner Bros. label, was originally booked to appear at Philadelphia's Academy of Music on New Year's Eve, but now that date has been postponed until February to permit a second shot at Carnegie Hall. Also appearing with Sherman will be the New Christy Minstrels, group of 10 singers who appear on Andy Williams' tv show. The group records for Columbia.

Following an appearance on Garry Moore's CBS-TV show Jan. 8, Sherman will take a two-week vacation and resume his concert tour on the Coast the end of January with dates in the midwest during February, and returning East in March.

Sherman has been scheduled for concerts in Hartford, Conn., Dec. 26; Boston, Dec. 27; Newark, Dec. 29, and Baltimore, Dec. 30. Allan Sherman Enterprises Inc. is producing the concerts throughout the country under the direction of his personal managers, Durgom-Katz.

Promoters are anxious to latch on to Sherman and Vaughn Meader "First Family" because of their peak popularity. As one impresario said with a 60% nick of the gate and a comparatively high guarantee, a promoter can't afford to take too many ads or splurge too much on promotion, especially in dates not run off in a huge arena.

With these prices, he averred, an attraction must be bought at the crest of popularity to insure immediate boxoffice results. He felt that he couldn't even rely on last-minute window sales if he has to make up a $5,000 guarantee which Meader is getting. Meader is set for a Carnegie Hall concert on Jan. 5.

Sherman's Coast Dates

Santa Monica, Cal., Dec. 11.

Allan Sherman makes his local pro bow at Santa Monica Civic Aud., Jan. 18, followed on successive nights with a stand at Pasadena Civic Aud., and San Jose Civic, Jan. 23. Folksinger-comic gets $4,000 against 60% of gross in each instance.

Deal is same as Sherman's five-concert stint in the east, teeing off later this month.

4 STAR TV STEPS UP ITS PUBBERY ACTIVITY

Four Star Television is stepping up its activity in the music field with the appointment of Ivan Mogull to the post of international and east coast representative. The Four Star firms are BNP Music Publishing Co. (ASCAP) and Four Star Television Music Co. (BMI).

Mogull will activate Four Star's tv themes, songs and other music as well as acquire pop material, record masters and songs release on BNP Records. He'll coordinate his Four Star activities with Herschel Burke Gilbert, Four Star's studio exec in charge of music. Gilbert is based on the Coast and Mogull will handle the work out of his New York offices.

Mogull, who is owner of Harvard Music and Ivan Mogull Music, will also continue to operate his Ivan Mogull Music Ltd., internationally as well as domestic firms.

UA Ups Steve Morris To Int'l Division Post

Steve Morris has been named associate director of United Artists Records International Division. He'll be working directly with Sidney Shemel, director of foreign operations.

The appointment is part of a planned expansion by the diskery of its foreign activities. The label is finishing its first year of overseas distribution under its own imprint this year.

NARM's N.Y. Bd. Meet

The board of directors of the National Assn. of Record Merchandisers (NARM) will hold its next meeting Jan. 5-6 at New York's Americana Hotel.

On the agenda for consideration by the seven-man board will be membership applications which have been received since the last board meeting and the wrapping up of details for the 1963 NARM convention at San Francisco's Fairmont Hotel on March 3-7.

Manuti Wins In N.Y. Landslide

Al Manuti and his entire Musicians Ticket were victorious by a two-and-a-half to one margin in last Tuesday's (4) biennial elections for officers of New York Local 802 of the American Federation of Musicians. Around 6,000 votes were cast by the 31,000-member local with Manuti retaining presidency with a tally of 4,282 votes, almost 3,000 more than his closest opposition.

The reelected governors of 802 have been virtually the same for the past 10 years when Manuti, v.p. Al Knopf and treasurer Hy Jaffe took office in 1953. Secretary Max L. Arons joined the group in 1959. Also returned were nine executive board members, nine trial board members, two delegates to the AFM convention, two delegates to the N. Y. State Federation of Labor, two representatives to the Central Trades and Labor Council and a rep to the United Hebrew Trades.

A full opposition slate called the Positive Action Ticket had opposed the incumbent candidates. Its candidate for president, Julius Schwartz, drew 1,436 votes. Running with Schwartz were Buddy Kane for v.p., Robert E. Curtis for secretary and Nat Manners for treasurer.

Also opposing the incumbents, but only for positions on the exec board was a group tagged the Pro Musica Ticket. This slate included Teddy Diamon, Frank Di Paul, Al Gorton, Charles McCarthy, Murray Rothstein and Benny Rubin. Neither of these groups was successful in unseating any member of 802's governing body. A third presidential candidate, William Miller, drew 219 votes.

The 6,000-member voting turnout was considered a good one and one of the best in recent years. Of the 31,000 members in the Local, many are parttimers and traveling musicians.

A wrinkle in the election has also developed on the heels of Manuti's victory. He has been mentioned as a possible successor to Queens Borough prexy John T. Clancy who was recently elected to the Surrogate Court in the borough and will vacate his present job Jan. 1. Five councilmen from

(Continued on page 30)

LES BROWN TO EASE OFF AS BAND BATONEER

Hollywood, Dec. 11.

Les Brown, after batoneering his bands on all dates since he zoomed into prominence upon leaving Duke U and turning pro with the school orch, is easing off. Hereafter, on one-nighter treks Butch Stone (vocalist, arranger and comic with band 22 years) will lead and get "Butch Stone With the Band of Renown" billing.

Brown will work with crew on disks, tv, in pix (as currently in Jerry Lewis' Paramount production, "Nutty Professor") and on any dates within California.

There will be such exceptions as upcoming Bob Hope Yule tour of GI circuit in Orient, on which Brown will go with orch, as annually. Footage shot will be on Hope's NBC-TV January show.

In his off-time Brown will do arrangements and also more commercial jingles, from which he has been minting much loot of late. Don Kramer continues as orch's general manager and Brown as the owner.

GUY LOMBARDO

Newest Decca LP
"GUY LOMBARDO PRESENTS AL CONTE"
Opening Dec. 26
AMERICANA, N. Y.
NEW YEAR'S EVE—CBS-TV
for 4 Hours Full 31 Nets
BOOKING MAY 1963
Via Larry Owen
30 Broadway, New York—WH 4-9330

Orfeon Label Quits Mex Assn. of Record Prods.; Claims Group Is 'Unfair'

Mexico City, Dec. 11.

The Orfeon label has withdrawn from the Mexican Assn. of Record Producers because "this association only favors measures which benefit Columbia." Association is headed by Jose R. Bustillos.

According to the organization's platform it works for elimination of unfair competition among diskeries, mediates in resolution of all problems in signing of talent without damaging interests of third parties, sets up salary scales and also seeks broadening of markets for Mexican platters.

An Orfeon spokesman claimed that none of these aims is accomplished. Nor does the association do anything, he charged, about performers who switch labels without having completed contracts with other firms.

The Orfeon beef alleged that many of its exclusive artists after receiving advances up to $8,000, switched to competitor labels. Most recent "violation" is said to be that of the "The Madmen of Rhythm" who reportedly owe Orfeon $3,600 and have turned out their first platter for Columbia.

Columbia blames it all on the "irresponsibility" of "new wave" singers who are easily swayed into non-completion of existing contracts.

VERDI'S NEGLECTED WORK

U.S. Soprano To Sing It At Edinburgh Fest

Edinburgh, Dec. 11.

Margherita Roberti, an American soprano, will take the title role in a new production of "Luisa Miller" at the International Edinburgh Festival next August. Teatro di San Carlo of Naples, is to stage the work to mark the 150th anni of Verdi's birth.

"Luisa Miller" is the only one of Verdi's opera to have its first performance at the San Carlo. It was heard at Sadler's Wells, London, Eng., in 1953-54, but is otherwise unknown to British operatic repertory.

Alberto Erede will conduct "Luisa Miller" and also Donizetti's "Don Pasquale."

Songwriter-Humorist
Harry Ruby
whimsically recalls his songplugging vaudeville partnership with Harry (Columbia Pictures) Cohn in a bright essay titled
The Story You Are About to Read Really Happened
• • •
Another Bright Feature in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

N.Y. Appeals Ct. Upholds Reversal Of Roulette Win in Sarah Vaughan Case

Lieberson's Cont'l O.O.

Goddard Lieberson, Columbia Records president, leaves for Europe tomorrow (Thurs.) for huddles with CBS Records affiliates in London and the Continent.

He's due back after the Christmas holiday.

Frankel Disk Cos. In Bankruptcy

J. J. Frankel's Recording Artists Corp. and Jaymo Products filed a petition in bankruptcy Monday (10) in N.Y. Federal Court. Although Frankel's firms allegedly are "the phonograph companies" to which Century Industries Co., a factoring concern, loaned $1,100,000, Century was not listed as a creditor.

The Artia and Parliament labels, subsids of Jaymo, were listed as having liabilities of $2,577,802 and assets of $735,000. The secured claims came to $1,150,000 while unsecured claims were $1,423,241. Of the 60 creditors, Artia-Parliament Distributors led the field with $1,100,000.

Frankel attributed the financial position of the companies to "too rapid expansion with insufficient capital." He said that he's after new financing to help pay off the creditors. The petition also stated that if Frankel is permitted to operate for the next 30 days, the firm's sales gross would be $20,000. The operating overhead would be $3,000 and salaries for five employees would be $700. The officers of the corporation do not intend to receive any salaries.

He also said that the financial problems of Recording Artists Corp. resulted from the problems of Artia-Parliament. Recording Artists' liabilities are $261,580 and its assets $125,000. Secured claims are $50,000 and unsecured claims $204,555. There are 10 creditors listed with Abbey Record ($72,740), All Disk Records ($71,520) and Allentown Records ($29,188) owed the most.

Last week Century Industries revealed that "difficulties with a disk company account might eliminate all corporate earnings for the year." Century reportedly loaned the disk company $1,100,000 which was secured by $1,650,000 of accounts receivable. The trouble arose over "fictitious bills" and "advertising allowances." Alfred A. Tanenbaum, Century president, refused to identify the account.

RIVERSIDE TALENTS' GLOBAL EXPOSURE

Riverside Records is being repped around the globe by some of its artists. Sax man Johnny Griffin and singer David Thorne have headed overseas and guitarist Charlie Byrd has just returned from such a junket.

Griffin left for Europe yesterday (Tues.). He'll appear at the Blue Note in Paris through Jan. 5, after which he goes to Stockholm for radio-tv disk promotion appearances. Instead of taking a group with him, Griffin is doing his overseas stints as a soloist, working with local tooters.

Thorne, who waxed a vocal of "Alley Cat" here, will be appearing on Bent Fabric's tv show in Copenhagen. Fabric is the composer-musician on the "Alley Cat" tune and scored with it here via the Atco label.

'T.D. Band' to Invade Coast for One-Niters

Hollywood, Dec. 11.

"The Tommy Dorsey Band" (now headed by Sam Donahue, with the late bandleader's widow getting a chunk of the action), makes its first Coast invasion with a one-nighter at Aragon Ballroom, Ocean Park, Dec. 14. Following night orch plays Claremont Hotel, Berkeley, then opens two-frame roost at Harrah's, Reno, Dec. 18.

Albany, Dec. 11.

In a precedential decision handed down last Thursday (6), the N. Y. Court of Appeals ruled that actual knowledge (which can be proved by circumstantial evidence, of course) is the only basis for sustaining an action for intentional interference with an exclusive recording agreement. Unfair competition, it further held, is not present and negligence in not acquiring knowledge is immaterial.

The case under consideration was Roulette Records v. Princess Production Corp. and Burt Balaban. The unanimous ruling stated that stories in trade publications did not suffice as "actual knowledge" by Princess and Balaban, its president, that Sarah Vaughan was under "exclusive contract" to Roulette.

The state's highest court also held that Princess and Balaban as well as defendants 20th Century-Fox, Canadian American Records and Portem Distributors therefore could not legally participate in an agreement under which a soundtrack Miss Vaughan made for 20th's "Murder Inc." release was distributed as an album with the singer exploited as its star. Miss Vaughan was also listed as a defendant in the case.

Roulette was appealing a 3-2 decision of the Appellate Division which reversed a trial court's $8,000 judgment in favor of it along with an injunction against the "Murder Inc." soundtrack album.

The Court of Appeals decision is a significant one in the recording industry because the other branches of show business are not necessarily familiar with the practice or personnel of another. Sometimes their interests clash as in this instance of Princess' soundtrack and Miss Vaughan's record company.

In the trial court Roulette claimed that Princess, which produced the 20th-Fox release, "Murder Inc.," featuring Miss Vaughan, licensed a record album from the soundtrack to Canadian American containing Miss Vaughan's film rendition of two George Weiss compositions with the full knowledge that she was under an exclusive recording agreement to Roulette.

The trial court did not find "full knowledge" but awarded Roulette $8,000 damages and an injunction on the theory that the defendants could or should have known of the singer's agreement with Roulette. The Appellate Division reversed the trial court on the law and on the facts and ordered a new trial.

The Appellate Division held that Roulette was required to establish actual knowledge on the part of the defendants, whereas on the record of the case there was insufficient evidence to sustain such a finding.

The case was argued in the N. Y. Court of Appeals by Irving Lemov, for the plaintiff-appellant, Roulette, and by Stanley Rothenberg (of Margulies & Hertz) for the defendants-respondents, Princess and Balaban.

GARDNER WOW $10,400 AT KNOXVILLE AUD

"Brother" Dave Gardner, the Southern comedian whose comedy diskings sell in about 15 states but in a volume which puts each one on the national sales charts, also seems to wow 'em in person. In a show last Saturday (8) in Knoxville, Tenn., the comic grossed a whopping $10,400 at the new Civic Auditorium.

The house normally has 2,644 seats but for the Gardner show 120 seats were added to the stage, 60 extra in the orchestra and 50 more in the balcony. That boosted the total to 2,874 and every one was sold out a week in advance. A matinee performance was also added three days before the show and this one drew about a third of the house with hardly any promotion.

Concert Coordinators Inc. and Peter Bachtman of Troubadour Productions produced the date. A series of other appearances for Gardner are presently being lined up for January and February. This week he's the headliner at the opening of the Skydome Club atop the Hermitage Hotel in Nashville.

Col Inks Bill Pursell, ABC-Par Gets Back Candido; Other Signings

Bill Pursell, pianist out of Nashville, will bow as a featured artist on the Columbia label. He has been a frequent sideman in recording sessions featuring other artists. He and pianist Floyd Cramer, who records for RCA Victor, perform on many [illegible] recordings using pianists in the Nashville area. His debut disk couples "Our Winter Love" and "A Wound Time Can't Erase."

ABC-Paramount: Candido

ABC-Paramount Records has re-signed conga drummer Candido after he had taken a three-and-a-half year hiatus from the label. He had been with the company for several years before leaving and has four albums in the ABC-Par catalog.

Buena Vista: Billy Storm

Walt Disney's Buena Vista label has acquired some of Billy Storm's contract and [illegible] Storm masters, two of which have not yet been [illegible] from Infinity Records. BV [illegible] the Storm single of "Pure Love," backed with "Push [illegible]" several months ago but due to a contractual conflict with Infinity, had to recall the record. The [illegible] has now been re-released [illegible] settlement with [illegible] resulted in BV's [illegible] contract. The singer [illegible] several bands for BV's soon to be released album, "[illegible]," with Maurice Chevalier and teen stars Hayley Mills, Annette and others. Several new singles and albums by Storm are planned for release after the first of the year.

Vanguard: Rooftop Singers

A new folk group, The Rooftop Singers, has been inked to the Vanguard label. They'll bow with a single of "Walk Right In" backed with "Cool Water"; and an album is being prepared for release in the near future. The group is headed by Erik Darling.

Elektra: Judy Henske

Elektra Records has inked folk-blues charp Judy Henske. Formerly a member of the inactive Whiskeyhill Singers, she has been doing a single on the Coast recently. She'll cut her first Elektra session during Christmas week.

MGM Label

Continued from page 45

involved procedure and slowed up deskeys's ability to fill orders. That problem has been cleared up now and also the Verve line has been established overseas with its own label credits and is being handled by MGM's global distrib setup.

DGG came into the MGM fold last April, and the U.S. company was given its new releases only. With the entire catalog coming into the MGM setup in January, plus the acceptance of the [illegible] of the past nine months, Mason feels that he now has a firm foothold in the longhair market.

A DGG international meeting is coming up next month in Germany, which will be attended by Leo Kepler, managing director of the DGG operation here. He'll work out plans with the German execs for future product to be pegged at the U.S. market.

Mason also is on a talent build-up kick. He's looking to acquire major names from other labels, who for some reason or other, are looking for a new label affiliation. In that respect, he's already got Count Basie, from Roulette, and Keely Smith, from Dot, to record under the Verve banner. Miss Smith and Basie will be teamed in an album for release early next year.

Best Biog on Verdi: By The Late Frank Walker

"The Man Verdi" by the late Frank Walker (Knopf; $10.75) is without doubt the definitive biography in English of the great Italian composer (1813-1901) and is the result of diligent scholarship and painstaking care in execution.

Author spent 15 years in Italian libraries, researching Verdi on the theory that much info concerning composer had been based upon invention and inaccurate conclusions. Drawing heavily on material left by persons who knew Verdi intimately—his family, friends, publishers, and professional associates, Walker helps dissolve many apocryphal stories about the composer, replacing them with a truly dimensional portrait.

Large section of the work is based on letters from Verdi's second wife, and from Boito, Verdi's librettist for "Otello" and "Falstaff." Latter, who lived to be almost 80, underscores Verdi's remarkable productiveness in his own old age.

Published by arrangement with Walker's estate, this is not only an indispensable tome to anyone interested in the subject but also a monument to its indefatigable writer. *Rafo.*

Petrillo's End

Continued from page 43

money any musician could make in Chicago, and in some cases whether he could play at all.

Petrillo joined the Local in 1917, became an officer three years later and became president in 1922. He won his only other contested election in 1933 by a vote of 2,715 to 681. In 1932, Petrillo was elected to the international executive board of the then American Musicians Union, an independent union. In 1940 he was elected president of the American Federation of Musicians, AFL-CIO, a position he held until 1960.

His Greatest Achievement

Perhaps Petrillo's greatest achievement for his members [illegible] occurred during the heyday of radio in 1940 when he forced the networks to hire substantially sized house orchestras and similarly compelled the big 50,000 watt stations to use live musicians. This victory was bitterly resented by many broadcasters and was an issue of hot dispute at many an other day NAB convention.

More to the point, station operators interested their congressmen in this compulsory patronage of music. In the end, the broadcasters influenced enough congressmen and the heat on Petrillo forced him to back down.

Petrillo's contention was that radio had killed vaudeville and presentation house live talent shows. This was debatable since talking pictures was probably the bigger villain. The network and station leadership when radio ruled the air feuded not only with musicians, who wanted jobs, but with ASCAP, which wanted performance fees.

The clash of concepts, and the original failure to protect phonograph recordings from use for profits before the onset of the present-type disk jockeys, all related to the Petrillo epoch. Actually his predecessor as head of the Federation, Joseph Weber, had grappled for years with the problems of forcing broadcasters to employ orchestras.

Petrillo's successes in compelling reluctant employment of tooters was in sharp contrast with the International Alliance of Theatrical Stage Employes. IATSE was always kept out of the radio studios, which consistently refused to allow sponsors to use scenery or hanging pieces in order to avert any jurisdictional claims. It was not until television, with its conditions paralleling film studio and backstage that the IATSE stagehands move into the broadcasting scene in a big way.

Petrillo an AFM 'Adviser for Life'

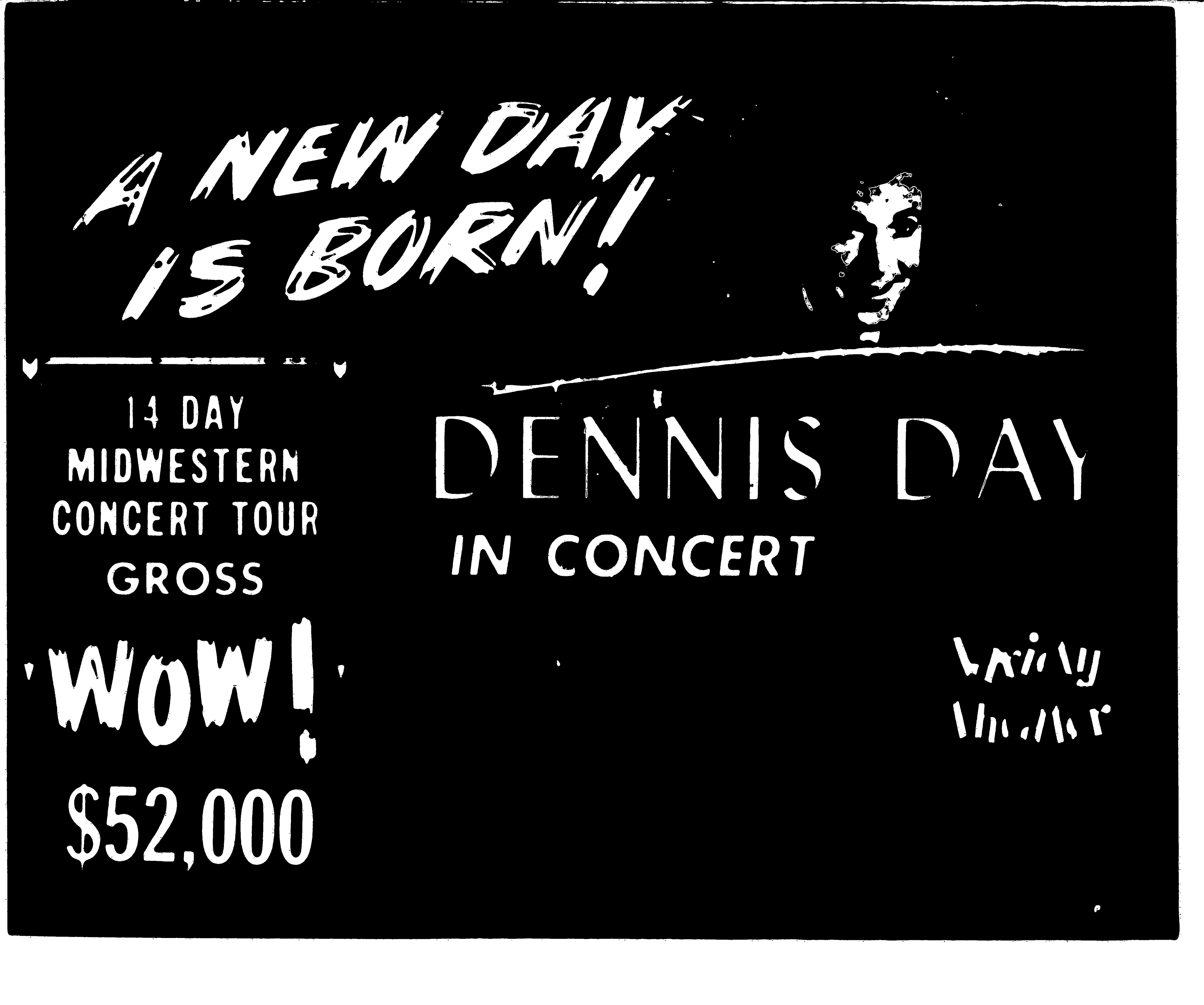
Although losing the presidential election of Local 10 and its $26,000-a-year salary, James C. Petrillo is far from out of the chips. A little-remembered fact is that during the AFM's 1958 convention a resolution was passed which made the onetime prexy of the union "an adviser for life" to AFM presidents should he cease to hold office with Local 10, at the salary he received while International boss.

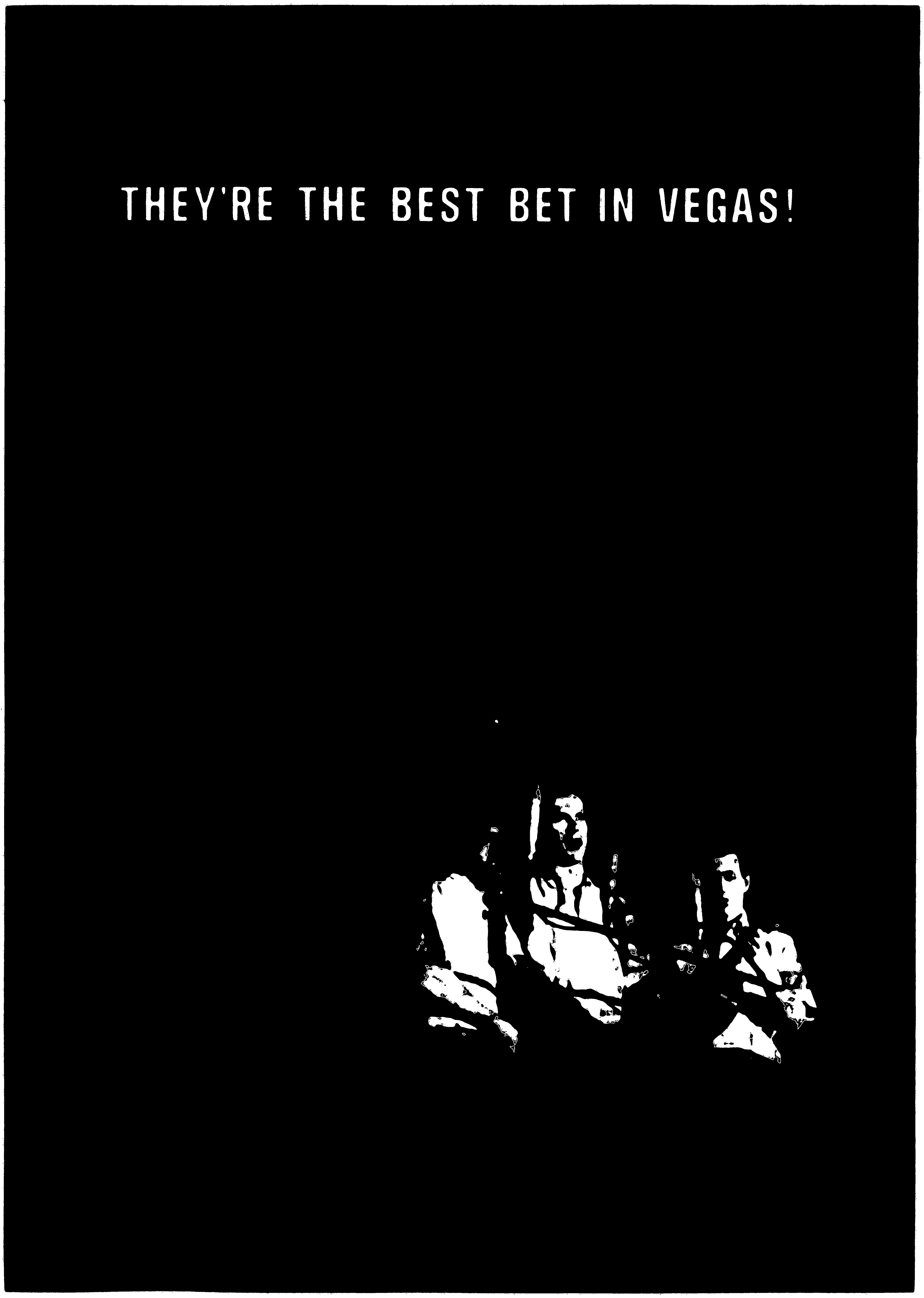
As recorded in the International Musician, official organ of the Federation, in its coverage of the 1958 meeting (the one in which Petrillo yielded his baton to now-prez Herman D. Kenin): "It was decided that President Petrillo be such an adviser for life at the same salary and perquisites he received while president.

"The International Executive Board is directed to formulate and adopt a plan whereby the payment of the salary and perquisites shall become effective upon his ceasing to hold paid office in Local 10 and any monies he shall receive from the Federation's Pension Plan shall be considered part of such salary."

This was listed under the heading "President Petrillo to be adviser to future International Presidents and International Executive Boards." The present constitution and by-laws lists the president's salary at $35,000. He also gets an expense account of an additional $5,000, a car and driver and a few other odds and ends paid by the union.

It is recalled that at the time of the motion during the 1958 session, a rhubarb developed over its passage. But the resolution was okayed and Petrillo was protected against eventuality in Chicago. At the time, however, the ex-boss determined not to take the increased $35,000 salary which was voted at the meeting. He said that he would accept the post at his old salary of $20,000 with a $3,000 expense account.





They're the Kingston Trio. They'll be headlining in the Arabian Room of the Dunes Hotel in Las Vegas through December 20—completing an exciting two weeks' engagement in what everyone calls Vegas' slowest period. Everyone but the Dunes' management. There's one Vegas tradition the Trio has upset. And in their first engagement there! It's a performance that reaffirms, more than ever, their position as the greatest vocal group attraction in America. Capitol Records proudly extends its congratulations to the Kingston Trio.

Hear the Kingston Trio's newest best-selling Capitol album "New Frontier" (S)T-1809

Capitol

Polynesian Twist, Bossa Hit Paris As Latino Craze Also Reaches Hub

The Tamure, a Polynesian Twist, is now moving in on the heels of the bossa nova. The Tahitian rhythm has already taken hold in France and U.S. diskers are lining up recording sessions for the new beat.

The first authentic Tamure song to be released will be The Del Vikings version of "The Fishing Chant" (The Manu Pukarua) on the ABC-Paramount label. The tune is featured in the Metro pic, "Mutiny On The Bounty."

Criterion Music is getting most of the Tamure action. Firm has been building a Hawaiian and Polynesian catalog over the past several years.

Bossa in 3 Hub Spots

Boston, Dec. 11.

The bossa nova has finally hit Boston.

Three spots are now featuring it, and more are seeking to book bossa nova groups. Steuben's Vienna Room, 1233 House and Echo club are featuring both the music and the dance.

Guy Guarino, former singing emcee at the Vendome's Moulin Rouge, is now at the 1233 House where El Rico and his orch is held over and Fred Astaire dancers give free lessons to patrons. Steuben's offers cuffo bossa nova terp instruction as part of its show. Echo club has Los Muchachos, the Flairs and two bossa nova groups.

Bossa Gains in Paris

Paris, Dec. 11.

A check on the top dance spots, which are mainly the all-night discotheques, shows that the bossa nova is gaining on the Twist and may soon surpass it. The Twist still has them heaving haunches, but the bossa's light steps and susceptibility to jazz adaptation, have it going big. Add to this a hopped-up Tahitian terp step, the Tamure, for the latest in dance-hall trends here.

The twist, however, is still going strong in its second year, especially since rock 'n' roll only caught on big over a year ago. But the cellar dancery, Chez Regine, which intro'ed the Twist, is also giving time to the bossa.

Le Saint Hilaire, another record playing fave club, is leaning more toward the bossa and is also stronghold for the Tamure due to Tahitian faithfuls coming to the club or working there.

L'Etoile is thriving on the willowy legged, smooth tamoure, with a big place for the bossa nova. An attempt to foist the tango on youngsters during the height of the Twist craze last season was just an eccentric gimmick and has faded out.

The growing jazz concerts, partial to bossa nova, have also helped this step take hold. With staid Maxim's going for the bossa, it looks definitely in. But don't count out rock or Twist for at least another year or so. Foxtrots or slows are also an integral part of things to let dancers calm down or cling together.

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b/w

AL-DI-LA

K 13116

MGM Records

WB Sets Distrib Deal In Israel Via Gabron

Tel Aviv, Dec. 11.

Robert Weiss, international director of Warner Bros. Records, has signed an agreement for reproduction of the label's product in Israel and distribution of Israeli pops through WB abroad. Gabron, Tel Aviv distrib, will represent WB.

Bernard Weinreich, general manager of WB in Israel, said that within a few weeks three LPs made under the agreement will appear on the local market, among them "Al-Di-La." Under the agreement, WB will lease to Gabron soundtracks of its records, which will be reproduced in Israeli laboratories and distributed under the WB label. This will circumvent high duties which raise prices of imported records to twice the local-made disk's cost.

The Future

Continued from page 46

decessor who delivered them as faits accompli.

Only in recent months, Petrillo told the ballroom owners that he was upping the scale for musicians by 30% as of Jan. 1. Several of the ballroom men told VARIETY that this would mean shutting down their spots one or two nights a week. Richards is yet to be heard on this matter.

High Court

Continued from page 45

law based on copying and sale of a copyrighted cover.

High Fidelity said the issue "raised the point of the relationship between state and federal remedies for enforcement of exclusive right to 'print, reprint, publish, copy and vend copyrighted work.'"

Even if states have power to prohibit copying and sale of copyrighted work, High Fidelity added that the California state courts would not hear any claim based on state law for violation of any rights under federal copyright act.

COZY COLE

QUINTETTE

Continuing STATE DEPARTMENT TOUR started Oct. 15
Additional Itinerary—BRAZZAVILLE, Congo; FT. LAMY, Chad; BANGUI, Central African Republic; YOUANDE, Cameroons; LOME, Togo; ABIDJAN, Ivory Coast; ACCRA, Ghana; FREETOWN, Sierra Leone; CONAKRY, Guinea.

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VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	9	3	VAUGHN MEADER (Cadence) First Family (CLP 3060)
2	2	50	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	3	8	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
4	1	30	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
5	5	14	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
6	4	20	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
7	8	11	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	7	9	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
9	12	21	HENRY MANCINI (Victor) Hatari (LPM 2559)
10	13	34	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
11	20	3	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
12	6	16	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
13	10	33	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
14	18	18	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
15	15	9	BENT FABRIC (Atco) Alley Cat (33-148)
16	11	12	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
17	14	14	KINGSTON TRIO (Capitol) Something Special (T 1747)
18	16	11	LIMELITERS (Victor) Folk Matinee (LPM 2547)
19	21	16	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
20	17	6	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
21	31	8	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
22	28	5	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
23	40	4	OLIVER (Victor) Original Cast (LOCD 2004)
24	24	12	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3456)
25	27	7	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
26	25	7	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
27	43	8	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
28	44	4	MR. PRESIDENT (Columbia) Original Cast (KOL 5870)
29	30	4	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
30	29	12	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
31	19	6	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
32	33	7	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
33	26	51	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
34	39	12	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4007)
35	34	26	DAVID ROSE (MGM) Stripper (E 4062)
36	37	6	FRANK SINATRA (Reprise) All Alone (R 1007)
37	22	13	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
38	41	8	PERRY COMO (Victor) By Request (LDM 2567)
39	36	90	CAMELOT (Columbia) Original Cast (KOL 5620)
40	32	11	RAY CONNIFF (Columbia) Rhapsody in Rhythm (CL 1878)
41	23	3	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
42	—	22	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
43	48	14	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
44	45	36	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1480)
45	—	1	BEACH BOYS (Capitol) Surfin' Safari (T 1808)
46	42	24	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
47	35	7	EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
48	49	19	BOBBY VINTON (Epic) Roses Are Red (LN 24020)
49	47	29	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
50	46	22	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)

Manuti Wins

Continued from page 47

Queens will select Clancy's successor and Manuti has been mentioned as a possibility.

The prospect of his taking the post has already been discussed with two of the councilmen. There's a reform group in the Queen's Democratic organization which is looking for a labor leader to take this job in order to broaden the base of its operation. With the coming World's Fair and other factors, it's felt by the group that Manuti, because of his association with music and the arts, would be a good choice. Manuti has indicated that he would accept the post if asked.

Should he get the new job, he would have to vacate his 802 presidency. The 802 constitution provides that the vice prez becomes the president of the local should the prexy vacate an unexpired term. That would make Knopf topper. It is also provided that the exec board appoints the successor to the upped veep. If the change is to be made, it will be known by the end of the month.

Also at deadline Dec. 31 is 802's contract with the city's niteries. Negotiations on a new act have begun and are still in the exploratory stages with no issues as yet developed.

Reelect L.A. Incumbents

Hollywood, Dec. 11.

AFMusicians Local 47 has returned for two-year terms its entire slate of officers in probably the most placid election in its annals: John Tranchitella, prexy; Max Herman, veepee; Don Morris, secretary; Bob Manners treasurer. Only Herman was opposed, by Henry David.

The three trustees—Dale Brown, Ed Cano and Bob Ellicott—also were unopposed. Herman and Morris again were named delegates to annual AFM convention, David again being defeated.

All six on trial board were unopposed. Five directors re-elected were Al Gasle, Catherine Gotthoffer, Joyce Collins, Armando Herrera, Rene Hall. Ray Toland lost his try for directorate.

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EMILIO PERICOLI SINGS "ROMANTICO AMORE"

WARNER BROS. RECORD NO. 5303

Ellington has joined Reprise!!

are
you
ready
!

reprise r

Politics Was Never This Funny As Khrush Joins JFK on Comedy Wax

The [illegible] album sweepstakes are [illegible] by the addition of [illegible] sets this week [illegible] the Khrushchev family [illegible] the butt of the joking. Last week [illegible] LPs parodying the Soviet [illegible] family were issued by both Roulette and Laurie Records.

The [illegible] disking, tagged "At Home With That Other Family," contains [illegible] on the Khrushchev's life written by Gwen Davis who has penned material for both [illegible] and [illegible]. She recently completed "I Love Louisa," a pic which is to star Elizabeth Taylor.

"That Other Family" cast includes Miss Davis as Mrs. K, George [illegible] as Khrushchev, and others including Joan Rivers, James Gardner and Buck Henry. The LP's cover shows Khrushchev, Mrs. K, their daughter, her two children and a cosmonaut, a la the "First Family" jacket.

Laurie Records' Khrushchev family platter is called "The Second Family." Both this and the Roulette disking were running neck and neck last week in a battle to reach deejay's first, each diskery rushing dubs of their platters to the jocks and distribs.

JFK hasn't been left out of the week's product either. A single by Larry Foster tagged "My Christmas Message To the World" has been issued by 20th-Fox Records. It's a music-and-talk platter with Foster doing the Kennedy impersonation. The label will have an LP of Foster's Kennedy parodies for release in January. The single, which reached the stores early last week, was reported to have sold over 38,000 copies by Thursday (6).

Kennedy also figured in a LP issued last week. It's called "My Son The President" and features Christopher Weeks and Fren Stacy. Produced by the Ambassador Record Corp., its billed as a "musical satire."

Foster, who plays Kennedy for Fox, is cashing in both ways. He's also the Khrushchev on Laurie's "Other Family" platter. Other cast members are Marty Brill and Toby Deane.

Dot, a Distrib Only 3 Yrs., To Service 3 Labels

Hollywood, Dec. 11.

Dot Records, which started its own distribution branches only three years ago, has now contracted to handle distribution for the World Pacific, Pacific Jazz and Horizon Record labels.

Deal was set last week by Dot prexy Randy Wood and Richard Bock of World Pacific Enterprises, and calls for immediate distribution by Dot in nine U.S. areas: Dallas, Houston, Memphis, New Orleans, Atlanta, St. Louis, Nashville, Kansas City and Pittsburgh.

World Pacific has 200 LP catalog items and currently, two hot singles, "Shampoo" by Les McCann on Pacific Jazz label, and "Green Back Dollars" by Hoyt Axton on Horizon.

British LP

Continued from page 2

their offering so they cut as many as they could afford, had their own labels printed and began peddling them at $1.76. A few bookshops handled the platters only until word got around town and people began asking in Foyles bookstore. It took 100 and was sold out in 36 hours.

Keith Prowse is now pushing them and ironically the departmental HMV store in Oxford St. has sold one shipment and is ordering more even though its parent, EMI, flinches at the thought of being connected with it.

Flushed with success, the group plans a followup, a single of the singing prime minister.

"We have other tapes of Mac which we can treat in much the same kind of way," says Osborne. "What we'd like to do now is get a reasonable flip side and see if we couldn't get the Mac single into the charts. Imagine that: what country could claim a prime minister who was also a pop star?"

At press time there has been no comment or reaction from either the Prime Minister or any government spokesman.

Service Bands

Continued from page 1

Diaz, Victor disk producer. They will carry a manufacturer's nationally advertised list price of $3.98 for monaural and $4.98 for stereo. The proceeds will help build the national performing arts centre to be constructed on the east bank of the Potomac River in Washington.

The Department of Defense has authorized the military musicians to participate in the band recording project on behalf of the Center and the American Federation of Musicians has given the project its approval. The band recordings will include famous American military marches and patriotic songs. Each service band's repertoire will be different, with the exception of the National Anthem, which will be included in all recordings.

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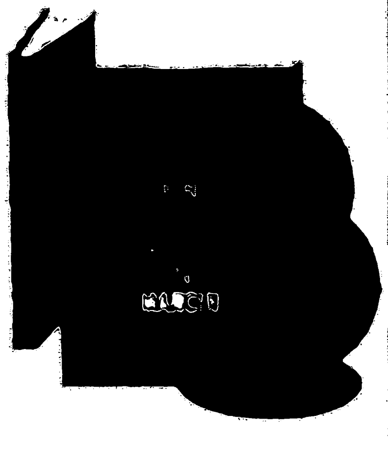

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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart	Title / Artist	Label
1	1	8	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
2	2	9	RETURN TO SENDER Elvis Presley	Victor
3	3	7	BOBBY'S GIRL Marcie Blane	Seville
4	6	5	TELSTAR Tornados	London
5	5	6	DON'T HANG UP Orlons	Cameo
6	8	12	LIMBO ROCK Chubby Checker	Parkway
7	10	7	LONELY BULL Tijuana Brass	A & M
8	4	11	ALL ALONE AM I Brenda Lee	Decca
9	12	6	RELEASE ME Esther Phillips	Lenox
10	18	3	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
11	31	4	DEAR LONELY HEART Nat King Cole	Capitol
12	13	8	DANCE WITH THE GUITAR MAN Duane Eddy	Victor
13	11	6	RIDE Dee Dee Sharp	Cameo
14	22	3	YOU ARE MY SUNSHINE Ray Charles	ABC-Par
15	30	3	RUBY ANN Marty Robbins	Columbia
16	7	12	HE'S A REBEL The Crystals	Phillies
17	9	12	ONLY LOVE CAN BREAK A HEART Gene Pitney	Musicor
18	17	4	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
19	32	5	MY OWN TRUE LOVE Duprees	Coed
20	20	6	WIGGLE WOBBLE Les Cooper	Everlast
21	26	3	LOVE COME TO ME Dion	Laurie
22	19	5	ESO BESO Paul Anka	Victor
23	16	5	LET'S GO Routers	Warner Bros.
24	34	2	ZIP-A-DEE DOO-DAH Bob B. Soxx	Phillies
25	14	9	NEXT DOOR TO AN ANGEL Neil Sedaka	Victor
26	25	5	RUMORS Johnny Crawford	Delphi
27	29	3	CHAINS Cookies	Dimension
28	37	3	HOTEL HAPPINESS Brook Benton	Mercury
29	23	6	DESAFINADO Stan Getz & Charlie Bird	Verve
30	15	8	CHA CHA CHA Bobby Rydell	Cameo
31	21	11	GINA Johnny Mathis	Columbia
32	33	3	THAT'S LIFE Gabriel and the Angels	Swan
33	44	3	SHUTTERS AND BOARDS Jerry Wallace	Challenge
34	39	8	NOTHING CAN CHANGE THIS LOVE Sam Cooke	Victor
35	28	5	PUSH AND KICK Mark Valentino	Swan
36	—	1	YOUR CHEATING HEART Ray Charles	ABC-Par
37	43	2	MY DAD Paul Peterson	Colpix
38	42	3	MARY ANN REGRETS Burl Ives	Decca
39	27	10	CLOSE TO CATHY Mike Clifford	UA
40	40	6	I CAN'T HELP IT Johnny Tillotson	Cadence
41	36	16	SURFIN' SAFARI Beach Boys	Capitol
42	38	3	LOVERS BY NIGHT, STRANGERS BY DAY Fleetwoods	Dolton
43	46	2	SPANISH LACE Gene McDaniels	Mercury
44	—	1	TELL HIM Exciters	UA
45	48	11	LEAH Roy Orbison	Monument
46	—	1	DOES HE MEAN THAT MUCH TO YOU Eddy Arnold	Victor
47	—	5	MAMA SANG A SONG Stan Kenton	Capitol
48	—	1	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
49	47	9	WORKING FOR THE MAN Roy Orbison	Monument
50	24	14	DO YOU LOVE ME Contours	Gordy

Granz to Beat High Cost Of Cont'l Jazz Tours With '17-Day Economy Flights'

Frankfurt, Dec. 11.

A new type of jazz tour to Europe—especially designed to beat the high U.S. to Europe flight costs—is in the works by jazz promoter Norman Granz.

Granz, now living in Lugano, Switzerland, where he is closer to his major European tour cities and cut-off from high U.S. taxes, has found that many American jazz groups playing in Europe just don't make out financially.

Reason is that boxoffice prices are lower in Europe (especially in the smaller towns, where folks can't afford the top seats and many often go unsold), while the American artists expect to be paid nearly as much per concert as they would earn in the States, and require first-class flights and accommodations while in Europe, plus the extra transportation back and forth.

So, Granz is starting "17-day European tours." He will bring the American groups over only in the off-season when the airlines offer the special flight rate.

His trios and quartets thus will hit the major European cities which show the most plus reaction to jazz—Paris, Stockholm, Goteborg, Frankfurt and Munich—and eliminate the less successful centres abroad.

After a dozen years of featuring American jazz artists on this side of the Atlantic, Granz feels that the winter weather (when the flights are cheaper) has another plus value. People go indoors more when it's cold.

"The minute the sun comes out, you're dead. Especially in Scandinavia," he commented. He finds jazz is most successful in Paris and Stockholm, worst in Copenhagen.

Meanwhile, he has Duke Ellington set up for February dates in Europe, and Ella Fitzgerald following in March for her 13th annual European concert run.

Hi . . . this is OLIVER! . . .

We want to thank all you wonderful people for helping us make OLIVER! the biggest show score [illegible] since MY FAIR LADY. After 3 record-breaking months on tour, the David Merrick-Donald Albery production of OLIVER! opens in New York on December 26th. It's been a real happy Christmas season for us to hear As Long as He Needs Me, Where Is Love?, Consider Yourself, I'd Do Anything, Who Will Buy? and the original cast album on RCA Victor spinning cross-country and performed on top TV network shows. Could be OLIVER! will run on Broadway for 3 years, or more, as it has been doing in England. Merry Christmas and thanks for everything!

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GEORGE'S

[illegible]

French Pavilion's 'Folies Bergere' Stirs Showmen's Interest in '64 N.Y. Fair

The entertainment scene at the 1964 New York World's Fair took on a sexier touch last week with the disclosure that the French Pavilion to be constructed by the International Expositions Corp. will include a 1,500 seat theatre where some of the attractions will include the "Folies Bergere"

Also set is a new world version of Maxim's under supervision of Louis Vaudable, proprietor of that famed Rue Royale, Paris, eatery, as well as provisions for fashion shows, bars, specialty restaurants and industrial exhibitions.

The new project, coupled with an earlier announcement of construction of a new theatre which will have shows produced by Compass Productions, is regarded as taking the heat off Fair officials, long criticized for a cold and uncommercial view of show biz efforts and playing down the entertainment scene

Prospect of two theatres now puts a different aspect on the fair, and will most likely give showmen greater interest Feeling in the entertainment industry was that the Fair was going to look like an expensive civics lesson. But the show biz picture looks considerably brighter now

Just as interest perked in the Seattle's Century 21 Exposition after VARIETY published exposition president Joseph Gandy's statement that Seattle will not frown on nudity local impresarios are assuming new interest in the 1964 show To them it is now starting to look like a ballgame

However, N.Y. Fair officials will not go as far as Seattle There are no plans to permit the Folies fillies to prance about in the nude as they do in their native Paree The babes will not be bare But the pageantry of the Folies will be evident and, it's felt a major draw.

The French Pavilion project will cost approximately $10,000,000 and will be one of the largest exhibits in the International section of the Fair The Pavilion will contain three buildings designed by Katz, Waisman, Weber & Strauss Cole Fisher & Rogow will be advertising reps, and Bill Doll will do the pressagentry.

Another aspect of the French participation lies in the fact that France will not violate the rules of the International Bureau of Exhibitions, headquartered in Paris IBE, which lays down the rules for World Fairs, has not given its

(Continued on page 58)

New Owner Expanding Vegas' El Cortez Hotel

The new corporation taking over El Cortez Hotel, Las Vegas, on Jan. 1 will expand the inn with construction of 700 rooms, a multi-story parking garage, facilities for additional entertainment, a convention hall and three swimming pools. Group, headed by Mel Exber, recently paid $4,300,000 for the hotel.

Exber, who is also president of the Las Vegas Club in the downtown Vegas area, is part of a new company which includes Jackie Gaughan and Larry Lamlewood, partners with Exber in the Las Vegas Club, and J. Kell Houssels Jr., president of the Tropicana Hotel on the Vegas Strip.

New construction will start sometime next year. At its completion, El Cortez will occupy an entire block in the downtown district.

'Twas Too Many O'Briens for 'So. Pacific' in Vegas

Las Vegas, Nov 11

Similarity of names is blamed for a mixup in casting the femme lead in the Thunderbird Hotel's edition of "South Pacific" which opens here Dec. 20. The lead went to Joan O'Brien, although Louise O'Brien who had been in the running for the role, originally believed the nod went to her

In order to make the start of rehearsals, Louise O'Brien bought out her contract at the Living Room, N.Y., and cancelled out of several "Sing Along with Mitch" teleshows.

The situation was further complicated by the fact that a third O'Brien, Erin, had been in competition for the part. However, Erin was rejected on the scene here, while the other O'Briens were handled through agencies.

Monte Proser, producer of The Thunderbird shows, is said to have

(Continued on page 60)

Meader Cuts Option to 8 Days at Blue Angel, N.Y.

Vaughn Meader, whose "First Family" album for Cadence Records is a runaway bestseller, will play out six weeks of options at the Blue Angel, N.Y., in eight days with the possibility that he'll stay for a ninth. He starts Dec. 23.

Meader recently bowed at the Angel and operator Max Gordon took out six weeks of options on him. However, it was felt that the option period could be contested legally, and Gordon settled for the short term.

There is a possibility that Meader will play a one-nighter in Palm Beach on New Year's Eve. If this jells, he'll be let out of the Angel stand.

Three H'wood Agencies Merge

The merger involving Rosenberg-Coryell Agency, Broadcast Management Inc and Ziegler-Hellman & Ross Agency has been finalized with the combined firms henceforth operating on both coasts under the new name of Artists Agency Corp.

Officers and major stockholders of AAC are Bob Coryell, George Rosenberg, Marvin Josephson, Mike Levee Jr., Evarts Ziegler, Hal Ross and Meta Rosenberg. Jerome Hellman, former head of Ziegler, Hellman & Ross' New York offices who leaves the agency field to enter production, will become a consultant to AAC in New York.

Joining AAC in New York will be Marian Searchinger and Martin Rosen, and in Hollywood Marvin Birdt, all formerly with ZH&R.

Await Ruling on Peeler's $50,000 Suit Vs. Merrick

N.Y. Supreme Court Justice Thomas Aurelio last week reserved decision in a $50,000 suit brought by dancer Faith Dane against producer David Merrick. Miss Dane, who played a trumpet playing stripper in the film and Broadway version of "Gypsy," claims Merrick's road production of "Gypsy" appropriated her act

As part of her case, Miss Dane performed an excerpt from her act before Justice Aurelio. The dancer also screened some footage from the film to illustrate the format of her act

SLA Now 'Living by Book' as D.A. And Grand Jury Probes Bear Down

A "get tough" attitude of the N.Y. State Liquor Authority is now indicated. The SLA is currently under investigation by the New York City district attorney's office. A grand jury is also probing graft charges against the Authority. Evidence of the new SLA stance was apparent last week with the announced 10-day suspension of the Copacabana because of a 1960 incident and suspension of the midtown Embassy Bar as a clipjoint.

Because of the heat put on the SLA, which in turn is now figured to "live by the book," nitery owners feel that they must be prepared for stricter inspections, and probably more suspensions. Currently, the most complaints lodged by SLA inspectors are overcrowding and selling liquor to minors. Rigid enforcement of these regulations is now seen.

Another aspect of the tougher attitude may be in the granting of new licenses and transfers of existing permits. The major move in this direction was spelled out last week when the SLA held up the liquor license of the New York City Playboy Club until the day before its Saturday (8) preem. However, the city's cabaret license wasn't granted because operator Hugh Hefner failed to register his fingerprints with the cops as per regulations

The Playboy's license was not to the management's liking. It stipulates that the general public must be permitted on the premises. Thus, an estimated 50,000 New Yorkers who paid $25 for a "key" aren't getting the exclusivity they had originally envisioned. But they'll be permitted in the chain's four other establishments, and they'll also be permitted credit in the N.Y. spot. The Playboy intends to appeal the SLA decision on the type of license granted them to the courts

The Playboy's location is in the midst of an area served by class hotels, cabarets and restaurants, and a new oasis was unnecessary according to operators of some drink dispensaries in the neighborhood There are indications

(Continued on page 60)

Cincy Cafe Drops $1-Mil. Libel Suits Vs. Reviewer

Cincinnati, Dec. 11.

Diplomat Room Inc., operating the new Diplomat restaurant-nitery in hilltop Kemper Lane Hotel, has withdrawn suits totaling $1,000,000 against Dale Stevens, Cincinnati Post and Times-Star amusement editor, and the E. W. Scripps Co., publisher, for alleged libel.

The corporation charged that Stevens in an item published Oct. 26 "set out on a crusade to drive the plaintiff out of business, causing a loss of customers and good credit standing." Common Pleas Judge Simon L. Leis dismissed the suits last week at the plaintiff's costs.

Cops Nab Bruce For 'Obscenity' At Chi Gate of Horn

Chicago, Dec 11

Comic Lenny Bruce, who has had previous brushes with the law for the color of his vocabulary, was arrested in mid-show last Wednesday (5) in the third week of his engagement at the Gate of Horn here

Arresting officers who had been in the audience that night, said that Bruce's monolog was "punctuated with obscene four-letter words and gestures." They also took issue with the comments he made on the stage anent a pinup picture of a nude model that he held up

Arrested along with Bruce were Allan Ribback, owner of the nitery; comic George Carlin, who had been in the audience (and was charged with disorderly conduct), a bartender, another customer and a non-drinking 18-year-old girl, who was nabbed for violating the curfew laws. The comic and his entourage were released on bail after six hours, with trial set for Boy's Court tomorrow (Wed.)

Bruce resumed his performance the following night, and there have

(Continued on page 58)

Mpls. Key Club Wins Writ Against Cops Who Seek To Fold It on Vice Rap

Minneapolis, Dec. 11

Without a word of debate the city council unanimously (two aldermen were recorded as not voting) revoked the liquor and other licenses of the Key Club, one of the better known [illegible] [illegible] It was a hangout for prostitutes, [illegible] and [illegible]

The bistro still is operating however after its counsel [illegible] a temporary restraining order preventing the police from [illegible] A permanent [illegible] be sought.

In the Key Club's defense the court was told that "all evidence introduced at the city council hearings preceding the licenses revocations was hearsay; there had been no violation of liquor laws, the owner and manager were involved in no violations and the aldermen were capricious, arbitrary, unreasonable, unjust and without authority of law

During its long operation under the present ownership, the Key Club shows included such names as Sarah Vaughan, Billy Eckstine and Della Reese. The cafe employs Negro as well as white bartenders and waitresses.

The editor of the Negro newspaper here told the council license committee it was the one local spot where members of his race couple enjoy floor show entertainment and dance. Employes number more than 45 along with band musicians and performers.

Owner Hank Sohn tried unsuccessfully to get the aldermen to permit him to sell the bistro or to move it to a busier location.

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Chi's Loop Gets Another Lift Via $30,000,000 Deal To Revamp Palmer House

Chicago, Dec 11

Another major step in the regeneration of the Loop was revealed last week by Hilton Hotels chief Col. Henry Crown in the creation of a hotel-within-a-hotel in the Palmer House. The complex $30,000,000 deal will create 500 new and remodeled rooms, [illegible] a swimming pool and patio area, all with a resort like decor

Financing is similar to that negotiated by the Hilton Hotels for the Plaza Hotel in New York. The sale-leaseback operation permits the change of [illegible] to an investor in this case the Prudential Insurance Co. and [illegible] the [illegible] company to set up the tax shelter permitted under the depreciation allowances of the tax laws. Prudential is actually [illegible] the State St. site of the hotel

The first Palmer House was built in 1871 and was destroyed only a month later by the Chicago Fire. A new hotel was erected in 1873 at a cost of $20,000,000 with the site valued at another $20,000,000.

Through the years it became the first Chi hotel to have electric lights, telephone service and elevators. Its guests included Presidents Ulysses S. Grant, James Garfield and Grover Cleveland. It was purchased by Hilton in 1945.

Tropicana's Ben Jaffe Buys Vegas Sans Souci

Las Vegas, Dec. 11.

Ben Jaffe, landlord of the Tropicana Hotel, purchased the San Souci Hotel at an auction for $740,000.

Jaffe will rename the hotel, which is directly across the Strip from the Sands, "The Castaways." He says he has not decided yet if he will reopen the casino and showroom.

N.Y. Playboy Preems Entertainment Supermarket But Lacks Cafe License

The key clubs, one of the major manifestations of the expense account economy, have become big business in recent years as a saloon entity. Now the development has become the supermarket of the nightclub entertainment industry for a customer can travel from room to room and see a different show at a comparatively smaller cost than going to a myriad of niteries. Whether this combination of small rooms will ultimately take the place of several small clubs is not likely at the moment, but don't bet on it at a future date.

The Playboy Club which opened Saturday (8) in New York after months of building and difficulties, got off the ground for a $100 per skull opening for the benefit of

Playboy, N.Y.

Kirby Stone Quartet, Teddi King, Bobby Doyle Trio, Danny Apolinair Orch, Three Young Men from Montana, Jackie Gayle, Nichelle Nichols; $2.50 cover in Penthouse and [illegible]

the Parkinson's Disease Foundation, a black-tie affair. A liquor license, not the kind that was sought, was granted the day before the preem while the cabaret license to permit entertainment had not yet been awarded. A full-scale show in the club's several rooms was presented nonetheless. But who's to kick when the entire package is meant for charity?

The Playboy's New York edition located in a newly constructed five-story building in the posh hotel sector of the city, got a[illegible] permit on the premise that it would admit all comers and make everybody welcome. This is not pleasant news to the estimated 50,000 who shelled out $25 for a key. It robs them of the status as a member and of the exclusivity that remains the innate promise of these ventures. But key holders can sign checks. Playboy will appeal the license decision, natch.

But for the club itself, it could be a tremendous break. Inasmuch as key club bills are presented monthly, the spot operates sans any income for the first 30 days or so. With customers coming in to shell out $1.50 per drink, it has less to wait until the regulars start paying up. A lot of credit operations in the class eatery and cafe circuits are in bad shape simply because those who signed tabs are slowing in settling.

This is the fifth Playboy club to open. It stems from the Hugh Hefner empire which was started with Playboy Magazine and has expanded to key clubs, merchandising tieups—it even started a travel service and a national credit service but retired from the latter. It attained a national reputation as the foremost purveyor of femme pulchritude.

The Bunnies, waitresses dressed in rabbit costumes, are exposed sufficiently to entice interest. They are pretty, well-mannered and pleasant gals who always seem helpful and according to all indications have best paying servitor's job outside of the cocktail waitresses in the Las Vegas casinos. The club was built on its triple track pictures of the great undraped and the same psychology is carried out in its drink-and-dinners.

The New York spot is, of course, a unique operation for the time being because of its liquor license which insures entry to everyone, thus previous patterns of Playboy operation are out. But in this supermarket of entertainment there is enough interest to warrant the trip from room to room.

The piano lounge is in the main room [illegible] the Kirby Stone Quartet [illegible]. The group can be a lot of fun to those on the town. They have impressions, comedy and are backed by good musicianship. Teddi King, a winsome singer, works prior to the Stones' entry with the Bobby Doyle Trio.

In the upstairs Penthouse, the main event is on Nichelle Nichols, a Negro singer of quality, with contributions [illegible] from the Three Young Men and Bobby Doyle. The Danny Apolinair [illegible] floors on a [illegible] serves patrons on the ground and second floor.

[illegible] the Playboy is operating along the styles of lounges. It's the most profitable kind of business in the entertainment firmament, especially when every kind of drink from club soda on up is peddled at the uniform rate of $1.50. With that kind of price the profits should be considerable. And with pretty stacks passing by all the time and with the swindle sheet covering this kind of gaiety, it's the new 20th-Century dreamworld. *Jose.*

Comic's Spouse

Florence Manna

details the [illegible] woman's travail of being a "gag-tester" to a comic (as against the [illegible] Official Food-Taster to the King) in a bright piece

My Husband, The Comedian

* * *

another Bright Feature in the upcoming

***57th Anniversary Number* of VARIETY**

Plus other statistical and date-filled charts and articles

5 N.O. Stripperies Face Padlocking; Boston Shuts 2 Washington St. Cafes

New Orleans, Dec. 11.

District Attorney James Garrison filed padlock proceedings Thursday (6) in civil district court in an effort to close five French Quarter strip joints raided earlier in the week by his investigators. The cases were assigned to four judges of the court and set for tomorrow (Wednesday).

Some 22 women and eight men were arrested in the raids, which are now a familiar sight on Bourbon Street. The group was charged with soliciting for prostitution or B-drinking.

The clubs Garrison wants padlocked are Guys and Dolls, El Morocco, the Flamingo, Jazz Ltd. and Club Sultana. Assistant D.A. Dennis Barry said the five spots can remain open until the judges render their decision. If permanent injunctions are granted, the niteries will be padlocked for a year.

Allegedly Served Minors

Boston, Dec. 11.

Boston Licensing Board shuttered two night spots here after police charged them with serving minors. Teeners are getting auto licenses, falsifying their ages for $2 in the north end and using them to obtain drinks in Hub niteries, BLB chairman John J. Callahan said.

Callahan made his charges in announcing an indefinite suspension for the Palace Bar and a seven-day suspension for Melody Lounge. Both are on Washington St.

Inside Stuff—Vaude

The recent death of actor Nat Burns caused the N. Y. Times obituary to reprise the incident of the time when Burns was said to have gotten up at Loew's State, N.Y., during the performance of Harland Dixon, and accused the tapster of having pilfered a portion of his turn from him. The Times, however, later corrected itself and said that it was another Nat Burns who made the accusation. The bit was an impression of a youngster being taught a time-step with tempo ultimately increasing to machinegun speed.

Dixon recalls that this Burns had approached him at the Palace and warned him that he would make a public outcry if he ever saw Dixon doing that piece again. True to his word, sometime later, Burns got up at Loew's State and denounced the actor for stealing his turn. Burns was ejected from the house and arrested for creating a disturbance, Dixon recalled, but got off with a warning not to create such a scene again.

Composer-lyricist Dick Adler, is set to stage the Second Anni of Kennedy Inauguration Celebration on Jan. 18 next. Thus he rides "into the jaws of the cannon" since the scene will be Washington's Armory where the recent fiasco Artsathon took place.

Adler has already scouted the premises. He thinks that with the right equipment and technicians the Armory can produce near-perfect audibility for up to 10,000 people. The Jan. 18 event will be for the Democratic National Committee. Admission will be by "contribution" of $1,000, $500 or $100, none cheaper.

Adler is well aware of the psychology against the Armory after the closed circuit sadness but sanguine of "the ability of my team to lick it." His head engineer is Phil Ramone of A & R Records in Manhattan. Jerome Meyers will be Adler's associate producer. Bob Paddock who decorated Madison Square Garden will repeat. Special lighting gear will be shipped in from N.Y. under Samn Leve. Hal Hastings will conduct the orchestra, bringing six men from 802 and Sid Ramin orchestrations.

Paris Lido Back to Annual Show Changes; To Use Spec Now in Vegas

Paris, Dec. 11.

The Lido cabaret returns to an annual change of show policy next week after keeping its specs for 24 months in recent years. New entry officially opens Dec. 18 after a 10-day layout. It will be called "Suivez-Moi" ("Follow Me").

A public run, before the VIP and press opening, is to insure readiness. Last year due to the work of removing columns around the stage the show was not quite in [illegible] preemed and ran [illegible] reviews [illegible] 12 year [illegible].

It was then [illegible] put into its own [illegible] pace and look. But added to [illegible], with audiences, is expected to eliminate last year's problem.

Lido which got top tourist and local play last year, still has its directors Pierre Louis-Guerin and Rene Fraday, feeling that its reputation calls for yearly shows since it gets a lot of show biz and hep audiences. New layout will also have a group of acts, interspersed with its production numbers, that have never played this spot before except for one holdover. Last season's talent was tops but practically all had done the Lido at other times.

The big [illegible] production numbers, laced with mechanical effects and separated by showcased acts, will naturally again be the format. Top scenes will be a replica of the famed Roman Trevi Fountain filled with water into which a ballet will disappear, and a western styled bit with three sketches in which the Grand Canyon will be suggested in one.

An oriental number now in the Lido show at the Las Vegas Stardust will also be incorporated. Incidentally, Fraday points out that the Vegas show will run another year due to its "popularity" even if the parent show goes annual again.

Among acts set for "Suivez-Moi" are Bob Williams, a Yank comic with a recalcitrant performing dog; Powers & Parker, a U.S. iceskating team, Hoganas (3), a Swedish wire act, an Italo acro knockabout entry, Gima Boys (5); Martys (2), a French balancing act; Lance King, a Yank cowboy with horses and shooting, Leo Bassi, a Swiss risley turn, Del Rey Bros. (2), a Hispano juggling duo; Curibas (3), a Danish comedy acro act; Aleco & Vera, Greek nude dancers, and a holdover of the electric Norwegian acro act, the Elvardos (4).

Naturally, there will also be the Bluebell Girls (18), Lido Models and Nudes (8), Lido Boy Dancers (8), and for the first time, a male singing group of eight. Singing emcee, to set production moods, is pop British chanter Steve Arlen.

Fraday and Louis-Guerin produce and mount the show with Donn Arden staging and choreographing. Fost does the sets, except for the water entry done by screen and stage art director Georges Wakhevitch, with Folco for costumes.

Vegas 'Dolls' Recasts

Las Vegas, Dec. 11.

Surprise change in casting of the role of "Sarah" in Dunes' desert version of "Guys and Dolls" preeming Dec. 21 finds Constance Towers out and Lola Fisher in.

Hotel claims Miss Towers' reps insisted on 100% billing, above show title, along with names of Betty Grable and Dan Dailey.

NEW YORK MIRROR, November 27, 1962

NICK KENNY

Lang Discovers Another 'Sinatra'

NEAL LANG, WHO DISCOVERED and developed many great stars for the Persian Room during his tenure as managing director of the Plaza Hotel in New York City, sends in a rave about a young fellow named Herbie Sells, originally of Boston, Mass., who is standing Puerto Rico on its ears with his drollery and impersonations.

"This boy looks more like Frank Sinatra than Sinatra does himself," says Lang. "He is one of the most talented artists I have ever seen. His resemblance to Sinatra is uncanny and his impersonations are out of this world. Herbie Sells has to make it BIG!"

Herbie opens Sunday, Dec. 2, in the Tropicoro Room of the Hotel San Juan. Lang is vice president and general manager of the beautiful Americana which opens in San Juan this Thursday, Nov. 29.

HERBIE SELLS

Currently

HOTEL

EL SAN JUAN

Puerto Rico

Direction: JAMES GRADY ENT., 250 West 57 St., New York, N. Y.

DONNA LYNN

Jimmy Durante's Singing Protege

Agent [illegible]

New York

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For every branch of theatricals

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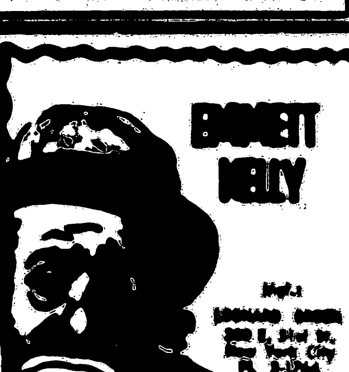
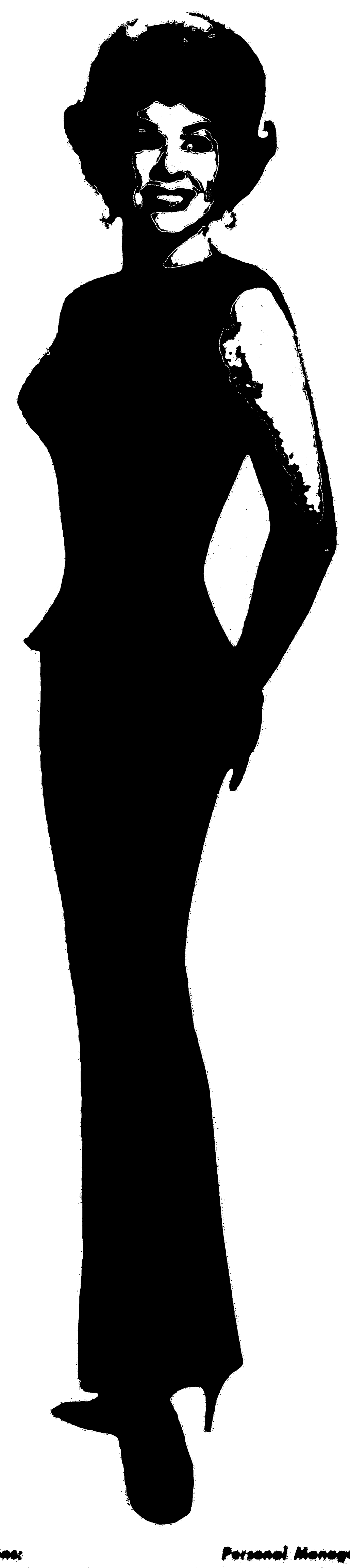
BILLY GLASON



"FRAN WARREN

Wowed Them at Basin Street East"

LOUIS SOBOL
—New York Journal-American



VARIETY

"Miss Warren has put on a new front. She has transformed radically with adoption of her present format. Always a singer who looked at the fresh and sometimes dramatic aspect of a song, she has taken on a new style. It's different and quite radical for Miss Warren. The switch is a rather angular departure from her past. Yet it is a path she had to tread. She still makes no compromise with a ballad such as 'What Kind of Fool Am I?' and her 'Sunday Kind of Love' still reflects the girlish viewpoints which she always gave this tune. Her rhythm numbers give the audience a lot of substance. Miss Warren makes a strong windup." *Jose.*

LEONARD HARRIS
New York World-Telegram and Sun

"Fran Warren shows an act that is smartly paced and smoothly put together."

EARL WILSON
New York Post

"Bravos to Fran Warren's singing at Basin Street East . . . Fran Warren's singing as sweetly as Judy these days."

GENE KNIGHT
New York Journal-American

"Fran Warren comes on with a new set which is a production. Always a jazz belter with a keen sense of showwomanship, Fran has developed into a sexy siren of song."

ROBERT SYLVESTER
N. Y. Daily News

"Only Fran Warren can change mood and tempo and carry you with them so easily."

Musical Conductor: **JOE CABOT**

Public Relations: **PHIL STRASSBERG ASSOCIATES**

Personal Management: **BERGER, ROSS & STEINMAN**

Direction: **WILLIAM MORRIS AGENCY**

Chi Union's Wartime Anti-Red Show Balloons Into Nation's Top Club Date

Chicago, Dec 11

The [illegible] annual edition of press Frank Darling's Christmas [illegible] members of Local 1031 of the International Brotherhood of Electrical Workers is a [illegible] and [illegible] as one of more [illegible] of the "Flo Ziegfeld of the [illegible]"

[illegible] 30-odd [illegible] VIP per-[illegible]

Local 1031 Show of Yr.

[illegible] Da[illegible] Durante [illegible] Jackson & [illegible] King, Helen Traubel, Ted Lewis with Eddie Chester, the Bernard Bros. and The Continentals; admission free to Local 1031 IBEW members at the union hall in Chicago. Opened Dec. 3.

formance that attracts nearly every industry, political and labor bigwig in the state. It runs two hours and 15 minutes, and moves with express train speed under Darling's expert guidance and with the help of Johnny Bachemin's savvy staging.

Created originally as a method of increasing participation in the union in order to thwart a takeover by a Communist-tinged group during World War II, it has grown into an event that is the big night out of the year for most of the members. Darling, who gives a smaller show at each of the local's monthly meetings, is one of the bigger talent buyers in the Chi area. Of course, it's all done with union funds.

Darling couldn't have selected a better topliner for this crowd than Jimmy Durante. Still the maximum song and dance man, Durante proves again that he can bobble lines better than most performers can deliver them straight. Mugging, singing and adlibbing, Durante, Eddie Jackson and the comparatively young Sonny King keep them roaring with the old routines that have been wowing them since the senior pair and Lou Clayton broke them in in the '20s.

Helen Traubel brings an air of graciousness with her wherever she goes, and the packed house of factory workers sat in intent silence as she trilled her way through "I Believe," tunes from "Song of Norway" and a medley of popular operatic arias. Palm praise was thunderous. While ever dignified, Miss Traubel is no slouch as a comedienne as she proved in a comic duo with Durante.

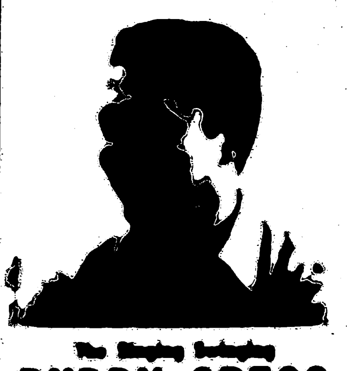
Ted Lewis's mellow showmanship clicked per usual in a brief stroll down Memory Lane in song, crooning such oldies as "After You've Gone," "Beautiful Doll" and "Smiles," and of course ending up with his classic "Me and My Shadow" routine with his longtime sidekick, Eddie Chester.

Darling afforded a long segment of the show to the Bernard Bros., a frenetic pair of lip-synch specialists who reap solid returns. The duo's wacky and wild impreshes of Nelson Eddy and Jeanette Macdonald, and their takeoff on Yul Brynner and Deborah Kerr as the principals in a breakup version of "The King & I" are surefire yockgetters.

Bachemin has assembled the most gorgeous line of femme terpers to be seen in these parts in years. The nine lookers are not only easy on the eyes, but handle Bachemin's dance numbers in an exciting manner.

He also dances with them in a well-plotted "Jock the Rock" jazz routine, and does another tap solo. The Continental, a local trio of two males and a femme, handle their essentially production vocal chores with care.

This is much show and well worth hanging your stocking out for. *Mor.*



The Singing Swinging
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Agency—ASSOCIATED BOOKING
Joe Glaser

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Court the Cabbie

Even though the new Loew Midtown Motor Inn, N. Y., is figured to get most of their business from those coming to the city by auto.

Realizing the capability of cab drivers as business getters for hotels, the Loew's Hotel press department has done an extensive job in getting the hackies on their side. During the current newspaper strike, they have distributed a 12-page tabloid sized trade paper containing news relating to the craft. This is coupled with an offer to give away 25,000 new caps to replace the "Jack-the-ripper" type now worn by many drivers. The giveaway took place yesterday (Tues.) prior the formal opening set for today.

Veronica Lake Used As Front in Stock Sale, N.Y. Atty. General Contends

Promoters of a restaurant and resort which allegedly used the name of former film actress Veronica Lake as a lure in selling stock yesterday (Tues.) were given a hearing to show cause why their security selling operations should not be barred in the N. Y. State. N. Y. Attorney General Louis Lefkowitz earlier had moved to bar State Wide Restaurants from conducting business in the state in a hearing held in N. Y. Supreme Court.

Lefkowitz charged that officials of the company had persuaded Miss Lake to serve as president in order to "lend an aura of respectability" to the venture. She subsequently resigned. It was claimed that the corporation sought to raise $450,000 to secure options to buy various properties. The prospectus stated that they had already paid $10,000 for a Duchess County (N. Y.) hotel. Lefkowitz contended that the money for the latter property had come from the stock offering and not from original capital.

ADMONISHED ADMONISHER

Robert Clary Walks In Hub— Hildegarde Succeeds Him

Boston, Dec. 11.

Robert Clary ankled the Statler-Hilton Terrace Room Saturday (1) during act after objecting to "noisy" audience of 300. Booked for two weeks at $1,100 per, singer had lectured audiences since opening Monday (26) on talking during his singing. Tom Dawson, Statler spokesman, said matter was referred to American Guild of Variety Artists.

Hildegarde who was to have opened Dec. 10, agreed to open Wednesday (5) instead to fill out Clary's selfcancelled week and stay two and one half commuting from N.Y. for first half week.

Pact Cliff Richard For Blackpool's New ABC

Blackpool, Eng., Dec. 11.

Cliff Richard, English pop singer, has been pacted to headline next summer at the new ABC Theatre now being built at this holiday resort.

The Shadows, who recently toured the U.S. with Richard, will also star. Show will open June 1 for a 16-week season.

Bruce Forsyth, English tv personality, is likely to star for Bernard Delfont at the North Pier Pavilion here next May.

It's 'Vive Les Girls' But Nothing Viva Between Apcar and Ashton in LV

Las Vegas, Dec. 11.

In response to a story which appeared Thursday (6) in DAILY VARIETY which noted that producer-choreographer Barry Ashton had been barred from the Dunes Hotel Persian Room lounge where Frederic Apcar's "Vive Les Girls" is being presented, a spokesman for the hotel commented:

"According to Mr. Ashton, he is now important since in his words, 'only important people get barred from public places.' He is entitled to his own viewpoints on such matters. However, the Dunes would appreciate Mr. Ashton's continuing absence from the Persian Room—although he may visit the hotel at any time he wishes."

The Dunes spokesman added: "We opened an original revue, direct from Paris on Dec. 28, 1961. The title was our own invention and never used before, anywhere, to the best of our knowledge.

"The hotel was quite willing to ignore the matter until Mr. Ashton complained to a columnist (Murray Hertz of the Las Vegas Review-Journal) because he was barred, inferring for some unknown reason that this was due to 'backstage jealousy.'"

MONTAND, SUTHERLAND TO HELP THEM DEMS

Washington, Dec. 11.

Yves Montand and Joan Sutherland, supplying an international note (France and Australia) have been added to the talent lineup for the $100-per-plate dinner saluting the second anni of the inauguration of President John F. Kennedy and Vice President Lyndon B. Johnson here Jan. 18.

Producer Richard Adler previously lined up Danny Kaye, Judy Garland, Carol Burnett for the fund raising affair designed to remove the Democrats' 1962 campaign deficit.

Bedford S. Wynne, co-owner of the Dallas Cowboys of the National Football League, is chairman of the dinner.

Cops Nab Bruce

Continued from page 53

been no police incidents since. He's booked for a total of five weeks, reportedly at $2,500 per, and biz has been excellent both before and since the pinch.

Witnesses to the arrest said that Bruce was doing essentially the same act, with the same "punctuation," that he had been doing the previous two-and-a-half weeks. It's usual for a number of patrons who can't abide his language to walk out on Bruce during his performances, and it's assumed the police were responding to a volley of complaints.

In past years, Bruce appeared once at Mister Kelly's, twice at the old Trade Winds, once at the Cloister and once before at the Gate but had never before run afoul of the law in Chi. Within the past year, however, he has been arrested twice for alleged obscenity in California, once for alleged possession of narcotics, and once for allegedly striking a photographer. He was found not guilty in each case.

After the arrest, club owner Rabback held a press conference to educate the unknowing to the fact that both Kenneth Tynan in the New Yorker and Nat Hentoff in Commonweal regarded Bruce as a moralist. He also quoted a piece in the Chicago Daily News that credited Bruce with having "the healthiest comic spirit of any comic in America."

N.J. ABC Agents Continue Crackdown on A.C. Cafes; Exotic Pinched in St. Paul

Atlantic City, Dec. 11.

Agents of the state division of Alcoholic Beverage Control continued to police local niteries despite dismissal of soliciting charges against a woman in Municipal Court. She was arrested after she allegedly picked up an ABC agent at the Club Harlem.

The cafe was notified to have its representative appear at ABC offices in Newark on Jan. 15 to answer charges of violation of ABC regulations. Three other resort nightclubs will also defend charges lodged against them early in January.

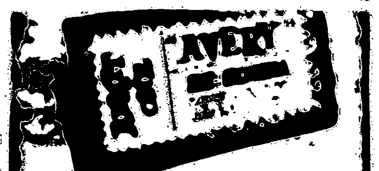
Instead of B-girl activity and lewdness with which the other clubs are charged, the Harlem is facing a complaint of permitting soliciting on it's premises Oct. 29 and Nov. 3. A woman so charged was acquitted in Municipal Court when her attorney said that ABC agents "entrapped" her.

Strip Nitery's Licenses

St. Paul, Dec. 11.

The exotic dancing performed by Henria Coleno at the Roaring 20s nightclub in suburban Maplewood has resulted in suspension of its licenses pending a hearing. The license holders are charged with permitting "indecent exposure." Miss Coleno is accused of disorderly conduct.

While the performance was in progress, Maplewood police and sheriff deputies raided the establishment.



BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Now folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

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Now Appearing:
BIMBO'S 365 CLUB
San Francisco

"THE COMEDIAN"
The Only Real Monthly Professional Gag Service
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
[illegible]
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
No C.O.D.'s
BILLY GLASON, [illegible] New York City [illegible]

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HIT! on Ice Shows
HIT! on Stage and Floor Shows
HIT! on T.V., Fairs, Clubs
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344 West [illegible] Street, New York
CI 6-[illegible]

VARIETY Says:
"WILL COOPER . . . one of the most personable comics in vaude . . . unlimited in humor . . . had his audience limp from laughing."
Dec. 5, 1962

WILL COOPER
Comedy
24 Mins.
Frolic, Revere

Will Cooper, surely one of the most personable comics in vaude, displays a fine natural affinity for townsfolks in a comedy shot that is unlimited in humor and updated all the way. Cooper is a bit darkhaired, 190-pound leading man type, who would be more than believable should he step from the floor into a musical or drama. As a matter of fact, he uses dramatic techniques in his story telling [illegible] half returns.

[illegible] with a fast series of one [illegible] gab about this and that, he [illegible] topicalities in odd [illegible] he gets maximum returns from a series of bits with [illegible] "Ben Casey" to JFK and his family life, he's refreshing.

A [illegible] is his sophisticated drunk bit in which he highlights the difference between imbibing in low pubs with the [illegible] in the country club set. Another truism bit involves bringing the best girl home to meet the family and reaction thereto. A screamer [illegible] between the skits are jokes on the international set, Khrushchev and Castro. Closes with a flash bit in which he plays the Charleston on the [illegible] dances it at the same time, then switching to drum. In between he [illegible] more comedy by getting his hand stuck in various places. Nigh [illegible] opening Cooper had his audience limp from laughing.

WILL COOPER

Looks to [illegible] the high spots of the comedy [illegible], and is a great bet for [illegible] Gay.

Management
ROBERT CHARTOFF
119 W. 57th Street, New York
JUdson 2-4406

Anxious to Re-Sell USSR, Israel

[To Participate in N.Y. World's Fair]

Former New York Gov. Charles Poletti, in charge of the upcoming 1964 N.Y. World's Fair's international operations, has two problem exhibitors he must reconvert to participation. They are Russia and Israel. Both originally said aye but latterly backed out because of economics.

Some of the hidebound regulations by Robert Moses & Co. are still being disputed by other foreign and domestic wouldbe concessionaires. For example, international products find themselves so circumscribed to their nationalistic origin that the American merchandisers, who look upon their handling of an imported commodity as a Yank undertaking, are openly resentful. As result, these too may not become participants.

The Seattle Fair's click is a plus for the Gotham venture but even there dissidents compare the northwestern type of hospitality and the possible potential clipping of the 1964-65 Fairgoers and tourists.

This is not glossed over by the New York authorities. It is said that more and more of the SLApdown on clipjoints will dramatize no-nonsense with bill padding, B-girls, drink and other hustlers, hospitable behaviorism and the like.

Penny Singleton Leads 'Rebel' Group In Takeover of Stormy L.A. Meeting

Hollywood, Dec 11.

"Rebellion" continued to spark the agenda of an American Guild of Variety Artists membership meeting called Sunday (9) by the union's western regional administrator, Irvin Mazzei, on orders of the national board. Sole purpose of the session, presided over by Mazzei and attended by 101 cardholders, was, according to the official, to nominate candidates for a future election of a new local exec committee.

Penny Singleton, past national AGVA prexy, tried to "get the mike," but was refused by Mazzei. At the Nov. 14 meet that Mazzei had called for the same purpose, Miss Singleton and her supporters took over the session and declared "autonomy" of the L.A. branch. The "rebels" also nominated their own slate of officers. Mazzei stalked out of that conclave and reported the situation to the national office, which then ordered him to hold Sunday's nominations.

At the end of an hour and 21 minutes Mazzei reported that 37 nominees for seven regular and seven alternate L.A. exec committee posts had been named. Miss Singleton and one of her fellow "rebels," vet vaude comic Harry Rose (who died Monday), were nominated for the administration slate but refused to accept.

Thereupon Mazzei and his followers walked out, and Miss Singleton and 48 of her supporters held their own meeting. A motion was made and passed to notify Senator John L. McClellan (D-Ark.), who earlier this year chairmanned the Senate Rackets Investigating Committee which probed AGVA, of recent events within the union's L.A. branch.

Mazzei's nominees' list contains Jennie Lee, the stripper, who also is a nominee on Miss Singleton's "rebel" slate. Others are Candy Candido, George West, Johnny Francis, Eddie Emerson, Les and Poppy Lamarr, Sid Marion, Jimmy Val Grey, Nick Lucas, Tony Di Milo, Mory Chaudet, Lenny Kent, Serena Kay, Murray (Hats) Parker, Herbie Faye, Vince Barnett, Matty King, Joaquin Garay, Roland Plato, Milton Frome, Edgar and Virginia Voss, Chubby Appleton, Fifi D'Orsay, Gil Lamb, Candy Dickson, Lillian Gilbert, Irv Damon, Arthur Lee Simpkins, Ben Lessy, Patti Moore, Dick Carlson, Reggie Rymel, Norman Nazarr, Renee Thezan and Harry Mendoza.

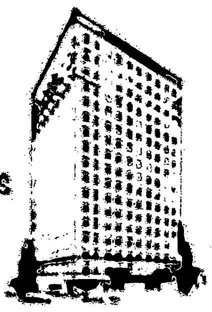
Some of the above nominees—Misses Thezan and Gilbert as well as Damon—reportedly waited and participated in the subsequent session presided over by Miss Singleton. Others staying were Will and Gladys Ahern, Al Lyon, Kay Mansfield, Harry Richman, Doug Spears and Tommy Tucker.

Mazzei reported that his nomination slate will be sent to N.Y. headquarters which will then set a voting deadline by secret mail ballot. In past years the AGVA branch exec committee here was always nominated and elected at one fast meeting. At Miss Singleton's session she passed out copies of what was stated to be figures provided by AGVA's national auditing firm, Harris, Kerr & Forster, which show that the L.A. branch over the last seven years had an income of $780,197, expenses of $374,8[illegible] and net of $[illegible],346.

Figures also show, on sheet circulated by Miss Singleton, that for Feb. 1-July 31, 1962, national AGVA's total income was $53[illegible],[illegible], with total expenses $575,9[illegible]—leaving union with deficit of $[illegible] for the period.

Miss Singleton made a great point of stressing the figures on her sheet that show expenses of the union's national office for Feb. 1-July 31 were $287,173.90.

Favorite of Show Folks



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CAFES PREP FOR '63 EVE MERRYMAKERS

Although it's still too early to determine the cafe boxoffice of New Year's Eve, one nitery has already reported the sale of nearly half its facilities for that Monday evening. The Latin Quarter, N.Y., has firmed up reservations for 300 from Bruno-N.Y., Inc., the RCA distributors. For some years Bruno's has been entertaining dealers and execs at this cafe and occasionally bought the entire house.

The Latin Quarter this year is charging $25 per person. The same will apply to the International, while the Chateau de Madrid tariff is $1 more. In the latter spot, those with black ties will be getting ringside tables. The Manhattan Room of the Hotel New Yorker will have $15 per person minimum. At the Viennese Lantern a $5 cover plus $15 minimum will prevail. Erika's will have a $10 minimum.

Nitery owners feel that they're getting a bad break this year. The fact that the Eve falls on a Monday indicates that the preceding Saturday night will be smaller than usual. Normally Saturday is a bad night to lose because clubs offer three shows that evening as against one on the Eve.

Sheraton-Maui's Preem

Honolulu, Dec. 11.

The 212-room Sheraton-Maui Hotel at Kaanapali Beach, Maui Island, will open Jan. 26. The $4,750,000 resort will be managed by Alan F. Schnell.

Jimmy Moikeha, former singing headliner in the Hilton Hawaiian Village Tapa Room, is front-office and reservations manager.

AGVA's Chi Unit Bids for Autonomy, Quizzes Labor Dept. on Procedure

Chicago, Dec. 11.

The Chicago chapter of American Guild of Variety Artists is dipping into the kind of autonomy the Los Angeles branch plunged into two months ago. At a regular membership meeting last week, proponents of local option calmly waited until the end of regular business, then presented a resolution in the form of a letter to the U.S. Dept. of Labor detailing their plans for local independence. The resolution was passed unanimously.

Action means that the Chi local will not immediately go into business for itself as the L.A. chapter did but will wait word from the Labor Dept. as to how far and how fast it can move.

The resolution goes right down the line in reverting nearly all of the national office's prerogatives back to the branch office, including (1) right to approve or reject the actions of local officers, (2) right to participate in negotiations of contracts with management, (3) right to establish wage scales for AGVA members within the Chicago local, (4) right to approve, reject and rescind the franchise of any booking agent or the certification of any club date producer, (5) right to have a voice in the call of any strikes in Chi, (6) right to elect their own board members and AGVA convention delegates and (7) right to hire their own paid employees.

Letter, which was sent to Commissioner John L. Holcomb, Bureau of Labor-Management Reports, concluded with "We reject in its entirety Mr. (Harold) Berg's (AGVA's national attorney) letter of Aug. 2, 1962 that gave his variation of how to comply with the Landrum-Griffith Bill and still keep the membership of AGVA in subjugation."

NEW OWNERS REOPEN ALPINE VILLAGE, CLEVE.

Cleveland, Dec. 11.

Remodeled and renamed Alpine Village reopened Thursday (6) under ownership of K[illegible] Inc., formed by six Cleveland investors.

Comedian Lee Allen and "East Meets West" unit revue comprise first show on hydraulic ramp stage in the downtown nitery restaurant. It was redecorated by Andrew F. Probala, one of the angels, with turn-of-century motif.

Dave Ennis, who was Alpine Village's bandmaster for eight years, is back with his six-piece orch. Kenny Rasmussen, rinky dink comedy pianist, is hosting it in new Bustles & Beaux Cafe. Upstairs Eldorado Club, retaining its Polynesian decor, gets dinner-dance cocktail policy under Norm Knuth's band.

Backers claim they spent over $100,000 modernizing the 575-capacity club. They retained Herman Pirchner, founder and original owner of Alpine, which went bankrupt last year, in new role of maitre d' and entertainment consultant.

TO: W.W. OF THE NEW YORK MIRROR

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December 10th., 1962

Mr. Walter Winchell
c/o New York Mirror
235 E. 45th. St.
New York, N.Y.

Dear Mr. Winchell:

In 1958, after the death of my father, a cancer victim, I formed a small one-man personal management agency. I conduct my business and I donate 10% of my income to the Damon Runyon Memorial Fund for Cancer Research. I am happy to say that for the past four years I have not failed to mail the Runyon Fund a check every week.

On October 12th., 1962, my wife underwent major surgery for a stomach tumor. I will always be thankful to that certain someone who must have been watching. It was not malignant; she was one of the lucky ones.

My plans for the future are to keep sending my weekly check to the Fund to help in its program of gaining knowledge through research. I am sure that this knowledge someday could make the difference for some man, woman or child not as fortunate as my wife.

Please give my regards to John H. Teeter, the funds director, Dorothy Moore, the office manager and all of the other wonderful people at 730 Fifth Avenue, who watch the store when you are not in the city.

Very truly yours,
Lee Borden
Lee Borden

LB:GZ

Dunes, Las Vegas

Las Vegas, Dec. 7.

Kingston Trio, Rip Taylor, Steiner Bros (3), Bill Reddie Orch (13), presented by Major Riddle; stage direction, Edward Lynch; $4 minimum.

Despite the fact it consists of seven males and no femmes, the new show in the Arabian Room is a well-balanced musicomedy package which should do well b.o.-wise for its skedded two weeks—especially since most of the other showrooms in town are shut down for that period.

The Kingston Trio, making its Vegas debut, hits with a solid impact and it is important to report that the group is the type which will draw repeat patrons. For this gig, the trio offers "This Little Light Of Mine," "Coplas," "M T A," "Chilly Winds," "Greenback Dollar," "One More Town," "Stage Of Tangs," "Tom Dooley," "Wimoweh," "Where Have All The Flowers Gone?" (which is identified as their fave), "Tiajuana Jail" and "Saints Go Marching In."

Bob Shane is on six-string guitar, Nick Reynolds on four-string guitar and John Stewart on banjo. Fine bass backing is provided by Dean Reilly.

It is a tribute to the Kingstons that they have brought many obscure tunes into pop level prominence, and a compliment that they have so many imitators. Added to their music and vocals is some rare offbeat chatter, a brand of humor most welcome in Vegas.

Rip Taylor, in his second Strip appearance, again registers strongly with his unique "crying comedy" technique and hilarious impreshes of impressionists. He tosses in many topical gags to supplement the turn which was so successful here initially and proves himself capable of being a longtime Vegas regular.

The Steiner Bros. (Bob 18, Ron, 20, Roy 21) have appeared on the Strip several times as Jerry Lewis' proteges and in this outing are a fast-moving slick hoofing and singing act. The talented youngsters are fortifying their sessions with many new and original bits, including a dandy bit of gun fast-draws by Bob. Their spotlight flashy footwork and are a natural for any show bill.

Following the precedent set by the Flamingo's Morris Lansburgh, this bill has no production number. Presented by Major Riddle, it's in until Dec. 21 when Betty Grable and Dan Dailey open in "Guys and Dolls." Bill Reddie's orch (13) provides superb support throughout. *Duke.*

Isy's, Vancouver

Vancouver, Dec. 5.

The Coronados (3), Stagg McMann, Bobby Hales Quintet; $2 admission.

Making a welcome return to Isy Walters' Georgia St. supper club are the three singing Coronados. George, Reuben and Steven Ortiz were last here 18 months ago with their sister Anita. This time around the brothers are joined by George's wife Ani (Ginner), and the sound is still a strongly paced and entertaining as before.

The young Navajo trio, who call Albuquerque home, open with "Bye Bye Blues" and wind up with an Aztec chant, "The Legend of the Volcanoes," that epitomizes their native origin. In between, they offer a variety of tunes spiced with an international flavor and sung in English, Spanish, French, Italian, Yiddish and Hebrew.

Self-accompanied on guitar, their voices blend pleasantly while sharp arrangements and musicianship are a plus. Best of the mixed songalog are Ani's solo, "Two Different Worlds" (in English) with good choral support, and an Israeli ensemble medley that includes a stirring "Hava Negila." Group also clicks with current pop numbers, "I Left My Heart In San Francisco," "What Kind Of Fool Am I?" and "Going To Build Me A Mountain."

Brothers throw in bits of banter, effective for its light relief, and act is smoothly staged, with femme member highly attractive in three fast costume changes while George and Steve bridge with patter and guitar work. Team has a refreshing friendliness and intimacy to go with vocal power. On opening caught, threesome built to an exuberant exit after a strong 40-minute song session that left auditors in a happy frame of approval.

Humor slot is in the capable hands of Stagg McMann. He's a low pressure musical comedian with his harmonicas of all sizes but teases the laugh buds with wry wit and soft sell jokes. A graduate of Borrah Minnevitch's Harmonica Rascals, he has a diffident way with him that offers the expectation of high humor, and despite the self-depreciatory apologies, he rarely disappoints.

For his closing he blows up a balloon and creates a bagpipe effect as the captive air escapes, until the balloon eventually goes limp. With McMann waiting patiently and auditors quietly expectant, he finally explains that this is the high point of his act and exits on the explosive roar of applause thus elicited. It's a deft windup, with the built-in delayed reaction fusing the essence of his understated style. *Shaw.*

Interlude, L.A.

Los Angeles, Dec. 3.

Bud Shank Sextet, "Wild Wicked World" revue; $5.50 dinner show package.

The Bud Shank Sextet has joined the bill at Gene Norman's upstairs room for a week's stand in support of the revue, "Wild, Wicked World." It's a useful addition to the overall presentation, in view of the embryo popularity of the bossa nova.

Displaying plenty of musical savvy, the Shank-of-the-night group features bossa nova rhythms and arrangements within the basic anatomy of the modern jazz idiom, Coast style. Center of visual attention is the dance floor, where pros and relative novices busily attack the gyrations of the new Latin-flavored choreography, which resembles the samba.

From a commercial standpoint, the bossa nova is no Twist, nor is it likely to have the impact or staying power among Norte Americanos. Musically, however, it is far more soothing to the ear, a fact executed to advantage by Shank & Co. *Tube.*

Unit Review

Terry-Thomas Show

Toronto, Nov. 29.

Cecil Buckingham presentation of the Terry-Thomas Show in two acts; stars Terry-Thomas; features Joyce Hahn, Billy Van Four, Harmon Sisters (2), Bobby Jones & Brother, The Versatiles (6), Cora Lowrance. Opened Nov. 29, '62 at O'Keefe Centre, Toronto; $4.50 top.

In his first on-stage appearance this side of the Atlantic, Terry-Thomas proves to be a diversified comedian with his story-telling and impersonations. He also scores with his throwaways, ingratiating grin and immaculate grooming.

Hitherto typed as a "silly-ass" Britisher in his more than a score of English films, the suave comic built up his O'Keefe Centre engagement with his early life and army days—with overtones as a raconteur. He registers heavily with his singing impressions, ranging from Noel Coward to Maurice Chevalier, from Eartha Kitt to the late Ezio Pinza.

Basing his takeoffs on a bombed-out BBC studio in London during the blitz when a deejay had his recordings destroyed and had to impersonate them with imitations of the originals, he impeccably mimics the voices and mannerisms.

Takeoffs include Chevalier's "Thank Heaven for Little Girls," Noel Coward's "London Town," Eartha Kitt's "Under the Bridges of Paris" and Pinza's "Some Enchanted Evening." The comedian-actor is uncanny in copying the voices and demonstrates accuracy in what proved to be a show stopper.

Presented by Cecil Buckingham, former partner of Val Parnell of the London Palladium, Terry-Thomas flew to Toronto and will appear in Montreal and Ottawa before leaving on an Australian tour.

The 90-minute first act, on which Thomas did not appear, was marked by mediocrity, apart from the subbing of Joyce Hahn for Shirley Harmer—who was injured in an auto accident in Vancouver—and the Billy Vann Four (three boys and a girl), a harmony group.

All stayed on too long but that was the way Terry-Thomas wanted it. He himself could have remained indefinitely beyond the [illegible] time of 45 mins. *McStay.*

Drake Hotel, Chi

Chicago, Dec. 7.

Susan Barrett, Jimmy Blade Orch; $3.50 cover.

This is Susan Barrett's third engagement at the Camellia House, and, for a gal who was fine in her previous outings, she displays some impressive improvements, particularly in the vocal area. Miss Barrett has always had a pleasing set of pipes, but now she's developed into a knowledgeable ballad singer. She gets into her songs and gets more out of them.

While chic and sleekly gowned as ever, Miss Barrett has stepped up from those mannequins with fair voices who often inhabit the hotel cafes. Her handling of "What Kind of Fool Am I?" has dramatic punch and musical veracity, and her version of "In Other Words" is both tender and electric in turn. Her Chevalier tribute rendition of "Valentine" is a charming bit of showmanship, and her "Stowaway Medley" remains a touching mood piece.

She's aided by the topflight accompaniment of Jimmy Blade's savvy house orch, which also dishes out a firstrate terp beat between shows. *Mor.*

Viennese Lantern, N.Y.

Vicky Autier, Alberto Rochi, Ernest Schoen Orch; $1.50 cover.

Max Loew has brought in one of the liveliest shows he's had in some time at the Viennese Lantern. Vicky Autier for years has been one of his strongest headliners, and for support Alberto Rochi, late of Los Chavales de Espana, provides a potent forepart of the bill.

Miss Autier is by now an established headliner. Last season when the St. Regis' Maisonette was still on a chanteuse policy, she played both spots. Now that her appearance is confined to this part of town, it's logical that she'll draw some of the midtown trade to this Yorkville cafe.

Miss Autier, who sings in many languages, has cut down on lingual turns portrayed in this session. Wisely, she takes the view that it's the song and not the mastery of tongues that the audience would like to hear. This, her catalog this session is stronger than it has been.

She has come in with a lot of new material, all of it melodic and styled along simple lines easily appreciated. There is still minor reliance on some of her better known Gallic chansons and the wise mixture of old and new gives Miss Autier a pleasing and highly rewarding floorstint.

Rochi, who has a strong baritone, for years was one of the featured songsters with Los Chavales. Since going into business for himself, he has further established himself as a singer of class and quality. Rochi is built for big numbers, physically, vocally and artistically. He can ride a tune like "Granada" to a dramatic conclusion or sing a ballad softly. In a room with the intimate confines of the Lantern, he can give grandeur to his numbers.

Ernest Schoen's Orch showbacks and entertains admirably with the string sections sauntering around the room. *Jose.*

Edgewater Beach, Chi

Chicago, Dec. 5.

The Vagabonds, Edgewater Beach Guys & Dolls (10); Lee Waverly Orch; $2.50 cover.

The Polynesian Room is considered one of the toughest major rooms to book in Chi, but Edgewater Beach g.m. Gene Barrett and talent coordinator Merriel Abbott have hit on one of the most successful bills for the room in many months in The Vagabonds. Biz is up sharply and auditor response is enthusiastic.

The quartet of musical comedians put on a frenetic and nonstop show that is shrewdly timed and paced and gives each of the participants a chance to frame his own musical and mugging talents.

Most agile in the rubberface department is bassist Eddie Peddie who joined the group a couple of years ago. He can deadpan or play a variety of emotions across his face as though it were a silent film screen.

The vets of the foursome—Dom Germano and Al Torec on guitars and Attilio Risso on accordion—are expert at their sort of breakup musicianship and able clowns in their own right.

Group has added a bright young chirp to the cast for this outing and she proves a decided asset. Her name is Bobbi Boyle, and she not only dishes out a nifty tune but plays a nice vibes set and is a great femme foil for the quartet.

Hit of the show caught was a vibe duo with Miss Boyle and Peddie, with the bassist ostensibly trying to top her with the mallets and eventually literally ending up falling on his face.

The Edgewater Beach is retaining Bob Simpson's show opening corps of five male and five femme dancers and singers and they again demonstrate that well-handled evergreens and simple but effective staging are surefire eye and ear pleasers.

The Simpson group takes over the entire show Dec. 17-27 and Buddy Greco opens Dec. 28 for a month. *Mor.*

Blackstone Hotel, Chi

Chicago, Dec. 5.

Sheila Reynolds, Franz Benteler Orch; $2 cover.

Red-tressed Sheila Reynolds is a repeater in the plush Bonaparte Room of the Blackstone Hotel and she again acquits herself as a charming and eminently lookable tour guide for a musical trip around the world.

Miss Reynolds is not only an international thrush by way of her bag of tunes from many countries, but she has also toured the Continent and South America and has brought back the flavor of the songs she sings.

Her turn is almost all new since her last time around, from a cleverly-arranged rendition of "Make Someone Happy," wherein she distributes little gifts to ringsiders, to a surefire closer singalong of a medley of imported numbers.

She also lends strong dramatic impact to the two current national anthems of cafe singers, "What Kind of Fool Am I?" and "When The World Was Young," and delivers a potent bluesy version of "Blues In The Night." From overseas she brings a lyrical edition of the Italian "Come Prima" and an interesting handling of "Al Di La."

Franz Benteler's gemütlich house orch backs Miss Reynolds with care, and plays Alt Wien lieder between shows. *Mor.*

House Review

Music Hall, N.Y.

"Happy Holiday" stage presentation. Senior producer, Leon Leonidoff; producer Russell Markert. With Helene & Howard, Irene Apinee, Jury Gotshalks, Alan Cole, Mary Jennings, Music Hall Ballet, Choraleers, Rockettes, Music Hall Symphony (directed by Raymond Paige); Billy Rose's "Jumbo" (M-G), reviewed Dec. 5, '62.

Fiercely confectionate as Rockefeller flagship stageshows are, none seems to ooze more caramel than the annl holiday presentations. Current edition is all that, and likewise impressive as ever on production ingenuity.

Perennial preamble is "The Nativity," with its aura of widescreen Biblical epic. Balance of the session, billed "Happy Holidays," is chock with Yule-New Year's festiveness, loaded with color and scenic attributes for telling effect. Finale number extends the theme to a year 'round holiday cavalcade (Memorial Day, Easter, Labor, etc.), which if not seasonally relevant still maintains a holiday orbit. It's cliche, for sure.

Fitting the mood smoothly is the comedic ballroomology of Helene & Howard. This longtime supperclub-vaudeo team has a patent on terp satire, and they register handily.

Prominent in a corps-de-ballet sequence (wherein all figures are snowflake representations) is a pas-de-deux of sure movement by Irene Apinee and Jury Gotshalks. Marc Platt choreographed, and it's a charming interlude in the class idiom. On another terp tangent, the Rockettes hit par usual with their sharp formations and "must" high-kick capper.

Vocal contributions are capably handled by Mary Jennings, Alan Cole and the Choraleers. And as ever, the Hall's symphony under Raymond Paige renders a sturdy assist from the pit. *Pit.*

Cafe El Chico, Tampa

Tampa, Nov. 27.

Leonel Suarez, Ralph Caldaron, Lou Meyers, Nilo Cabrera; no minimum; no cover.

Tampa's love of the Latin is showing at this lush spot in the International Inn, where customers flocked Monday night (26) to hear Leonel Suarez croon tunes to his own accompaniment on twin conga drums. He opens with seductive spilling of "So in Love," followed by such cozies as "Embraceable You" and a frequent request, "If I Loved You."

Suarez (his background includes stints with Desi Arnaz and Steve Allen) warbles fine woo when he stays in a lower groove. But he should avoid high adventure which gives a strident effect even in a room with perfect acoustics. His rhythm on the bongos is superb.

Backing is capably handled by pianist Lou Meyers and Nilo Cabrera, another Arnaz ex, bass violin. Ralph Caldaron rambles with guitar and intimate vocalizing between shows, one of which is projected via radio each night.

The group is booked for an indefinite stay at this spot on the west coast where an expected top season is beginning to jell. *Odie.*

Club Toro, Dallas

Dallas, Dec. 8.

Allan Kent, Skip Fletcher, Johnny Cole Trio; private club, no cover [illegible].

First comic to play this plush new nitery, Allan Kent is setting a stock pattern for successors. He makes fine use of contemporary subjects with shorties and one-liners via casual, but excellent delivery. Steady chuckles result from his material and he never fails, although he's smart enough to gently chide the folks with throwaways that cut in on laughs at times slow the outing.

Kent clicks with items about the Cuban situation, for a bowl curls, sophisticated ribbing and satire bits on psychiatrists. Bits are subtle, many necessarily risque, but he never gives them indigestion. He's wisely dropped two new routines that sailed over 'em at opening, scoring with yarns about life in Japan. Kent closes big after 40 minutes of jollity.

Skip Fletcher, baritoning emcee, opens and closes the show with fine vocals of "A Lot of Living to Do," "When You're Smiling" and "Almost Like Being in Love." Johnny Cole Trio dishes top showbacking and loads the floor with terpers.

Act runs two weeks, with next headliner to be inked. *Bark.*

French Pavilion

Continued from page 53

impromateur on the N.Y. endeavor. The French Pavilion is being built by a private corporation, International Expositions Corp., headed by Anthony B. Goliff.

Plan $643G N.M. Exhibit

Albuquerque, Dec. 11.

The New Mexico Amigos, a group of businessmen organized to promote the state, will ask the 1963 legislature for a $250,000 appropriation for initial construction of a New Mexico exhibit at the upcoming New York World's Fair.

Group met last week with Belmont Corn Jr., member of a New York promotion group called The Displayers Inc., and heard him dope out an $643,000 New Mexico exhibit for the fair to be held in 1964-65.

Amigos have raised $5,000 between themselves, and want the forthcoming legislature to appropriate more money. Corn figures that commercial exhibit space will help cover remainder of the cost.

Ready Hawaii's Display

Honolulu, Dec. 11.

James K. Kealoha, who was Hawaii's lieutenant governor until last week, has begun an $18,000 a year job as executive director of Hawaii's New York World's Fair Committee.

The committee already has authorized the defeated candidate for the governorship to sign a contract for Ivel Corp. of N.Y., to manage the Hawaii exhibit for a reported 5½% of the gross revenues or $130,000, whichever is greater.

Hotel Plaza, N.Y.

Shirley Bassey (with Raymond Long), Emil Coleman Orch, Mark Monte Continentals; $3-$4 cover.

The Persian Room has been one of the busiest slices of real estate on the posh nitery circuit over the past four weeks with Robert Goulet headlining. The heat infused with that engagement may linger with singer Shirley Bassey, now current. A British import, she is a staple on her native heath and seemingly has the makings of similar adulation on the class circuits here. She's a repeater in this room.

Miss Bassey comes in with a carefully arranged and conceived act. Tastefully coifed and coutured, she has a grade A voice which gives her the natural attribute for success in these environs. But, of course, opening nights are not the most propitious occasions for relaxation. Her offerings seemed tense and at times strained. She poured an overdramatic emphasis on her numbers and even her lighter tunes had a desperate kind of gaiety. It's possible that subsequent nights will give her the mental ease to permit a more relaxed mien.

Raymond Long conducting the Emil Coleman Orch cues the show masterfully and keeps the augmented crew at just the right pitch. The arrangements are excellent and the choice of numbers, many from the writings of the singer's fellow British subjects which are at peak popularity, have topdrawer design.

However, Miss Bassey sings with her voice at top volume. There is an overemphasis on the dramatic, when there could be more shadings and roundness. A more relaxed performance could bring out these qualities. Once she gets the feel of the room she should provide an extremely rewarding session.

Mark Monte furnishes an easy brand of dansapation as relief crew while John Fossati presides at the tape with aplomb even during the more hectic periods. *Jose.*

Sahara Inn, Chi

Chicago, Dec. 3.

Jackie Mason, Laura Lane, Frank Fiore Trio; $3.50 cover.

There's been a letdown in Chi nitery biz following a batch of big club preems and adventing the Yule shopping season, and Jackie Mason's opening in the Club Gigi attracted a lighter crowd than might ordinarily be expected. He did strong biz at Mister Kelly's on Rush St. six months ago and is generally considered to have a good following in these parts.

Working to a room less than half full, Mason's intro remark of "Good Evening, tables and chairs" was more than appropriate. However, he's a diligent jester and soon molded the scattered tablers into a responsive audience.

Despite the sparse crowd, he did a fairly long turn that was effectively low key and in a party spirit. There's some new material in his turn, but it's mostly his standby bits on his career that promote the yocks.

Show opener Laura Lane is a charming and attractive thrush who knows her way around a song. She is further described under New Acts.

Bill is in for two weeks; room is then dark for a week, and Vic Damone opens Dec. 26 for five days. *Mor.*

Royal York, Toronto

Toronto, Dec. 4.

"Mexican Fiesta," starring Zionara Martinez and Raphael Sevilla, with Los Fantasmars (3), Tzoc, dancers (8), Moxie Whitney's Royal Orch (11); $2 cover.

Flashing across the alternately darkened and lighted stage in their comedy and ritual Aztec dances, a Mexican troupe is jamming the customers into the 450-capacity Imperial Room of the Royal York Hotel. Although it's no reflection on their singing ability, Zionara Martinez and operatic star Raphael Sevilla may be staying on a bit too long in the 45-minute, twice-nightly shows. However, the four boy and four girl dancers are giving the unit a hypo.

On its first visit to Canada—though it has played Hawaii, Japan and South America—the colorfully costumed "Mexican Fiesta" package show, recruited from top Mexico City niteries, blends a zest into a frenzied pace of the dance ensemble.

Apart from the featured vocalists—Miss Martinez, Raphael Sevilla and the Los Fantasmars Trio—the gaily caparisoned dancers in tall hats and serapes, brought bravos from the otherwise staid and well-heeled customers from opening to finale.

This is not to detract from the spirited and well-disciplined singing of Miss Martinez and Sevilla, who score in solo work, plus backing of the guitar-playing of the Los Fantasmars threesome. But the terpers give an eyefilling spectacle of fast-paced movement, with Tzoc as fire-dancer particularly outstanding.

What Moxie Whitney's 11 sidemen exhibited is that Mexican music is divorced from the samba and cha-cha rythmns, even though the eight dancers opened with "Mexican Hat Dance."

Upon completion of their fortnight's stay here, which ended Dec. 1, the company of 14 headed for a tour of Winnipeg, Regina, Calgary and Victoria, then planes back to Mexico City. *McStay.*

Shoreham, D.C.

Washington, Dec. 11.

The Four Saints, Bob Cross Orch (14), Steve Kisley Orch (7), Tee Carson Trio (3); $2.50 cover.

The Four Saints' mixed dish of horn-blowing, harmonizing and comedy at the Shoreham Hotel Blue Room is satisfying and easily digestible.

Jerry DuChene, Bob Erickson, Doug Evans and John Howell achieve a nice, clean balance in their ragout that has just about every standard show biz ingredient. Yet there is an overall freshness to the act.

Unabashed talent is The Saints' chief ware. It comes through forcefully in a well-done "Music Man" medley, a couple of plaintive folk songs, a rousing "Bugler's Holiday" with trumpets and an exciting "Malaguena" with trombones. They also toss in comic routines based on a North Carolina Barbershop Quartet bit and a genuinely funny desire to quit smoking.

Trumpets, trombones, a violin, piano accompaniment, harmony, straight vocalizing, comedy—all are done well and in good taste. Howell does all the arranging and plays 16 musical instruments.

With an average age of 26, The Saints have the scrubbed good looks and bright approach to make them big on the college circuit, which they are. A good opening night crowd gave the group solid applause.

The Bob Cross Orch earns a bonus with effective backgrounds, danceable music and a nostalgic strolling violin section bit. Steve Kisley and Tee Carson have just the right intermission touch. *Ned.*

Ye Little Club, L. A.

Los Angeles, Dec. 4.

Dick Dawson, Cathy Carter; two-drink minimum.

Willingness of owner Marshall Edson to present budding, or previously unexposed to local view, talent has paid off with current booking of English comedian Dick Dawson and singer Cathy Carter.

The Britisher dominates the bill with a fast patter that combines, with malice toward some, well-informed observations on the foibles of various show biz types (especially locals), American-British relations, his homelife with actress Diana Dors and an excellent gift for mimicry. The latter allows him to put some choice remarks into the "mouths" of easily-identified personalities.

His takeoffs vary from a throwaway line as JFK to longer funnies, including Boris Karloff being interviewed by Lenny Bruce and Rod Steiger method-ing a bedtime story. Act winds with rather raucous recitation that was so loud at opener it blew amplifier in club's sound system.

Miss Carter, a shapely brunette, has carried over from a recent Hawaiian stint in "West Side Story" an excellent medley that sparks her presentation. Occasionally, as with "I'll Take Romance," she's more concerned with the lilt than the lyrics and throughout depends too much on the mike, giving her voice an occasional strident sound. Her repertoire favors the belting-type tunes, but her quiet passages are her most effective. *Robe.*

Blinstrub's, Boston

Boston, Dec. 7.

Robert Goulet (Jerry Bresler, conductor), Renowns (3), Moro Landis Line (12), (Bob Bruce), Mike Gaylord Orch (15); $6 [illegible].

Vibrant Robert Goulet clambered off the stage and raced through the audience a number of times during his opening show at Blinstrub's packed 1,700-seater Friday (7). Femmes shrieked and stomped as he tore through 22 numbers in an act produced and written by Lyn Duddy and Jerry Bresler.

Opening with "Wake Up," special material, he segues to a "West Side Story" medley, then on to "I Have Dreamed," as he sings his way with big voice permeating farthest reaches of Blinstrub's cavern. Between numbers, he essays a few jokes, which click okay.

Customers get their money's worth in the Goulet gallop and singer demonstrates he loves his work. It's first booking in the hinterlands for the legit musical switch hitter, and it's evident his rep preceded him with crowd roaring for "Camelot" throughout his stint.

Goulet made the finish of first show in time to catch himself on the Jack Paar show on set which boniface Stanley Blinstrub installed in his dressingroom. It's smart booking for Blinstrub, who's reportedly shelling out eight big ones for the privilege of firsting the ex-musical piper. Lines were waiting for the second show and advance reservations point to a banner 10-day stand.

The Renowns share the bill with Goulet and are just as big a hit as he is, going over terrifico with this enthusiastic audience. The two lads and the blonde femme, in this English music hall act, show what a knockabout comedy terp act is really like. Opening straight with some clever footwork, one male dancer begins the start of the frantic pace with a misplaced shirt tail.

From then on, it's mayhem on the floor, as femme is swept and thrown, hoisted and swung into all sorts of unbelievable positions. Windup has lads starting to heave femme right out into the audience and narrowly pulling her back by one heel. Huge crowd voice bravos for this turn.

Moro Landis line opens the show, with Bob Bruce piping, in a peppy toy soldier number, and again before Goulet's appearance with a snowy fantasy winter waltz in which simulated snow descends on stage. Footwork is slick and dancers are eyefuls. Mike Gaylord's crew cut the show in savvy fashion.

This show exits Sunday (16). *Guy.*

Villa Fontana, Orange

Orange, Calif., Dec. 8.

George Wallace, The Villa Fontana Strings; no cover, no minimum.

Cary Sinclair's Villa Fontana, which just opened in the plush Town & Country shopping centre in Orange, Cal., is the result of a $300,000 investment, all of which is apparent in the decor, service, food and entertainment presented. The amazing thing, however, is that the entire operation is designed to accommodate no more than 85 people.

Sinclair's imagination is probably best displayed in the type of entertainment he has chosen to open this select salon. He has booked George Wallace, a fine musical comedy singer, as the sole act, backed by the Villa Fontana Strings (a Hungarian trio of violin, cello and guitar). Wallace's presentation is beautifully effective in a manner that many supper clubs have attempted and never quite achieved. A casual entrance, a pause to light a cigarette, then he sings a couple of numbers (his rich voice needs no amplification)—against a background lit by one huge candle.

There are two rooms to the restaurant and Wallace appears in each three or four times during the evening, just long enough to give the impression that he is strolling through and has paused only because he feels like singing. His repertoire is mixed standards and showtunes—"April In Portugal" and "I Love Paris," etc.

The restaurant's decor is as beautiful as anything on the Coast, designed by Anthony Heimbregen of Beverly Hills in a heavy, comfortable Italian Renaissance, in black and dull gold and rich ruby reds. The menu is continental and expensive, geared to the tastes of the high income brackets.

The spot was designed to cater to the people of the surrounding area and will make no effort to compete with the eateries of Hollywood and Beverly Hills, although it is certain to catch on with show biz gourmets once it gets around.

Sinclair is a former member of New York's Restaurant Associates, whose Gotham eateries include the Four Seasons. Garcia is Cuban, his chefs are French, Swiss and Belgian, his musicians Hungarian, and his singer American.

Villa Fontana's present entertainment policy will be continued indefinitely — the Villa Fontana Strings nightly, plus Wallace on Thurs.-Fri.-Sat. nights. Next week an outdoor but glass-enclosed garden area will also be available for luncheons. *Rol.*

Troubadour, L. A.

Los Angeles, Dec. 5.

Oscar Brand, Goldcoast Singers, Jody Miller; $1.50 admission.

In the face of current extensions of the folklore media, Oscar Brand stands out as a forerunner in the field and a major exponent of folk music as it is meant to be done.

Brand is making his first local nitery appearance in some time, although his scores of albums (currently Elektra) and television appearances have maintained a local audience. In essence a troubadour balladeer, Brand, in show caught, delivered pleasantly and lightly, concentrating most heavily on soft, smooth tunes frequently showing his innate sense of comedy.

While best known for his "Bawdy Songs and Backroom Ballads," with their lusty double entendre passages, he hits his richest mark in pure folk story tunes. Among them is "When I First Came to This Land," lately identified with the Limeliters for a rousing version of considerable popularity, but initially made famous by Brand some years ago and delivered in its actual rambling style.

On earlier are the Goldcoast Singers, (Ed Rush and George Cromarty) San Francisco youngsters who hit pay dirt early this year with the satiric "Plastic Jesus" at the San Francisco State Folk Festival. Boys have a collegiate appeal, particularly due to the irreverent repertoire that pokes fun at areas others rarely dare to invade. They work well and show potential, but need grooming for authority.

Jody Miller holds over from earlier bill. Show is in two weeks. *Dale.*

White House, Mpls.

Minneapolis, Nov. 20.

Fred Mackenzie, Joanie Barnett, Herb Pilhofer Trio; no cover or minimum.

A smash in previous visits, singer Fred Mackenzie is back for his third lengthy stand at this dual key club-stage bar. Although his hefty drawing power was not in evidence at midweek show caught, Mackenzie has been a solid click here. His first engagement was extended from two weeks to five months and his followup stint, 30 months ago, lasted over half a year. Current stay is four weeks because of the headliner's bookings elsewhere.

Personable and handsome, Mackenzie has built his rep largely on vocal versatility and charm. He has only a so-so set of pipes with a range which appears to be on the thin side, and his work on the electric guitar is less than spectacular. But he has a vast repertoire, plus a knack for giving customers what they want.

Unlike most guitar strumming troubadours, Mackenzie doesn't hew strictly to the folksinging line. He blends and even an occasional Tom Lehrer sicknik number. There are folk and pop tune acts with considerably more talent, but Mackenzie has a wider scope from which to draw than most.

Alternating with Mackenzie in the White House's Bamboo Room and Apartment key club are Joanie Barnett and the Herb Pilhofer Trio. Miss Barnett (see New Acts), a Minneapolis thrush, wowed patrons when she made her nitery debut here last summer and continues to score. She gets superb backing from the trio which does well on its own with several nifty jazz arrangements. *Rees.*

Copacabana, N.Y.

Buddy Greco, George Kirby, Jimmy Dalli, Peggy Cutshaw, Joseph Mele & Frank Marti Orchs; music & lyrics, Joe & Noel Sherman; costumes, Sal Anthony; Jules Podell; $6-$7 minimum.

Prior to the advent of the big holiday guns, Jules Podell has booked a show designed solely for entertainment at his Copacabana. This bill comprises acts who have made good on previous occasions and who do so again in the current instance.

Buddy Greco, who first hit the local entertainment scene as the headman in a vocal-instrumental trio, has been on his own for some time. He does a piano turn as part of the act. But generally he's a smart stand-up singer styled along modern lines and who takes the viewpoint common to many musicians, that melodic lines were meant to be bent into interesting shapes and forms.

Greco does this only slightly, and is capable of applause winning sessions. He starts more slowly than usual here, but before midterm in his act he attains a peak that makes the proceedings move.

Greco, with his modern twists, is a reliable singer as far as hitting audience values. He puts in enough to give his offerings a new angle and yet lets the composer speak for himself. His tune selection, encompassing standards with only a brief interlude at the piano, gives him a highly rewarding floor session. He had the audience rocking with him at the close.

George Kirby, a talented Negro mimic, is graduating into the ranks of comedy. Kirby, as he has evidenced previously, not only can reproduce sounds that are faithful to the subject being depicted but he also can dig into the character he portrays. The result is an authentic portrait.

But beyond that, he has developed a choice line of gab, most of it relating to the Negro questions. The Negro comedians, such as Dick Gregory and Nipsey Russell and now Kirby, are developing a sphere of social comedy satirizing current mores in race relations. The results are not only funny, but healthy for the body-politic. Kirby scores in all departments.

The Copa production is a holdover. Jimmy Dalli and Peggy Cutshaw warble the Joe & Noel Sherman music to the Doug Coudy line routines. Joseph Mele batons the Copacrew with his accustomed sharpness. Frank Marti does the Latin relief. *Jose.*

Inquisition, Vancouver

Vancouver, B.C., Nov. 29.

Bob Gibson, Erik Darling; $1.75 admission weeknights, $2.25 weekends.

Bob Gibson has taken over for operator Howie Bateman where Bud & Travis left off, and the end result, if less hip, is more folk-oriented and just as palatable for the Seymour street coffee quaffers. (Erik Darling, reviewed under New Acts, was co-featured for one week during the changeover.)

Gibson, in his first local engagement, reaps the benefit of strong advance familiarity through his disks for Riverside and Elektra. He registers particularly well with the stem turn and knee bend set via his ski song LP of a few seasons back.

For those strangers to the scene, Gibson quickly dispels any doubts by introing himself as "the guy who writes the songs the Limeliters sing." He opens with a banjo medley of original tunes that includes three of his hits made famous by other people, "There's A Meeting Here Tonight," "Wasn't That A Mighty Day" and "I Come For To Sing," plus a hauntingly simple selection from Carl Sandburg's American Songbook, "This Morning, This Evening, So Soon."

Thus established, Gibson ranges the whole gamut of the current folk field, from ethnic, blues, pop, bluegrass and gospel, in a fully rounded performance. He does this with a style that is both fresh and familiar, a personality that is knowing without being brash, and topnotch instrumental ability on the 12-string guitar and banjo to reinforce his pleasing vocal showmanship.

Backing on bass by Bob Roberts is solid all the way. Gibson is in for two weeks, with an option for a third frame. Don Crawford is scheduled to follow. *Shaw.*

CURRENT BILLS

WEEK OF DECEMBER 12

NEW YORK CITY

MUSIC HALL—"The Nativity," Mary Jennings, Helene & Howard, Jerry [illegible], Corps de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE (Tivoli)—[illegible] [illegible]

SYDNEY (Tivoli)—[illegible]

BRITAIN

NOTTINGHAM (Royal) Peter Saunders presents "Rule of Three"

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros, TV Toppers, Jackpots, Mitchell Maids

Cabaret Bills

NEW YORK CITY

BASIN ST EAST—Dick Gregory, Fran Warren & Troublemakers, Ollie Shearer 4

BITTER END — Woody Allen

BLACKJACK — Sylvia Sims, Tony & Eddie, Johnny Foster Orc

BLUE ANGEL — Bobby Short, Mark Russell, Highwaymen, Jerry Maller & Ann Meara

BON SOIR — Kean & Parker, Myron Mandelman, Tubi Reynolds, Three Flames

CHARDAS — Laurence Lemay, Shirley Lestwood, Tibor Rakossy, Dezner Mor vath Orc

CHATEAU MADRID — Los Chavales de Espana, Pupi Campo Orc, Carlos Orc

COPACABANA — Buddy Greco, George Kirby, Jimmy Dalli, Peggy [illegible], Joseph Mele Orc, Frank Marti Orc

EMBERS — Jonah Jones Orc

HAWAIIAN ROOM — Angela Martin, Renee Regor, Keola Beamer, Sol & [illegible]

HOTEL AMERICANA — Keely Smith, Lester Lanin Orc

HOTEL ASTOR — Lois Fisher, Dick Marling, Eddie Lane Orc

HOTEL NEW YORKER — Verna Lee, Matt Saunders Orc

HOTEL PLAZA — Shirley Bassey, Emil Coleman Orc, Continentals

PLAZA-9 ROOM — Julius Monk, Cell Cabot, Jack Fletcher, Gerry Matthews, Ben Robbins, Mary Louise Wilson, William Roy, Robert Colston

HOTEL ST REGIS — Peter Duchin, Nancy Manning

HOTEL ROOSEVELT — Joe Carlos Orc

HOTEL SAVOY HILTON — Ted Straeter Orc, Ray Marsley, Arturo Arturos Trio

HOTEL WALDORF-ASTORIA — Pearl Bailey, Greta Keller, Emile Pete Orc, Matt Shaw Orc

INTERNATIONAL — "Mousky's Follies," Benson & Mann, Mac & Cherie, Marion Miller, Tina Marshall, Maybee Hewes, Mike Durso Orc

LATIN QUARTER — Joey Foreman, Francois Szony & Claire, Trio Johnson, Pive Williams, Barbara Heller, Jo Lombardi Orc, Irving Fields Orc

LOFT BANG — Larry Grossman & Annie, Cal Koslo

LITTLE CLUB — Chauncey Grey, The Pueblo Orc

LIVING ROOM — Carol Bruce, Vince Maure, Hank Garrett, Bob Ferro Orc

NO. 1 FIFTH AVENUE — Hankinson & De Mole, Bill Elliott, Ann Benson

ROOM AT THE BOTTOM — Wilbur De Paris Orc, Barbara Dane

SAHARA — "The Happy Land," Los Field, Lina Mentz, Sahara Dancers, Bob Phillips Orc

SQUARE EAST — "Second City" — Alan Arkin, Zohra Lampert, Andrew Duncan, Eugene Troobnick, Anthony Holland

TOWN & COUNTRY — [illegible]

UPSTAIRS & DOWNSTAIRS — [illegible]

VERSAILLES — [illegible]

VILLAGE BARN — [illegible]

VILLAGE GATE — Larry Adler, Paul Draper, Nina Simone

VILLAGE VANGUARD — Charlie Mingus

CHICAGO

BLUE ANGEL — "Calypso Latino," [illegible]

CONRAD HILTON — "Girls, Girls, Girls," [illegible]

DEL PRADO HOTEL — [illegible]

DRAKE HOTEL — Susan Barrett, Jimmy Blade Orc

EDGEWATER BEACH — The Vagabonds, [illegible]

GATE OF HORN — Lenny Bruce

LE BISTRO — Willie Restum, Connie Milano Trio

LONDON HOUSE — Jonah Jones Quartet, Larry Novak Trio, Jose Bethancourt Trio

MISTER KELLY'S — Rusty Warren, John Frigo Trio

PALMER HOUSE — Phyllis Diller, Ben Arden Orc

PLAYBOY — Matt Ricky, Happy White, The Group, Sonny King, Mickey [illegible]

SECOND CITY — Best of London

SHERATON-BLACKSTONE — [illegible]

SHERMAN HOUSE — [illegible]

SUTHERLAND LOUNGE — [illegible]

LOS ANGELES

BEN BLUE'S — [illegible]

COCOANUT GROVE — George Gobel, Freddy Martin Orc

CRESCENDO — [illegible]

[illegible]

(column 2)

STATLER HOTEL — [illegible]

LAS VEGAS

CALIFORNIA CLUB — [illegible]

DESERT INN — [illegible]

DUNES — [illegible]

EL CORTEZ — [illegible]

FLAMINGO — [illegible]

FREMONT — Frankie Brent, [illegible]

GOLDEN NUGGET — [illegible]

HACIENDA — [illegible]

MINT — [illegible]

NEW FRONTIER — [illegible]

RIVIERA — [illegible]

SAHARA — Mills Bros, [illegible]

SANDS — Nat King Cole, [illegible]

SHOWBOAT — [illegible]

SILVER SLIPPER — [illegible]

STARDUST — "Lido de Paris," [illegible]

THUNDERBIRD — [illegible]

TROPICANA — [illegible]

RENO-TAHOE

HAROLDS — [illegible]

HARRAH'S (Reno) — [illegible]

HARRAH'S (Tahoe) — "Flower Drum Song," [illegible]

HOLIDAY — "Acapulco Holiday," [illegible]

NEVADA LODGE — [illegible]

RIVERSIDE — "Vive Les Girls," [illegible]

SPARKS NUGGET — "Carnival on Ice," [illegible]

MIAMI-MIAMI BEACH

AMERICANA — [illegible]

CARILLON — [illegible]

DEAUVILLE — [illegible]

DIPLOMAT — [illegible]

EDEN ROC — [illegible]

FONTAINEBLEAU — [illegible]

PLAYBOY — [illegible]

THUNDERBIRD — [illegible]

SAN FRANCISCO

BIMBO'S 365 — "Carnival at Night," [illegible]

BLACKHAWK — Cal Tjader Quintet

EARTHQUAKE McGOON'S — Turk Murphy, [illegible]

FAIRMONT — Ella Fitzgerald

GAY 90'S — [illegible]

HUNGRY i — [illegible]

JAZZ WORKSHOP — [illegible]

PURPLE ONION — [illegible]

SHERATON-PALACE HOTEL — [illegible]

SUGAR HILL — [illegible]

TRIDENT — [illegible]

SAN JUAN

AMERICANA — [illegible]

CLUB CARIBE — [illegible]

LA CONCHA — [illegible]

SAN JUAN — [illegible]

[illegible]

Too Many O'Briens

Continued from page 1

attributed the confusion on the O'Brien handle. He is looking through his correspondence in order to determine where the blame lies.

It's believed the case may go to the American Guild of Variety Artists or the courts for an adjudication unless an understanding with Louise O'Brien is made.

Meantime, Prosser has completed casting for "Pacific." The second Rodgers - Hammerstein show to be presented here (it was preceded by "Flower Drum Song," which had a record-breaking 11-month run) is now in rehearsal, being co-directed by James Hammerstein and John Fearnley.

Stephen Douglass plays the role of Emile de Becque, Joan O'Brien will be Nellie Forbush, Benny Baker is Luther Billis, and Mokihana portrays Bloody Mary. Other important parts will be played by Ty Whitney, Allan Baxter and Sonia Habana.

SLA Bears Down

Continued from page 1

that SLA has held up the license pending a determination of its necessity. This was said to have been done at the behest of one of the other liquor licensees in the vicinity.

The Copacabana suspension is to start Jan. 7 for 10 days as a result of the ejection of two patrons who had become noisy. Incident took place Dec. 20, 1960. It was alleged that the patrons were roughed up. The Copa is appealing the rap.

The Embassy Bar suspension was based on concealment of ownership as well as complaints that customers had been steered there. It was claimed that as much as $43 was charged for a bottle of champagne, sale of which was solicited by a B-girl. Actual owners of the bar allegedly are the Mason Bros., who are said to have been connected with disreputable operations in the past.

President of the bar was listed as a Robert Schneider, who gave his regular occupation as an executive of the Stanley Warner Management Corp. However, a spokesman at that company said he was an exec in its realty division when he was employed there, but hasn't been with the firm for three years. However, he was seen in his office a few days last week.

He is the son, however, of Sam Schneider, a longtime exec of Warner Bros., who is now independently distributing films. The older Schneider at various times has been a vicepresident, treasurer and assistant to the president of Warners.

Russ Squares

Continued from page 1

cillate between flashes of artistry and truth and interludes of mechanics and melodramatics." That might have somehow been helped, the translated quote from VARIETY continues, "if there were a penetrating and expressive performance in the central role . . . but Richard Beymer's treatment of Nick Adams, lacking the warmth, depth and expressiveness required for the role, is artistically a near miss."

Having thusly quoted VARIETY extensively on the Hemingway pic, Foreign Literature concludes as follows: "It is interesting sidelight that on top of all that criticism VARIETY thinks it possible and consistent to devote pages of advertising to the film, trying to prove just the opposite, i.e. 'the best picture of 1962,' 'the most exciting cast,' etc."

No Coexistence Here!

(It seems incredible that an authoritative medium such as Inostrannaya Literatura (Foreign Literature), seemingly a spokesman organ for the Union of Soviet Writers, should not have recognition of elementary Western advertising methods. Sidestepping the VARIETY reference, it would appear unlikely that a group of writers have never heard of the fact that Bosley Crowther, for example, pans a film in the N. Y. Times which on another page carries exploitation ad copy heralding its customer appeal.—Ed.)

New Acts

LAURA LANE
Songs
20 Mins.
Sahara Inn, Chicago

Laura Lane has been chirping her way around the Catskills and other eastern clubdates in the posh Club Gigi of Manny Skar's suburban Sahara Inn. She received a warmly enthusiastic reception from the opening night crowd.

A pretty and perky redhead, Miss Lane has a charming and ingratiating stage presence and the makings of a distinctive and personal vocal style. She has a fast-moving and artfully-turned act that give full play to her beguiling approach. Her songalog is thoughtfully selected, and her tunes and arrangements are nicely suited to her spirited delivery.

Miss Lane is an outstanding entry for featured status in the major clubs and is eminently ready as a single for the more intime hotel supper clubs. Given a little more experience in projection, she also has strong legituner possibilities.

Mor.

RONNIE MARTIN
Comedy
25 Mins.
Frolic, Revere

Slim, fast moving talking Ronnie Martin, brother of comedian Corbett Monica, who started around the Hub years ago, is breaking in a new act at the ocean front Frolic in Revere. Martin, a 5-11, 135-pound dynamo on stage, commands the stage with authoritative delivery and brings dramatic interpretation to his original stories of the mores and foibles on the American scene. He's probably one of the most "unsickest" comics playing for natural humor and comedic values with clean material. He does humorous bits, such as "everybody in Boston talks like the president." His big scene is a bachelor routine in which he gives out with the myriad problems of being one. He then segues to a spoof of "Camelot," doing the Burton speech. This goes on for much merriment ending with transposition of lyrics of "What Kind of Fool Am I" to "What Kind of Clown Am I."

Martin shapes as basically a stude of humor who is able to communicate with warmth to his audiences. He looks to be a good bet for big rooms as well as intimate bistros, and gives promise of being able to handle himself for any occasion or audience in all visual situations including tv. Should go far and fast in short time.

Guy.

TONI SIMMONS
Songs
15 Mins.
Caucus Club, Detroit

The potential for this long-stemmed beauty looks unusually bright. When Miss Simmons opened five weeks ago at Les Gruber's companion restaurant across-the-street, the London Chop House, it was obvious to this reviewer that she would have to improve fast or leave. Her progress has been so phenomenal that she now can be rated on a par with the better-than-average intimate room singer.

Now ensconced in Gruber's cozy Back Room of the Caucus Club, Miss Simmons credits accompanist Matt Michaels, a Back Room fixture, with her transformation. She has plenty of self-improvement drive and, with the right guidance, shows promise of developing a distinctive style that will set her apart from the flock of thrushes.

At 21, the dark-haired Miss Simmons is a study in contrasts that adds up to provocative wholesome sexiness. She has a soft, husky voice with a good range, a cute, wide-eyed innocent look, and a seemingly well-proportioned, full-bodied figure. If, indeed, the long legs and figure are as good as they seem, she could strengthen her visual impact considerably by careful selection of clothing.

Miss Simmons has the voice and the looks to be a standout. *Tew.*

JOANIE BARNETT
Songs
25 Mins.
White House, Minneapolis

Instances of young hopefuls, lacking in professional experience, stepping directly into top grade bistro entertainment are rare indeed, but Joanie Barnett, 22-year-old Minneapolis thrush, is one of the exceptions. When White House boniface Irv Schectman was casting about for a floorshow fill-in last August, he heard reports of Miss Barnett's success as the femme lead in Bloomington Civic Theatre's "Finian's Rainbow" and in several Minneapolis Repertory musicals. Miss Barnett got the job and promptly knocked 'em dead at the White House. Schectman brought her back for second and third rounds, current stand being a month-long engagement. Though a novice, Miss Barnett has impressively outscored two highly paid headliners.

Unspoiled and unaffected, Miss Barnett combines a winning personality with a topnotch voice. She's a gal who obviously gets a hefty wallop out of notery work, and her youthful enthusiasm and good nature are contagious. At her best as a pump tune singer, she wows customers with such old faves as "Put on a Happy Face," "It's a Good Day" and "My Sugar Is So Refined." Warbler also does right well on an occasional ballad.

Miss Barnett is, however, far from a finished performer. She needs managerial help with wardrobe and hairdo and would also create a better impression by slimming down a bit. But the raw talent and potential are definitely there. If she can match these with the necessary self-sacrifice, she could go far.

Rees.

Pool '60 Pix

Continued from page 1

cases observing choice films flow to video instead of theatrical reissue.

Network competition is only part of it, to be sure. Bidding for rating leadership, key city stations around the country are going in more and more for powerhouse cinematics in those early evening prime hours. Situation has many an exhib fit to be tied.

Admitted in some exhib circles, however, is that the theatres failed to respond when film companies gave them the chance. Word on this is that both 20th and UA, having been approached on theatrical reissue, were willing enough provided exhibition would come up with a guarantee on minimal dates. In the case of 20th, for instance, it's said former prez Spyros P. Skouras sought a base of 7,000 bookings for a batch of pix headed for homescreens. Seems about half that number of theatres were willing to take the pledge. In the nature of film economics, not enough.

Also noted in the vault-to-video movement is the mushrooming traffic in potent art product. A Walter Reade Continental package has already been sold, and another from Joe E. Levine (Embassy) is imminent. In both instances, clearance is provided for current titles, but that's scant comfort for exhibs at this point.

Swezey

Continued from page 1

tent of our newspapers come anywhere near the number of these devoted to trivia?"

Swezey took both the offensive and defensive in discussing tv programming.

He called it "patently unrealistic" to apply a higher standard to broadcasting than to other media, especially "in view of the prodigious amount of program material they are called upon to present."

However, Swezey added, criticism is beneficial and should be expected "because we cannot hope to please everyone."

He said "Popular criticism has also warned us of the critical need for competent research, appraising public opinion of broadcasting and the influence that broadcasting has on the public."

'Opry' SRO $6,700, Regina

Regina, Sask., Dec. 11.

A two-performance one-nighter last week of a "Grand Ole Opry" show headed by Hank Snow, Wilf Carter and Kitty Wells drew capacity houses in the 1,800-seat Exhibition Auditorium for a $6,700 gross. Tickets were scaled to $2.

Promoter was Martin Payne, of Billings, Mont.

A HARD-SELL ON NEGRO ACTORS

B'way Takes to Air to Plug Shows As Press Strike Knocks Out Ads

By JESSE GROSS

Legit is virtually repeating its 1958 performance in connection with the current shutdown of New York's seven major dailies and two Long Island newspapers. Television, radio and metropolitan area publications in the peripheral and community categories have again become principal outlets for the advertising and promotion of Broadway and off-Broadway productions. In 1958, the press blackout lasted 19 days.

Preparations for a five-minute daily television show were made by the League of N.Y. Theatres in anticipation of the strike called by the printers against the papers last Saturday (8). The program, a five-minute descriptive rundown by Ben Grauer of the shows on Broadway, is being carried at 6:25 p.m. over WNBC-TV. The League, which represents Broadway producers and theatre owners, has that time slot on a Monday-Friday basis, but the period may be extended to Saturday.

The cost of that daily spread, plus other tv and radio time spots to be taken by the League, will be shared by its members. An answering service (MU 7-0700), providing information on available tickets to Broadway shows, is another of the League projects and also a repeat of a 1958 procedure. In fact, the same telephone number was used four years ago. The League is also distributing leaflets with the Main Stem productions alphabetically listed, a la the newspaper ABC ads.

Shows going after individual radio spots are finding little time available. A notable exception, though, is "Oliver," which opens Dec. 27 at the Imperial Theatre, N.Y. An extensive radio campaign for that musical was launched last Friday (7) and is to continue through Dec. 20. The first full week of the "Oliver" radio campaign takes in 179 spots on 11 stations. Around $6,000 weekly is being spent on the promotion.

Off-Broadway producers, most with limited funds, have to rely primarily on ads in the papers still publishing in the New York area for exploitation of their shows. So far, there's been no concerted move on the part of the off-Broadway producers to establish other contact with the public during the strike. During the 1958 press blackout, a united effort was made by 13 off-Broadway producers to promote their shows.

As long as the papers are shut down, of course, there'll be no published reviews of new Broad-

(Continued on page 66)

Re-Aim Panetta's 'Poker' For B'way as 'Kiss Mama'

George Panetta's "The Poker Game," a tryout casualty during the 1958-59 season, is again headed for Broadway production. The comedy, retitled "Kiss Mama," is now earmarked for presentation in the fall of 1963 by The Writers Co. The earlier presentation was produced by Norman Forman and costarred J. Carrol Naish, Doretta Morrow and Aline MacMahon.

The venture is budgeted at $80,000 and the producing firm in a solicitation to prospective backers states, "This play has already had its out-of-town tryout, so there is a resultant saving of $20,000 to $30,000 on the production . . ."

'Vanity Fair' Beats Both Flog 'n' Fog; Dame Sybil Hoofs

London, Dec. 11.

In spite of one of the worst critical clobberings of recent years, "Vanity Fair," the musical play based on Thackeray's novel, is so far doing substantial biz at the Queen's Theatre, and its advance had increased by almost $1,800 after its first full week.

The production, presented by Linnit & Dunfee, opened at the Queen's on Nov. 27, with $16,800 in the kitty. In its first week it grossed $14,423. The Saturday night take of $2,652 was just a fraction below capacity.

One of the aspects of the boxoffice performance is the fact that on Tuesday (4), with the worst fog in 10 years which blanketed not only London, but most of the country, the theatre gross was $1,730. By that day, the advance had built to $18,400, and advance book-

(Continued on page 66)

AGENT PEARSON CITES EXPERIENCE

Hollywood, Dec. 11.

Reacting to the recent expressed disappointment of Diahann Carroll, star of the stage musical "No Strings," that her role as the Paris fashion model with the white lover will go, in the Seven Arts film version, to Eurasian Nancy Kwan, Holywood agent Ben Pearson expatiates on the problems facing Negro talent. Despite such Dixie-influenced decisions as on "No Strings," he believes progress has been made.

To quote "I see some signs of hope for the Negroes' battle for fully equality and acceptance in entertainment. Last summer, for example, we finally got them to do "Showboat" at the Atlanta Civic Opera. We accomplished Joe E. Brown to play Captain Andy, and the Crackers even went for the famous scene where Julie, the mulatto, and her white boy friend cut their wrists and mix their blood. There was some worry about this matter when the valiant Eric Mattson was making his plans for "Showboat" at his Atlanta Theatre, but during the entire run it was all quiet on the Southern front.

"There was another sign of advancement in the past two seasons: we made a deal for a colored part (Dorothy Dandridge) to play the aforementioned Julie (the Helen Morgan part) in "Showboat." We finally convinced a fellow in Monterey, California (Thomas L. Brock) that the part could be played by a colored girl as well as white, because the part is indeed that of a mulatto. It took a little doin', but after a fine performance and a good show, another chap (James Alex) in Dayton, Ohio, who runs a theatre, also went for the idea and we were a big hit.

"This same Negro player later played the part of the Puerto Rican girl in a Chicago stock engagement of "West Side Story." This part had always been played by a Caucasian; there was no reason why it should be a Caucasian; in any event, it was done very ef-

(Continued on page 64)

Only One Major London Panto; 'Peter Pan' Takes to Ice-Rink; But Plenty of Fare for Moppets

By DICK RICHARDS

London, Dec. 11.

There will be only one major pantomime in the West End this Christmas, "Puss In Boots" at the Palladium, but a full array of seasonable shows will be on parade to catch the festive, kiddy-widdy trade.

Palladium, staged as usual by Robert Nesbit and presented by Leslie Macdonnell, has Frankie Vaughan in his first panto appearance, Jimmy Edwards, making his debut at the Palladium, Joan Regan, Dick Emery and Mike & Bernie Winters in their first Palladium pantomime, plus Audrey Jeans and Gillian Lynne. With costumes by Robert St. John Roper and decor by Tod Kingman the Palladium show promises to be its usual enchanting eyeful.

There will be no Peter Pan at the Scala. Instead this evergreen Christmas hero will appear on ice at Wembley Stadium, presented by Tom Arnold. "Noddy In Toyland" goes into the Scala under the banner of B. A. Meyer, with Carlo Cura as Noddy and Elaine Millar as Silky.

Several theatres will have children's shows as matinees to support successful runs of present adult shows in the evenings. At the Queen's, where "Vanity Fair" is cocking a boxoffice snoot at the critics, "Billy Bunter's Christmas Circus" will play matinees, and Glen Slowther, a 12-year-old boy will make his stage debut as Emil in "Emil And The Detectives" at Her Majesty's, where "Lock Up Your Daughters" continues as an evening click.

The matinees at the Comedy will feature "Toad of Toad Hall," a striking contrast from the evening shows of "The Premise." The Arts Theatre offers "Amelia's Africa Adventure," and a new play, "Cindy-Ella," based on a book by Caryl Brahms, will be at the Garrick with "Rattle Of A Simple Man" continuing in the evenings.

The Mermaid revives its space fiction adventure for juves, "Rockets In Ursa Major" and at the Lyric, Hammersmith, George Moon, Dilys Laye and Chili Bouchier will appear twice daily in Maurice Materlinck's "The Blue Bird," staged by Leila Blake.

With a full array of seasonable films, plus the inevitable spectacular Bernard Mills' Circus at Olympia, this year's Christmas slogan can certainly be marked up as "Let's go to a show."

Lillian Gish in 'Passage' Slated for Goodman, Chi

Chicago, Dec. 11.

Lillian Gish will star in a Goodman Theatre production of "A Passage To India," the Santha Rama Rau dramatization of the E. M. Forster novel that was a Broadway entry last season. The actress last appeared in Chicago in 1940 in "Life With Father."

The drama school's present subscription series began with a production of Jean Anouilh's "Becket" that co-starred Tod Andrews and Donald Davis. Shakespeare's "A Comedy of Errors" followed Nov. 30, and "Passage" begins its two week run Jan. 11.

'Besieged,' 'Moby,' 'Wholesale' Close With 310G Loss

"I Can Get It for You Wholesale," "Moby Dick" and "The Moon Besieged," last week's three Broadway casualties, are figured to have represented a possible combined deficit of around $310,000. "Wholesale" and "Moby" closed Saturday night (8), the former after a 38-week run and the latter after 13 performances. "Moon" opened and closed Wednesday night (5).

"Wholesale," capitalized at $275,000, is figured to have had unrecouped costs of around $140,000 as of its closing. The musical adapted by Jerome Weidman from his novel of the same title, was produced by David Merrick. Harold Rome supplied the music and lyrics for the presentation which moved last October from the

(Continued on page 64)

SEEK PETER LAWFORD FOR COSTAR OF 'MARE'

Peter Lawford is being sought for the costarring role opposite Carol Channing in "The King's Mare." The Anita Loos adaptation of Jeanne Carolle's French comedy is to be presented by Fred Coe.

Plans call for lengthy pre-Broadway tour to begin on the Coast later this season, with the eastward trek to include a summer engagement in Chicago.

Det. Fisher Bldg. Sale Not Affecting Theatre

Detroit, Dec. 11.

The 28-story Fisher Building, in which the new Fisher Theatre and radio station WJR are located, has been sold, along with another building, by the Fisher brothers for about $15,000,000 to Louis Berry and George D. Seyburn, Detroit realty operators.

The sale is not expected to affect the Fisher Theatre, under the management of the Nederlander family, or the radio station, a CBS affiliate. The building, located in midtown near the interchange of the city's two main freeways, also houses several shops and offices for hundreds of lawyers, doctors and other professional men.

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DET., TORONTO REBOOK 'DAISY' TRYOUT DATES

Detroit, Dec. 11.

Because of the postponement of "I Picked a Daisy," the proposed Richard Rodgers-Alan Jay Lerner musical which was to have preemed Jan. 12 at the Fisher Theatre here, the booking of "Camelot" has been extended from three to seven weeks, beginning Jan. 8. The Lerner-Frederick Loewe show stars Kathryn Grayson as Guinevere, the role created by Julie Andrews. Also starred are William Squire and Arthur Treacher.

In addition, the Fisher has expanded its schedule with the booking of the Maurice Chevalier show for a week starting Feb. 25.

Toronto Shifts 'Wholesale'

Toronto, Dec. 11.

The O'Keefe Center has shuffled its booking schedule to fill the two open weeks left by the postponement of "I Picked a Daisy," but still has a dark week to be set. The house has switched the bus-and-truck production of "I Can Get It for You Wholesale" to the Feb. 25-March 9 spot vacated by the Richard Rodgers-Alan Jay Lerner project.

However, it has not booked a replacement for the week of Feb. 4-9 formerly set for "Wholesale."

Shows Abroad

The Tulip Tree

London, Nov. 30.

Tennent Productions presentation of a [illegible] (four scenes) by N. C. Hunter. Staged by Glen Byam Shaw; decor, Motley; lighting, Joe Davis; orchestra [illegible] Leslie Bridgewater. Stars John Clements, Celia Johnson. Opened Nov. 29, '62, at the Theatre Royal, Haymarket, London; $4.50 top.

Rupert Tilling	George Benson
Claire Elliot	Celia Johnson
Jess Evans	Eynon Evans
Sarah Elliot	Lynn Redgrave
Mary Whitlow	Nan Munro
Robert Elliot	Harold Scott
Colin Elliot	John Clements
David Burton	Peter Ellis
Doctor Lennon	Lloyd Pearson

N. C. Hunter has been given a lustrous presentation by Tennent Productions of his new drama, "The Tulip Tree," and the chances are that it will have a profitable engagement. Apart from a first-rate cast, there's a beautiful garden set by Motley, dominated by a lifelike tulip tree in the centre, and the three-act play is tastefully and expertly directed by Glen Byam Shaw.

"Tulip Tree" depends more on characterization and incident than on story line. The plot values are slim, but the author is adept at creating and maintaining atmosphere. There is a feeling of contrivance in the construction, and two stock comic characters serve no apparent purpose except conventional relief.

"The Tulip Tree" is a drama about the emotional adjustments of two generations. The principal plot line involves the shaky marriage of the middleaged parents of a youth recently killed in a motor crash and a teenage daughter in love with a boy from a neighboring farm. The father has a fling in London, but compromises with life after surviving a heart attack.

John Clements gives a smooth performance as the husband, and his final scenes are handled with great sincerity and conviction. Celia Johnson, wide-eyed as usual, is inclined to portray the wife on a single note of despair, though she is capable of wider range. George Benson is excellent as her pessimistic brother, and he has some of the best lines in the play.

There is a delightful performance by Lynn Redgrave, the daughter of Michael Redgrave and youngest member of the noted theatrical family, as the teenage daughter, and by Peter Ellis as the boy next door and Lloyd Pearson as a country doctor. *Myro.*

A Cheap Bunch of Nice Flowers

London, Nov. 21.

Michael Codron & William Donaldson presentation of a drama in three acts, by Edna O'Brien. Staged by Desmond T. O'Donovan; decor, Brian Currah. Features Eithne Dunne, Susannah York. Opened Nov. 20, '62, at the New Arts Theatre, London; $2.66 top.

Winifred Hennessey	Eithne Dunne
Rita Hennessey	Susannah York
Charlotte Rosse	Marie Kean
The Professor	Reginald Barratt
Rudd Connor	Ray McAnally
Shoneen Tracy	Declan Harvey

Edna O'Brien is a talented writer and will probably make a notable contribution to the theatre although her first dramatic work is a near-miss. "A Cheap Bunch of Nice Flowers" shows more than conventional promise, is loaded with observant characterization and reveals a flair for light and dramatic dialog. It's a chancy bet for transfer.

As the curtain goes up on the third and final act a middleaged Irish columnist is dying of cancer, and awaiting removal to a hospital while her illegitimate daughter is expecting a child from her mother's lover. The mother, a rebel in her youth, cannot understand the world of make-believe in which her teenage daughter lives. As it turns out, the girl's pregnancy is also part of the fantasy, being something she dreamed up after one night of love in the hope that she could [illegible] the lover away from her [illegible].

[illegible] the play is interesting [illegible] somewhat untidy. The [illegible] done well in [illegible] character, but [illegible] proves a some[illegible] link. But Miss O'Brien [illegible] is only 30 now, should [illegible] to learn from experience and turn out a literate and commercial success.

The performances are particularly interesting. Eithne Dunne, with a distinguished reputation from the Abbey Theatre, turns in an excellent study as the mother, and reveals emotion with commendable economy, notably in the scene when the daughter tells of the illicit night with her lover.

Susannah York, who has achieved film prominence, is delightful to watch, but needs more authoritative direction to control some of her movements. Ray McAnally gives a solid performance as the feckless lover. Marie Kean is too much the typical charlady, and Reginald Barratt has little to do as a vague professor.

On the whole, the three-act play has been staged smoothly by Desmond T. O'Donovan. There's an adequate Dublin living room set by Brian Currah. *Myro.*

The Alchemist

London, Nov. 29.

Old Vic revival of a comedy in two acts by Ben Jonson. Staged by Tyrone Guthrie; decor and costumes, Tanya Moiseiwitsch; lighting, Richard Pilbrow. Features Leo McKern, Leo Montague, Priscilla Morgan. Opened Nov. 28, '62, at the Old Vic Theatre, London; $3 top.

Subtle	Leo McKern
Face	Leo Montague
Dol Common	Priscilla Morgan
Dapper	Fulton Mackay
Abel Drugger	Russell Hunter
Sir Epicure Mammon	Charles Gray
Pertinax Surly	Eric Thompson
Ananias	David William
Tribulation Wholesome	Catherine Lacey
Kastril	Jeffry Wickham
Dame Pliant	Irene Hamilton
Lovewit	Esmond Knight

Others: Judi Bloom, Ida Goldapple, Barbara Latham, Bella Lewis, Brenda McGuinness, Anna Middleton, Philida Sewell, Fiona Walker, Peter Brooking, Roger Chapman, Brian Coburn, Eric Flynn, Robert Hewitt, Patrick Kavanagh, Fletcher Lightfoot, Eddie Muller, Trevor Peacock, Michael Wells.

Tyrone Guthrie's decision to stage this Old Vic presentation of "The Alchemist" in modern dress, though a departure from convention, comes as a shock when Dol Common makes her entrance in the opening scene clad in a shortie nightdress, followed by Leo McKern with chamber pot in hand. The director has not restricted himself to changing the costumes, but has also altered the text, with allusions to present-day personalities.

Either on one score or another, the purists are going to be offended, but Guthrie argues that the use of modern dress relates the play more closely to our own everyday experience, so that it can be more easily taken as a slice of life rather than a sample of literature.

The change of style for costumes and decor does not affect the intrinsic qualities of Ben Jonson's boisterous farce on the theme of gullibility, nor does it add anything. There are times, however, when Johnson's dialog sounds incongruous when spoken by characters in modern dress.

Guthrie's virile and alert staging gives the comedy a speed which strengthens the farcical aspects and adds to the fun. Leo McKern is duly crafty as the alchemist, and Leo Montague, as his principal accomplice, has a frenetic time changing costumes to suit the occasions.

Priscilla Morgan as Dol Common, who completes the trio of rogues, is surprisingly colorless in a colorful part. There is excellent support from Charles Gray as Sir Epicure Mammon, David William and Catherine Lacey as members of a religious sect who are not above seeking the alchemist's services, and Irene Hamilton as a rich young widow.

Tanya Moiseiwitsch, who designed the costumes, is also responsible for the serviceable modern set which makes excellent use of the Old Vic's apron stage. Richard Pilbrow's lighting is another credit. "The Alchemist" is now in the Old Vic's repertory for the 1962-63 season. *Myro.*

The Witch of Edmonton

London, Nov. 22.

Mermaid Theatre Trust presentation of two-act comedy drama by Thomas Dekker, William Rowley and John Ford. Staged by Bernard Miles; decor, David Marshall Jones; costumes, Gertrude Ubat[illegible]; choreography, Denis Palmer. Features Melvyn Hayes, William Lucas, Eric Chetty, Ann Lynn, Sally Demson, Ruby Head, Timothy Bateson. Opened Nov. 21, '62, at the Mermaid Theatre, London; $2.46 top.

The Dog	Melvyn Hayes
Frank Thorney	William Lucas
Winnifrede	Ann Lynn
Sir Arthur Clarington	Edward Jewesbury
Old Carter	Mary [illegible]
Old Thorney	John [illegible]
Katharine	[illegible]
Somerton	John [illegible]
Warbeck	Wilhelm Holmes
Susan	Olive McFarland
Elizabeth Sawyer	Ruby Head
Old Banks	Eric Chetty
Cuddy Banks	Timothy Bateson
Folk Dancers	Ronald Herdman, Juan Moreno, Walter Daly, Ken Robson
Old Ratcliff	David Rattley
A Constable	Paul Harris
A Justice	John Gay
Anne Ratcliff	Patricia Connolly
Countryman	Trevor Ainsley
Countrywomen, officers	Marc Ashton, Walter Daly, Mary Hanefey, Ronald Herdman, Peter Hodgson, Ken Robson

Not seen in London since 1936, this 16th century tragi-comedy based on a real happening, turns out to be a ragtaggle potboiler. As

(Continued on page 68)

Show on B'way

The Moon Besieged

Lucia E. Price presentation, in association with Louise Arnold, of drama in three acts (five scenes), by Seyril Schochen. Staged by Lloyd Richards; setting and lighting, Ming Cho Lee; costumes, Robert Fletcher; musical direction, Fred Hellerman. Features Ted Van Griethuysen, Charles Tyner, Ellen Madison, Kathryn Hays, Helen Shields, Anthony Zerbe, Elizabeth Lawrence, Vincent Beck, James Congdon, Jamie Ross. Opened Dec. 5, '62, at the Lyceum Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Mary Brown	Helen Shields
Abby Brown	Elizabeth Lawrence
Bella Thompson Brown	Penelope Allen
Oliver Brown	Ted Van Griethuysen
Will Thompson	Jamie Ross
Dauph Thompson	Ken Jenkins
Annie Brown	Ellen Madison
Martha Brewster	Kathryn Hays
Watson Brown	James Congdon
Salmon Brown	Vincent Beck
John Brown	Charles Tyner
Dangerfield Newby	Valentine Pringle
Stewart Taylor	George Bartenieff
Lewis Leary	Walter Mason
"Shields Boy" Copper	William Kinsolving
Billy Leeman	Mark Gordon
Charley Tidd	Bob Saidenberg
Anderson	Jerry Kornfeld
Lt. Kaat	Anthony Zerbe
Shields Green	Robert Earl Jones
Wedding Guests	Penny Fuller, Helen Jean Arthur

Whether John Brown was the martyr or maniac of Harper's Ferry is perhaps only a matter of northern or southern emotional orientation. He was obviously a religious fanatic, but it's doubtful if he could have been any more exasperating in person than he seems as the principal character in "The Moon Besieged," which opened last Wednesday night (5) at the Lyceum Theatre.

This laboriously poetic drama by Seyril Schochen is an earnest, inept and tiresome piece about the supposed conflict between the obsessed Brown and his idealistic son, the one intent upon inciting the slaves to rebellion shortly before the Civil War and the other advocating a program of nonviolence.

The performance is busily staged by Lloyd Richards. Ted Van Griethuysen gives a restless portrayal as the son, Charles Tyner is monotonous as the self-righteous Brown, Ellen Madison is believable and admirably alive as the rabidly loyal daughter and Kathryn Hays is reasonably attractive in the insipid role of the girl who loves the son even unto death.

There is an interesting all-purpose setting by Ming Cho Lee, and helpfully atmospheric incidental music by Fred Hellerman.

To a theatre addict afflicted with a long memory, there is one unintentionally fascinating touch to "The Moon Besieged." The young wife's name is Martha Brewster, which not-quite-decrepit playgoers may recall as one of the delightfully daffy spinster sisters in "Arsenic and Old Lace."

To a bemused first-nighter, it aroused speculation on how history might have been changed if John Brown had only had Abby and Martha Brewster with him at Harper's Ferry, to serve their benignly lethal elderberry wine to the arsenal guards. He might even have had brother Teddy Brewster on hand to lead the attack, blowing a bugle and roaring, "Charge the blockhouse!" *Hobe.*

(Closed Dec. 5 after one performance.)

How to Succeed in Brokerage

An employee of one of the largest ticket brokers in New York City was charged with stealing $21,040 worth of tickets for "How to Succeed in Business Without Really Trying" and making false entries to cover the thefts. George Brigati, an employee of Tyson's, was charged with taking tickets to that hit show and concealing the theft by forging office records.

Theft was discovered by the agency's customers who complained that they had been billed for tickets which they never received. Brigati was arraigned in the N.Y. Supreme Court and released in $1,000 bail for a hearing Dec. 13.

Off-Broadway Reviews

Pullman Car Hiawatha

Theodore Mann and Jose Quintero presentation of a play in one act by Thornton Wilder. Staged by Quintero; costumes by Noel Taylor; lighting by John Maddox. Opened Dec. 3, '62, at the Circle in the Square, N.Y.; $4.60 top weeknights, $4.90 weekends.

Stage Manager	Lou Frizzell
Maiden Lady	Carol Teitel
Porter	Douglas Turner
Engineer	Don Garner
Another Engineer	Charles Mundy
Stout Amiable Woman	Margery MacDaniel
Middle Aged Doctor	William Gleason
Philip Milbury	Tom Brennan
Harriet Milbury	Susan Kohner
Insane Woman	Estelle Omens
Nurse	Patricia Hamilton
Attendant	Bill Goodwin
Grovers Corners	Roger Whick
Field	William Young
Tramp	Jack Dodson
Parkersburg, Ohio	Madelyn Pettit
Three Young People	Jacklyn Hunter, Ingrid Lindenberg, Colin Lee
A Workman	Cliff Pellow
The Weather	Charles Creasap
10 O'Clock	Margery Shaw
Eleven O'Clock	Mary Ellen Wynn
Twelve O'Clock	Jeane Ebert
Saturn	Walter Brown
Venus	Barbara Josephson
Jupiter	David Clegg
The Earth	Donna Mays
Gabriel	Sirri Ylvig
Michael	Paul Shenar

Thornton Wilder's "Pullman Car Hiawatha" is a gentle, sentimental one-acter that bears many similarities to his later success, "Our Town." Respectfully staged by Jose Quintero, it makes an interesting curtain-raiser for the Circle in the Square's production of "Under Milk Wood."

Like "Our Town," "Pullman Car" is narrated by a stage manager and deals with a large number of characters, some of whom are cranky or eccentric but all of whom testify to the basic goodness and worth of mankind. Also like "Our Town," it central action is the untimely death of a young bride, who tearfully says goodbye to the earth before departing for the world beyond. Because the play is short, the characters are not developed, and some of Wilder's symbolism is ineffective. But the playwright's warmth, humor and love for humanity permeate the drama, and make it both touching and entertaining.

The cast, under Quintero's sure direction, is excellent. Susan Kohner gives a lovely performance as the ill-fated heroine, and Lou Frizell as the stage manager and Estelle Owen as an insane woman also stand out. *Kenn.*

Out of This World

Equity Library Theatre revival of musical comedy in two acts (six scenes), with songs by Cole Porter and book by Reginald Lawrence and Dwight Taylor. Staged by Alex Palermo; settings, Bill Hargate; costumes, Don Foote; lighting, Gene Tunoni; musical direction, Alfred Heller; assistant, Nancy Kays. Opened Nov. 28, '62, at the Master Theatre, N.Y.; admission by contribution.

Cast: Joseph Stuart, Erik Silju, Barbara Williams, [illegible], Ray Colbert, Janet Moody, Dana Dietrich, Joe Abrams, Alva Cejeune, Gene Fite, Susan Blythe, Wayne De Rammelaere, Anne Doughty, Natasha Grishin, Joel Conrad, Mel Jones, Jerome Michel, Nancy McGeorge, Louise Mirin, Lenore Murray, Lois Saunders, Jeannette Seibert, Job Stewart, Sam Stoneburner, Gretchen Van Aken, Moni Wallace, Bruce Wagner, Sandra Wanner.

Staged, played and costumed for the broad comic values, Cole Porter's "Out of This World," the season's fourth offering of the Equity Library Theatre, is exhumed with delightful results. Save for one or two numbers, the show is substandard Porter, but the hokum of the Reginald Lawrence and Dwight Taylor book, with shrewd topical updating, is given a finessed production.

Credit an often inspired cast, galvanic direction by Alex Palermo, clever sets by Bill Hargate, and Don Foote's costuming, which contributes the right touch of

(Continued on page 64)

Show Out of Town

The Milk Train Doesn't Stop Here Anymore

New Haven, Dec. 7.

Roger L. Stevens presentation of drama in two acts, by Tennessee Williams. Staged by Herbert Machiz; scenery and lighting, Jo Mielziner; costumes, Fred Voelpel, from sketches by Peter Hall; music, Paul Bowles; associate producers, Lyn Austin, Victor Samrock. Stars Hermione Baddeley, Mildred Dunnock, Paul Roebling; features Ann Williams, Clyde Ventura, Maria Tucci, Bruce Gibson. Opened Dec. 6, '62, at the Shubert Theatre, New Haven; $4.80.

Flora Goforth	Hermione Baddeley
Frances Black	Ann Williams
Giulio	Clyde Ventura
Chris Flanders	Paul Roebling
Angelina	Maria Tucci
Rudy	Bruce Gibson
Vera Ridgeway Condotti	Mildred Dunnock

Playgoers willing to settle for an abundance of penetrating dialog, topflight performances and a generally qualitative production will find a measure of satisfaction in "The Milk Train Doesn't Stop Here Anymore." But rewards from the script, per se, are somewhat limited. It is doubtful if this newest Tennessee Williams effort will attain the stature of a number of his previous smash hits.

There is nothing new or novel about the theme of a quondam glamor girl writing her tell-all memoirs, including revelations of her various marriages. Nor is there anything fresh about the spectacle of oversexed old women vying for an attractive young male. There is only the merit of the dialog and the skill of the players to offset the dearth of story.

However, the marathon-titled play offers an excellent character study, and productions have been known to get by on such an asset alone. In the person of the former showgirl, now a wealthy retiree in failing health in her Italian villa, Williams pictures a petulant, sometimes bitter but always self-centered woman who ultimately implies a moral awakening through the ministrations of a sensitive young man whom she originally regards with alternating suspicion and contempt, following his arrival at her retreat.

Ever the trenchant observer of life, especially its decadent aspect, Williams has crowded many incisive judgments into his script, some tinged with rich humor, others carrying the sting of confession. Hermione Baddeley bears the brunt of the acting chores in the long and windy role of the one-time Venus, and her performance rates credit.

Mildred Dunnock is effective as her rival for the young man, although the part is somewhat brief. The third star, Paul Roebling, gives a moving interpretation of the youthful poet-evangelist who finally touches the heart of the egocentric woman.

Ann Williams is well cast as a prudish secretary whose romantic instincts are awakened by the poet. An imaginative design has been achieved by Jo Mielziner through flexible sets, lighting, and an intercom system that permits the budding authoress to dictate from any part of her estate at any hour of the day or night.

Costume supervision by Fred Voelpel, from sketches by Peter Hall add to the visual assets of this Roger L. Stevens production, and Paul Bowles has contributed an unobtrusive musical background. The direction by Herbert Machiz is commendable. *Bone.*

From London

Dick Richards

dwells on the general assessment of censorship (except legit) in

Britain's Lord Blue-Pencil

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B'way Better; D'Oyly Hefty $75,515, 'Forum' 63½G, 'Pengo' 39G, 'Mary' 36G, 'No Strings' $56,028, 'World' $58,345

Broadway generally improved last week. In several cases, however, the increases were slight compared to the huge drops registered the previous session. Several entries played to sturdy receipts, but others continued at a marginal level. An upsurge for the borderline entries isn't anticipated until Christmas week.

Hitting capacity last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Little Me" and "Mr. President."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (12th wk; 92 p) ($6.90-$7.50; 940; $33,500). Previous week, $11,837. Exits Jan. 26 to tour.
Last week, $10,402.

Beyond the Fringe, Golden (R) (7th wk; 51 p) ($7.50; 773; $34,073). Previous week, $33,732 with parties.
Last week, $34,058 with parties.

Calculated Risk, Ambassador (D) (6th wk; 45 p) ($6.90-$7.50; 1,155; $42,820) (Joseph Cotten). Previous week, $25,479 with parties.
Last week, $24,937.

Camelot, Majestic (MC) (105th wk; 841 p) ($9.40; 1,616; $84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $42,750 with Miss Grayson out of the cast part of the week because of illness. Jan Moody subbed. Exits Jan. 5 to tour.
Last week, $45,684.

***Carnival**, Imperial (MC) (87th wk; 692 p) ($9.60; 1,428; $68,200). Previous week, $28,190. Moves next Monday (17) to the Winter Garden Theatre.
Last week, $28,016.

Funny Thing Happened On the Way to the Forum, Alvin (MC) (31st wk; 247 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $61,588.
Last week, $63,484.

Harold, Cort (C) (2d wk; 12 p) ($6.90-$7.50; 1,155; $43,323) (Anthony Perkins). Previous week, about $19,300 for four performances and four previews. Closes next Saturday (15).
Last week, $12,614.

How to Succeed in Business Without Really Trying, 46th St. (MC) (61st wk; 481 p) ($9.60; 1,342; $67,615). Previous week, $67,420.
Last week, $67,455.

Little Me, Lunt-Fontanne (MC) (4th wk; 25 p) ($9.90; 1,407; $76,400) (Sid Caesar). Previous week, $76,522 with parties.
Last week, $76,518 with parties.

Lord Pengo, Royale (C) (3d wk; 24 p) ($6.90-$7.50; 989; $42,000) (Charles Boyer). Previous week, $36,717 with parties.
Last week, $39,042 with parties.

Man For All Seasons, ANTA (D) (55th wk; 437 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $31,396.
Last week, $33,987.

Mary, Mary, Hayes (C) (92d wk; 732 p) ($6.90-$7.50; 1,139; $43,300) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, $32,401.
Last week, $36,054.

***Milk and Honey**, Beck (MC) (61st wk; 487 p) ($8.60-$9.60; 1,280; $62,005) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $32,954. Exits Jan. 26 to tour.
Last week, $32,920.

Mr. President, St. James (MC) (8th wk; 57 p) ($9.60); 1,615; $78,958) (Robert Ryan, Nanette Fabray). Previous week, $77,085 with parties.
Last week, $76,877 with parties.

Never Too Late, Playhouse (C) (2d wk; 15 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $30,336 for seven performances and one preview.
Last week, $34,721 with parties.

Night Life, Atkinson, (D) (7th wk; 55 p) ($6.90-$7.50; 1,090; $45,000). Previous week, around $20,000 with parties. Closes next Saturday (15).
Last week, about $17,700 with parties.

No Strings, Broadhurst (MC) (30th wk; 308 p) ($9.20; 1,214; $62,037). Previous week, $51,519 with femme lead Diahann Carroll out of the cast for three performances because of illness. Some refunds were made because of her absence.
Last week, $56,028. Vi Velasco is subbing this week for Miss Carroll.

Seidman and Son, Belasco (C) (8th wk; 64 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $23,270 with parties.
Last week, $24,283 with parties.

***Sound of Music**, Hellinger (MD) (154th wk; 1,227 p) ($9.60; 1,567; $81,900) (Nancy Dussault). Previous week, $30,338.
Last week, $40,364.

Stop the World—I Want to Get Off, Shubert (MC) (10th wk; 77 p) ($8.60; 1,461; $60,000) (Anthony Newley). Previous week, $55,270.
Last week, $58,345.

Tchin-Tchin, Plymouth (CD) (7th wk; 52 p) ($6.90-$7.50; 980; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $44,413.
Last week, $44,186. Moves Feb. 11 to the Barrymore Theatre.

Thousand Clowns, O'Neill (C) (30th wk; 284 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards Jr.). Previous week, $22,027.
Last week, $22,856.

Who's Afraid of Virginia Woolf? Rose (D) (9th wk; 62 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, George Grizzard) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $46,017 with Play of the Month Club patronage.
Last week, $45,517 with POMG patronage.

Closed Last Week

D'Oyly Carte Opera Co., City Center (OP-Rep) (4th wk; 32 p) ($4.35; 2,985; $83,767). Previous week, $70,281.
Last week, $75,515. Ended four-week engagement Sunday (9).

***I Can Get It for You Wholesale**, Broadway (MC) (30th wk; 300 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $22,483.
Last week, $23,913. Closed Saturday (8) at a deficit of around $140,000 on its $275,000 investment.

Moby Dick, Barrymore (D) (2d wk; 13 p) ($6.90-$7.50; 1,087; $42,000) (Rod Steiger). Previous week, about $6,200 for five performances.
Last week, $8,360. Closed Saturday (8) at an estimated loss of its entire $100,000 investment.

Moon Besieged, Lyceum (D) (1st wk; 1 p) ($6.90-$7.50; 995; $37,838).
Last week, $3,984 for two previews and opening performance Wednesday night (5) which drew one favorable review (Nadel, World-Telegram) and six negative notices (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post). Closed after the preem performance at an estimated $70,000 loss.

Take Her, She's Mine, Biltmore (C) (51st wk; 404 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $23,205.
Last week, $26,280. Exited Saturday (8) to tour with Tom Ewell succeeding Carney as star. The production is figured to have earned an estimated $45,000 profit thus far on its $150,000 investment.

Opening This Week

In the Counting House, Biltmore (D) ($6.90-$7.50; 936; $40,180) (Sydney Chaplin). David J. Cogan presentation of play by Leslie Weiner; opens tomorrow night (Thurs.).

Other Theatres

Booth, 54th St., Longacre, Morosco, Music Box, Winter Garden, Ziegfeld.

Burnett Package Got $112,000 On 2 Wks. in Dallas

Dallas, Dec. 11.

After breaking the boxoffice record, $184,950, and the attendance record, 57,745, for 14 performances at the State Fair Musicals, Carol Burnett took out $112,000 for the two-week stand, July 16-29, also a 21-year record here.

The terms of the two-week contract included a $65,000 guarantee, plus sliding percentage scale based on b.o. grosses. The comedy act, Allen & Rossi, were featured with Miss Burnett. The star provided and paid for the show, except for the orchestra, which was the regular Musicals crew.

DRAMA-FOR-OFFSPRING VIA EQUITY LIBRARY

"Seven at a Blow," a play for children by Aurand Harris, will be presented by Equity Library Theatre next Monday-Friday (17-21) at the Master Theatre, N.Y. The performances, which will be exclusively for the juves of the public school system, will be coordinated by the Higher Horizons office and Paula Silberstein of the Bureau of Audio-Visual Instruction.

Two other kiddie shows began weekend afternoon performances last Saturday (8) at off-Broadway theatres. The Continental Puppet Theatre is presenting the musical, "David and Goliath," at the Mermaid Theatre and Marcia Brill is presenting "Gussy, the 3-String Guitar," with book and lyrics by Marcia Levine and music by Ted Auletta, at the Gate Theatre. Thomas deBien and George Garda, Hungarian refugees, are the Continental puppeteers.

Daily performances of "David" and "Gussy" will be presented Christmas week. However, there'll be no Christmas day presentation of "David."

Try Tape Phone Service At B.O. of London 'Oliver'

London, Dec. 11.

The New Theatre, where "Oliver" is current, is the first West End house to use a 24-hour, seven-days-a-week boxoffice service by means of recorded telephone. The boxoffice is open at the normal hours of 10 a.m. to 8 p.m., and at other times a taped message asks the caller to leave a name and phone number, which are recorded. The boxoffice makes contact with the potential customer the next morning.

Victor Hunter, general manager of Wyndham's Theatres, which operates the New, says, "It's an experiment, but I think it will pay off. Results fluctuate, of course, but over a weekend we've had as many as 25 inquiries.

"Apart from anything else we feel that it is a goodwill gesture which the public will appreciate. We shall probably install a similar service at Wyndham's Theatre."

'Hills' Drew 129,301

Cherokee, N.C., Dec. 11.

The Cherokee Indian drama, "Unto These Hills," played before a paid attendance of 129,301 during the 1962 summer season.

Carol White, general manager of the Cherokee Historical Assn., which sponsors the outdoor drama, said in its 13 seasons "Unto These Hills" has drawn 657,882 persons.

Road: 'Milk Train' $22,427 In 4, N.H.; 'Oliver' SRO $79,251 In 3d Det. Wk.; 'School' 45½G, Lahr 11½G (5), Phila.

The Broadway-bound "Oliver" was the top-grosser on the road last week, with a sellout take in the final frame of its three-week Detroit engagement. Also big were "Carnival" in Chicago and the bus-and-truck company of "The Sound of Music" in a seven-performance split.

New to the tryout list last week was "The Milk Train Doesn't Stop Here Anymore," which had a snappy start in four performances in New Haven.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

I Can Get It for You Wholesale, Shubert (MC-RS) (2d wk) ($6.50; 1,717; $55,000) (Larry Kert). Previous week, $34,500 with twofers.
Last week, $30,346 with twofers.

In the Counting House, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $37,126) (Sydney Chaplin). Previous week, $21,405 with Theatre Guild-American Theatre Society subscription.
Last week, $21,431 with TG-ATS subscription.

CHICAGO

Carnival, Shubert (MC-RS) (4th wk) ($6.95-$8.00; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $66,244 with TG-ATS subscription.
Last week, $62,733 with TG-ATS subscription.

Mary, Mary, Blackstone (C-RS) (14th wk) ($4.95-$6.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $34,823.
Last week, $36,166.

DETROIT

Oliver, Fisher (MD-T) (3d wk) ($6.95; 2,081; $79,214) (Clive Revill, Georgia Brown). Previous week, $74,737 with Fisher Playgoer subscription.
Last week, $79,251 with Fisher subscription.

LOS ANGELES

Come Blow Your Horn, Biltmore (C-RS) (6th wk) ($5.50-$6; 1,636; $58,000) (Mal March). Previous week, $27,871.
Last week, $26,703.

MILWAUKEE

Sound of Music, Pabst (MD-RS) (1st wk) ($6.20-$6.70; 1,023; $50,000) (Barbara Meister, John Myhers). Previous week, $75,684 with TG-ATS subscription, Auditorium, St. Paul.
Last week, $47,027 with TG-ATS subscription.

MONTREAL

My Fair Lady, Her Majesty's (MC-RS) (2d wk) (Ronald Drake, Gaylea Byrne). Previous week, $39,953.
Last week, $46,583.

NEW HAVEN

Milk Train Doesn't Stop Here Anymore, Shubert (D-T) ($4.80; 1,650; $22,700).
Opened here last Thursday night (6) to one pan (Owen, Register) and one no-opinion (Johnson, Journal-Courier).
Last week, $22,427 for four performances.

PHILADELPHIA

Beauty Part, Locust (C-T) (1st wk) ($4.80-$5.40; 1,418; $41,648) (Bert Lahr). Previous week, $21,553 for eight performances and one preview, Shubert, New Haven.
Opened here last Wednesday night (5) to one affirmative review (Murdock, Inquirer) and two qualified approvals (Gaghan, News; Schier, Bulletin).
Last week, $11,524 for five performances.

School for Scandal, Shubert (C-T) (2d wk) ($6.00-$7.50; 1,870; $70,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $32,524 for six performances with TG-ATS subscription.
Last week, $45,492 with TG-ATS subscription.

PITTSBURGH

Pajama Tops, Nixon (C-RS) (2d wk) ($5.50; 1,780; $35,000) (June Wilkinson, John Agar). Previous week, $22,501 with twofers for nine performances.
Last week, $25,277 with twofers.

ST. PAUL

Far Country, Auditorium (D-RS) ($4.95-$5.50; 2,697; $79,000) (Viveca Lindfors). Previous week, $27,540 with TG-ATS subscription, Orpheum, Minneapolis.
Last week, $15,370 with TG-ATS subscription.

TORONTO

At the Drop of a Hat, O'Keefe (R-RS) ($4.50; 3,211; $74,230) (Michael Flanders, Donald Swann).
Last week, $21,283 for special one-week booking at the O'Keefe.

Shot in the Dark, Royal Alexandra (C-RS) (4th wk) ($5.50; 1,525; $30,028) (Elizabeth Seal, Zack Matalon). Previous week, $25,005 with TG-ATS subscription.
Last week, $21,056 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, about $32,500 for six-performance split.
Last week, $38,629 for seven-performance split.

Mary, Mary (C-BT) (Lee Bowman). Previous week, $13,601 for four-performance split.
Last week, $18,837 for six-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $36,704 for seven-performance split.
Last week, $36,402 for seven-performance split.

Shot in the Dark (C-BT) (Annie Fargo). Previous week, $16,028 for six-performance split.
Last week, $34,328 for six-performance split, including $17,828 for four performances with TG-ATS subscription, Auditorium, Denver.

Sound of Music (MD-BT) (Jeannie Carson). Previous week, $46,870 for eight-performance split.
Last week, $62,300 for seven-performance split.

DALLAS VISIT OF MET WITH RENATA TEBALDI

Dallas, Dec. 11.

Six works will be presented by the Metropolitan Opera at the State Fair Music Hall next May 6 through 12. Lined up are "Otello," with Renata Tebaldi and James McCracken; "La Traviata" with Gabriella Tucci; "Boris Godunov" with Jerome Hines; "Madame Butterfly" with Dorothy Kirsten and Barry Morell. Saturday evening offering will be "Adriana Lecouvreur" with Renata Tebaldi and Franco Corelli.

On Sunday May 12 matinee will see a performance of "Die Meistersinger" new production of the Wagner masterpiece with Otto Edelmann, Lucine Amara, Sandor Konya and Giorgio Tozzi.

R.L. Young Succeeds Ross With Indpls. Starlight

Indianapolis, Dec. 11.

Mel Ross, general manager of Starlight Musicals here since its beginning 18 years ago, has resigned and will be succeeded by Robert L. Young, his assistant for four years as manager of the Coliseum Corp. Besides continuing to operate Coliseum, Ross will serve on the Starlight board of directors and executive committee, according to Robert M. Loomis, president of the summer musical project.

Breaks Madrid's Pussyfoot Reviewing

Lloret of ABC Rips Paso's Latest Play — Author Thinks Twice and Doesn't Sue

Madrid, Dec. 11.

The monotonous tradition of considerate, accommodating play reviews was spectacularly scrapped as Enrique Llovet, critic of Madrid's leading daily, ABC, outspokenly downgraded the latest offering of fecund playwright Alfonso Paso, "El Mejor Mozo de España" (The Best Guy in Spain).

The play about a day in the life of Spain's versatile 16th century playwright, Lope de Vega, opened recently to a broadside panning by critic Llovet.

Play author, Alfonso Paso, whose prolific output of social and satiric comedies has dramatically and successfully monopolized the Spanish theatrical scene during the last four years, sent the Llovet review to his abogado for immediate legal action, and advised the Madrid Critics Assn. of his intent to seek legal redress.

The ABC critic, on the other hand, after talks with the playwright's lawyer, announced that the lawsuit had been withdrawn. His only other comment was that playwrights should hold back at least three days from any precipitous action after reviews appear.

Legit observers opine that the Llovet precedent of unvarnished critical views is bound to affect fellow critics and provide fireworks through the season. Llovet, it is felt, might well help put an end to the popular pastime of reading between the lines.

Stratford Troupe's D.C. Date Recalls Frameup On Eisenhower Painting

Washington, Dec. 11.

On a non-official culture kick, members of President Kennedy's Cabinet will sponsor the U.S. premiere performance Jan. 7 of the Royal Shakespeare Co. in the State Dept. auditorium. The black tie, invitation-only audience will see the company touring English troupe present "The Hollow Crown."

The production reportedly treats humorously and dramatically the falls and foibles of the kings and queens of England from William the Conqueror through Queen Victoria. Lines come from poems, speeches, letters, plays, other writings and the royalty's own words. Music is used.

Various Cabinet members rotate booking cultural evenings, which President and Mrs. Kennedy never attend. Commerce Secretary Luther Hodges arranged the English program. In the last season there were four Cabinet sponsored programs, featuring Robert Frost, Carl Sandburg, Marian Anderson and Thornton Wilder.

The Cabinet picking up culture in the Kennedy Administration amid general awareness of the President's and First Lady's arty tastes recalls a practical joke of the Eisenhower Administration. President Eisenhower was known as an amateur artist, and at Christmas a member of the White House staff sent every Cabinet member a drugstore oil painting set, with the drawing lined out, with numerals indicating which color of oil goes where.

Cabinet members assumed that the gift meant that the President wanted them to take up painting. Several of them revised their Christmas holiday plans to have time to work with the oils. One official, thinking he had finished the assignment ahead of everyone else, hurried to the White House to show his work to Eisenhower. The President is said to have asked him, in effect, if he were a nut, or something of the sort.

As to the scheduled showing of "The Hollow Crown," the visiting players, who are home-based at the Royal Shakespeare Theatre, Stratford-on-Avon, also operate the Oldwych Theatre, London. The Washington appearance will be a sort of break-in for the troupe's scheduled engagement in New York.

Fred Cuneo has succeeded George Zorn as company manager for "A Program for Two Players."

Seek $125,000 Ante For Will Greene's 'Riot Act'

Will Greene's "The Riot Act," which Emmett Rogers and S. Stanley Gordon are producing for a March 6 opening at an undesignated Broadway theatre, is capitalized at $125,000 with provision for 20% overcall. Royalties are to be waived for the first 17 weeks of operation or until the comedy recoups, if that occurs prior to the end of the designated waiver period.

Herman Bernstein is general manager for the production, in which Dorothy Stickney will star under Jack Landau's direction.

Rehearsals are scheduled to begin Jan. 19, with a three-week out-of-town tryout booked for Feb. 11-March 2 at the Wilbur Theatre, Boston.

Cathedral in S.F. Has Legit Troupe

San Francisco, Dec. 11.

Two firsts are claimed by a new legit company here, the Cathedral Civic Theatre. It's believed to be the first cathedral in America to have its own permanent acting group, and the first performances in America of the Wakefield Mystery Plays. The shows, resurrected recently in Wakefield, England, are a cycle of dramas based on Biblical texts.

The cathedral is Grace Cathedral, on Nob Hill and said to be first Protestant Episcopal cathedral in the U.S., and the director is Rachmael ben Avram, formerly with the defunct Company of the Golden Hind, a little theatre group that did everything from Christopher Fry's "The Lady's Not for Burning" to Mozart operas in English.

The first third of the cycle was performed Nov. 30-Dec. 1 and Dec. 7-8 in the choir of the great concrete cruciform. It takes the Biblical story from the Creation to Nativity. Others will be performed to fit the liturgical calendar.

Ben Avram and Grace Cathedral first joined forces in 1960 when his Golden Hind troupe did "Murder in the Cathedral" there. Possibilities for the future include "The Play of Daniel," other Medieval church music-dramas and straight plays.

Australian Shows

(Week Ended Dec. 8)
(Figures denote opening dates)

ADELAIDE
[illegible] Prince, Her Maj. (12-4-62)

MELBOURNE
[illegible], St. Martins (11-[illegible])
Carnival, Her Majesty's (10-19-62)
[illegible], Russell St. (10-26-62)
[illegible], Tivoli (11-[illegible])
[illegible], Union (10-3-62)
[illegible], Princess (9-[illegible])
[illegible], Emerald Hill (11-1-62)
Women in Gown, Comedy (11-8-62)

PERTH
My Fair Lady, Her Majesty's (9-8-62)

SYDNEY
Australian Ballet, Her Maj. (11-2-62)
Beyond the Fringe, Phillip (9-8-62)
Billy Liar, Ensemble (7-10-62)
Sound of Music, Tivoli (9-[illegible])
Yum-Yum Tree, Royal (10-17-62)
Write Me a Murder, Palace (10-27-62)

Off-Broadway Shows

(Figures denote opening dates)

[illegible], Sher. Sq. (4-17-62)
[illegible], St. Marks (5-4-61)
[illegible], de Lys (1-3-62)
Cherry Orchard, Theatre 4 (11-14-62)
[illegible], Village So. (11-26-62)
[illegible], Sullivan St. (5-3-60)
[illegible], Sheridan Sq. (10-17-61)
[illegible], Meyer (11-1-62)
Living Room, Gramercy Arts (11-21-62)
Man Is Man, Living Theatre (9-18-62)
[illegible], Mayfair (6-19-62)
[illegible], Circle (11-16-62)
[illegible], Phoenix (2-26-62)
[illegible], Writer's Stage (10-[illegible])
[illegible], Cherry Lane (11-[illegible])
[illegible], Martinique (8-[illegible])
[illegible], Premier (11-[illegible])
Youth of An [illegible], East End (11-19-62)
Wide Open Cage, Wash. Sq. (12-10-62)

CLOSED
Anything Goes, Orpheum (5-15-62); closed last Sunday (9) after 208 performances.
Night Is Black, Cricket (12-4-62); closed last Friday (7) after four performances.

SCHEDULED OPENINGS
[illegible], Actors Playhouse (12-13-62)
[illegible], Mermaid (12-[illegible])
[illegible], Maidman (1-3-63)
[illegible], Astor (1-7-63)
[illegible], Circle (1-8-63)
Abe Lincoln, Anderson (1-16-63)
[illegible], Orpheum (1-23-63)
[illegible], Anderson (2-21-63)
Devil's Disciple, Anderson (4-11-63)

Munsel Will Do 'Widow' With St. P. Civic Opera

St. Paul, Dec. 11.

Patrice Munsel will star in a St. Paul Civic Opera Co. production of "The Merry Widow," the week of next Feb. 11. This is in line with the company's new policy of bringing in names as guest stars in its productions.

The company last season had John Raitt in "Carousel" and grossed a smash $540,000 for a week's run. It's bringing Raitt back the week of next Jan. 7 to star in "Oklahoma."

Prospect Park's Cuffo Policy Set

The launching of a free-admission summer theatre program in Brooklyn's Prospect Park is now scheduled for next July. A planned opening of the park project last summer was cancelled when private contributions failed to match a $25,000 Board of Estimate appropriation for the venture. The Prospect Park Summer Theatre Committee is now making a renewed drive to get the enterprise operational by next summer.

One of the steps taken by the committee is the appointment of Pincus Adelman as director of development for the project. Adelman has served in a similar capacity for various Brooklyn organizations, including the Brooklyn Jewish Community Council and the American Parkinson Disease Foundation. Present plans of the committee call for a 10-week season to get underway next July 4 at the park's Wollman Rink.

The committee, in continuing its fund-raising efforts, is also requesting the Board of Estimate to apply the appropriation for the cancelled 1962 season to the planned 1963 program. Scheduled as next summer's opening bill in the park is a special Civil War Centennial presentation with book by John O. Killens. It's to be directed by Michael Howard. Other productions planned are "Glass Menagerie," with Walt Witcover as stager, "Twelfth Night," with Jack Manning as director, and "Ah, Wilderness," with the stager still to be set.

Kenneth N. Whitlock, who's the founder and executive producer of the project, met recently with Joseph Papp, producer of the cuffo-admission N.Y. Shakespeare Festival in Manhattan's Central Park. He states that Papp, who assured him he has no intention of establishing a theatre in Brooklyn, indicated a desire to present his Central Park productions in Prospect Park at the conclusion of his regular season in Manhattan. "This," according to Whitlock, "presumably would be given following the conclusion of the regular schedule of the Brooklyn theatre productions."

The Prospect Park Summer Theatre Committee, of which Supreme Court Justice John E. Cone and actress Dina Merrill are cochairmen, was formed in December, 1961 for the purpose of presenting free professional theatre in Brooklyn.

Touring Shows

(Figures cover Dec. 9-22)

Beauty Part (tryout)—Locust, Philly (Dec. 10-15, moves to N.Y.)
Carnival (1st Co.)—Shubert, Chi (Dec. 10-22).
Carnival (bus-truck)—Split-week stands (Dec. 10-22).
Come Blow Your Horn—Auditorium, Denver (Dec. 11-15); American, St. L. (Dec. 17-22).
D'Oyly Carte Opera Co.—Fisher, Det. (Dec. 11-15); Opera House, Chi (Dec. 18-22).
For Country—Shubert, Det. (Dec. 10-15); Hanna, Cleve. (Dec. 17-22).
I Can Get It For You Wholesale—Shubert, New Haven (Dec. 10-15); Forrest, Philly (Dec. 17-22).
Mary, Mary (1st Co.)—Blackstone, Chi (Dec. 10-22).
Mary, Mary (bus-truck)—Split-week stands (Dec. 10-17); Curran, S.F. (Dec. 18-22).
Milk Train Doesn't Stop Here Anymore (tryout)—Wilbur, Boston (Dec. 10-22).
My Fair Lady—Colonial, Boston (Dec. 10-22).
Oliver (tryout)—O'Keefe, Toronto (Dec. 10-22).
Program for Two Players—Split-week stands (Dec. 9-15); Layoff (Dec. 17-22).
School for Scandal (tryout)—Shubert, Philly (Dec. 10-15); Fisher, Det. (Dec. 17-22).
Shot in the Dark—National, Wash. (Dec. 10-22).
Shot in the Dark (bus-truck)—Split-week stands (Dec. 10-15); Layoff (Dec. 17-22).
Sound of Music (1st Co.)—Pabst, Milwaukee (Dec. 10-22).
Sound of Music (bus-truck)—Split-week stands (Dec. 10-22).
Take Her, She's Mine—Walnut, Philly (Dec. 10-22).

Off-Broadway Reviews

Continued from page 61

Out of This World

lunatic charm—mainly by not flattering the ingenues.

Dena Dietrich (as Juno), with ruberoid face and deft movement, registers comedy unerringly, especially scoring with two songs. Impressive, too, are Joseph Sicari's Mercury, Alva Celauro's Chloe, Janet Moody as Night, and Joe Alfasa as the hoodlum from South Chicago.

Barbara Williams and Ray Gilbert limn the romantic leads capably, and Erik Silyu, a kind of Scandinavian Ezio Pinza, does well as Jupiter. Lesser portrayals in the large company are generally handled with vigor and charm.

The production is technically fine, notwithstanding one or two erratic firstnight light cues. And a special mention is due the two-piano accompaniment of Alfred Heller and Nancy Kaye. *Pit.*

The Coach With the Six Insiders

Arts Program of the Association of American Colleges presentation of a comedy adapted by Jean Erdman from James Joyce's "Finnegan's Wake." Staged by Jean Erdman; music by Teiji Ito; sets and costumes by Robert de Mora; slide projection designs by Milton Howarth; lighting by Don Butt; production associate, Mariam Roskin; musicians, Teiji Ito, Jane Kucel, Shotaro Kawano. Opened Nov. 26, '62, at the Village South Theatre, N.Y.; $4.20 top weekends, $3.90 week nights.

Anna Livia Plurabelle	Jean Erdman
Wife and Charwoman	Anita Dangler
Daughter	Sheila Roy
Elder Son	Leonard Frey
Younger Son	Van Dexter

The program notes refer to "The Coach With the Six Insiders" as an "enigmatic festival of dream." That's an apt description for the intriguing blend of dance, dialog, pantomime and song that Jean Erdman has created from James Joyce's "Finnegan's Wake."

This unusual entertainment brings to life the dreams of a Dublin tavern-keeper, and like all dreams, it is composed of the realistic, the symbolic and the fantastic. The meaning of many of the scenes is intangible and elusive, but the mood is hypnotic, due to Miss Erdman's imaginative staging and Joyce's amusing language. The dialog is often delightful; it is full of composite words, puns ("she casts her perils before the swains") and meaningful mispronunciations ("let us pry," says a priest).

Playing a sort of mother-river symbol, Miss Erdman has ample opportunity to display her skill as a choreographer and as a dancer. Supporting her are four fine performers, Anita Dangler, Van Dexter, Leonard Frey and Sheila Roy, all of whom are excellent actors, mimes and comedians.

The music, by Teijo Ito, adds to the effectiveness of the production, as do Robert de Mora's costumes and Don Butt's lighting. "Coach," which runs too long and is not without tiresome moments, is nevertheless a fascinating experiment. *Kenn.*

The Night Is Black Bottles

Showcase Theatre production of a play in three acts by Sam Saffer. Staged by Mark Justin; sets by Michael Allen Hampshire; lighting by Jeff Levine; costumes by Sally Edwards; title song by Sam Saffer and Jordan Rhodes. Stars Lydia Bruce, Charlotte Jones, Leon B. Stevens. Opened Dec. 4, '62, at the Cricket Theatre, N.Y.; $3.50 top weeknights, $3.90 weekends.

Mom	Charlotte Jones
Young Man	Ronald Dobbie
Mamie	Ann Winthrode
Peggy	Lydia Bruce
Fat Jackie	John Durman
Maude	Kathryn Loder
Boy	John Quincy Adams III
Big Ben	Frank C. Bergman
Albert	Leon B. Stevens
Ruby	Earl George
Louis Boy	Jordan Rhodes
Irma	Ann Robins
Howard	Don Priest
Mr. Schultz	Franklin Klein
Jonely	George Mann
Man	Michael Wraught

An old madam, who wants one of her whores to go away with her, tries to break up the girl's relationship with a selfish boyfriend. "The Night Is Black Bottles" is a dreary, long-winded melodrama which was evidently meant to evoke pity for aging prostitutes and contempt for the pimps and madams who exploit them. It succeeds, however, in evoking only boredom.

Set in a New Orleans bordello and in a nearby bar, Sam Saffer's play concerns the inevitable theatrical prostitute with a "good heart." Several colleagues, their customers, and their off-hour lovers also parade across the stage, but the most interesting thing about them is their southern accents, which thicken and thin with amazing rapidity.

Lydia Bruce, Charlotte Jones and Leon B. Stevens try in vain to make their characters interesting and believable. *Kenn.*

Negro Actors

Continued from page 61

fectively. The audience liked it and the newspapers discussed it as a very "original" idea. Original, indeed. How come?

"The aforementioned star, and Diahann Carroll, and Sidney Poitier, and others, are doing all right. What I'm worried about is the Negro character actor who is rapidly becoming as extinct as the Dodo bird.

"Recently I saw a Pabst Beer commercial. Some folks were congregated on the observation platform of an oldtime railroad car—vintage, I reckon, around 1900. A porter (or waiter) came out with a trayful of that luscious, brimming Pabst Blue Ribbon Beer, and served it up to the assemblage. The porter (or waiter) was a Caucasian. In the whole history of American railroads there has never been a Caucasian porter (or waiter). Will you tell me why some worthy Negro character actor couldn't have earned a good check plus residuals for acting a part based on a real life character? Whereas it's true that poor Ray Stark might have trouble getting into the theatres in Mississippi with Diahann Carroll, I am sure the Biloxi outlet of the National Broadcasting Co. ain't gonna throw out the Pabst Beer commercials because they have a porter playing a porter.

"Things are bad all over for the colored character actor. What a shame we don't see more fellows like Willie Best, Manton Moreland, or poor Stepin Fechit who is making a living playing a bunch of club dates in the Chicago area, or girls like Butterfly McQueen and the late Louise Beavers.

"Some years ago I got hold of an unproduced play called 'Father of the Bride.' For over three years I booked more than 150 weeks with two famous male stars heading separate companies. In the play there is a colored maid. Written by the author as a colored maid, right there in the script. In, let us say, a thousand performances of this play, I managed to have only one producer (again the daring fellow in Dayton) engage a Negro actress for the maid. In all the rest of the companies, the maid was played by a Caucasian—Swedish, Irish, and once even a Yiddish type, ala Molly Goldberg. This job I tried several times to get for Louise Beavers. I didn't handle Miss Beavers, but she called me up a couple of times, and since she had been the prototype of the maid in films for years, and is seen all the time on the Late Show with Bill Powell and Myrna Loy in "The Thin Man," I figured the notion made a certain amount of sense. Anyway, I couldn't put it across.

When Louise Beavers died a few weeks ago, her regular physician reported her ailment, but "Doctor" Paul Coates, on his program interviewing Miss Beavers a few days before her death, gave what might have been a more accurate diagnosis: Frustration, despair, difficulty in finding work."

B'way Closings

Continued from page 61

Shubert Theatre to the Broadway Theatre.

The production, which had repaid its backers $96,000 of their investment as of last month, had reduced its operating nut during the last few months of its run by paring royalties. The film rights haven't been sold.

"Moby," a dramatization by Orson Welles of the Herman Melville novel, is believed to have run through its entire $100,000 investment. The presentation, which played the Barrymore Theatre, N.Y., was coproduced by Jerry Adler and Samuel Liff. It starred Rod Steiger.

"Moon," a drama by Seyrill Schochen, was presented at the Lyceum Theatre, N.Y., by Loren E. Price. It's understood the production was capitalized at about half of its original $125,000 budget, with the loss on the venture estimated at around $70,000.

Brecht Now Big in Paris, Too

After Years of Being a Cult Idol, the Late German Is Being Done Wholesale

Paris, Dec. 11.

By way of footnote may be added to recent VARIETY story on Bertolt Brecht's growing favor in the West and his downgrading in the East, it may be observed that only two of the late German Communist's works are current in Paris, and one of these is a reprise of a success of two seasons ago. Other Brecht plays are in preparation, however.

Brecht was done perfunctorily here, and was primarily a darling of the buffs in reading, until his company, the East German Berliner Ensemble, came in to the Theatre of Nations some years ago and stunned critics and playgoers alike. Among the works shown were "The Caucasian Chalk Circle," "Mother Courage," "Arturo Ui," and "Galileo."

After that came an unsuccessful, though praised, French version of "The Good Woman of Setzuan" followed by the hit "Arturo Ui" at the Theatre National Populaire, the state-subsidized house headed by Jean Vilar. The latter had also done "Mother Courage" even before the real Brecht bonanza began, and offbeat producer Jean-Marie Serreau had pioneered with Brecht's "A Man Is a Man" back in 1953. A short-lived, revved-up edition of the musical "Threepenny Opera" did not go at the Empire in 1952.

This season, young producer Antoine Bourseiller put on Brecht's 1923 pre-Communist play, "In the Jungle of the Cities," on the impossibility of communication among men, and it has turned into a hit at the small Studio Des Champs Elysees.

In the offing are "The Visions of Simone Marchard" for the state house Theatre De France, "Galileo" of the TNP, and perhaps "Saint Joan of the Stockyards." "The Seven Deadly Sins," a blend of recital and ballet was successfully done by Maurice Bejart's Belgian Ballet of the 20th Century at the Theatre of Nations two years ago.

Other Brecht works showed up at the TON as well as solid productions by French provincial companies done in France such as Jean Dasté's "Caucasian Chalk Circle" and Roger Planchon's "Schweik in the Second World War."

A version of George Tabori's culling of Brecht bits in his "Brecht on Brecht" is also due. Yves Montand has expressed a desire to play in "Galileo," either as a film or on stage, and Simone Signoret was part of the cast of the aborted East German-French attempt to film "Mother Courage" in East Germany some years ago.

Brecht has now become fashionable here, as elsewhere, and seemingly a regular in the legit scene, rather than mainly a specialist's favorite. The songs from "Threepenny" and "Mahoganny" are part of the reps of most of the top dramatic singers in Paris.

HAUPTMANN THIS YEAR: 25 PLAYS, 79 STAGINGS

Berlin, Dec. 11.

According to Felix Bloch Erben, Berlin-based theatre publishing company which holds the rights of Gerhart Hauptmann works, there have been 79 new stagings of 25 Hauptmann plays by German-language theatres within the first three months of the current (1962-63) season. The high number of Hauptmann revivals has to do with the fact that the late (1946) Gerhart Hauptmann would have observed his 100th birthday (Nov. 15) this year.

Lineup of Hauptmann presentations includes such plays as "Before Sundown," "Michael Kramer," "The Rats," "Rose Bernd," "The Beaver Coat," "Carrier Henschel," "The Red Cock," among others. Most of the dramas seem to have everlasting quality although, sociologically speaking, times have changed so much within the years. But Hauptmann plays primarily benefit from their colorful characters.

No German playwright of this century has written such "juicy roles" for the actors.

Stratford (Ont.) Festival Netted $36,145 for 1962

Stratford, Ont., Dec. 11.

The Stratford (Ontario) Shakespearean Festival had a $36,145 profit for the 1962 season, according to a report by Leonard Webster, president, at the recent annual directors meeting. Total revenue was $1,600,761, with production of four plays, 13 weekend concerts and a Gilbert & Sullivan operetta, attended by 310,805 customers during the 15-week run from June 15-Sept. 29.

Expenses included production costs, salaries and operating overhead, depreciation of the Festival theatre, cost of remodelling stage, and administration.

Casting Stymies Tour of 'Oh Dad'

The scheduled tour of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" has been postponed. A duplicate company of the off-Broadway click was slated to open Dec. 26 at the Biltmore Theatre, Los Angeles. Jo Van Fleet, star of the production at the Phoenix Theatre, N.Y., was to have repeated that assignment on the road.

It's understood the touring project was abandoned for the present, at least, because of disagreements over the casting of other key roles in the Arthur Kopit play. Generally recognized as one of the strong points of the Phoenix presentation is the performance of featured player, Barbara Harris.

Although the touring production has been cancelled, Miss Van Fleet will leave the production as scheduled later this month. She'll be succeeded by Hermione Gingold. "Oh Dad" is expected to continue at the Phoenix until next spring and a tour may follow the conclusion of the show's run there.

Winnipeg Summer Shows Lost $10,750 for 1962; Deficit $13,580 to Date

Winnipeg, Dec 11

The Winnipeg Summer Theatre Assn., operating the Rainbow Stage, a suburban open-air theatre, showed an audited deficit of $10,750 for the year ended Sept. 30. It was the seventh year of operation and the seventh consecutive year of small financial deficits. The loss, which included depreciation of $1,500, increased the association's accumulated deficit position to $13,580.

WSTA presented three musicals which grossed $129,336 in 36 performances over an 11-week period at the city-owned stage. Revenue included $14,500 in grants. A financial statement released at the annual meeting indicated expenditures of $138,307.

Audiences have grown from 24,186 in 1956 to 58,219 last season, and gross revenues excluding grants have increased from $35,500 in the first year of operation to $114,836.

Retiring president E. B. Osler, presenting weather statistics which showed seven sunny days over the performing season, blamed persistently adverse weather conditions for the latest season deficit.

The annual meeting voted to change the group's name to Rainbow Stage Productions, and at the same time announced three winter works projects. The group is to undertake an acting school for local talent, present a children's musical revue and arrange and hold regional auditions on behalf of New York's Metropolitan Opera Co.

Colin E. Crawford was elected president for a two year term and David S. Robertson was rehired as producer-manager for his third season. Despite the continuing loss, no indication was made that the format of the summer presentations would be changed from the three musicals policy.

Denver U's Theatre Prof
Dr. Edwin Levy
dwells on
Stylizing the Concert Opera
* * *
another Editorial Feature in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Drop 'USA' Return On ASCAP Threat

Milwaukee, Dec. 11.

Play-Pix Productions, a New York firm, has scrapped plans to take over the presentation of "U.S.A.," which recently closed at the Fred Miller Theatre here, for a booking at the Mayfair Theatre, N.Y. According to Paul Shyre, the Miller's artistic director, Play-Pix was concerned over the possibility of the American Society of Composers, Authors & Publishers instituting legal action in connection with the contemplated move.

"U.S.A.," an adaptation by Shyre and John Dos Passos of the latter's book of the same title, was presented here Nov. 14-Dec. 2. It had previously been produced off-Broadway during the 1959-60 season under Shyre's direction. The presentation's New York return had been planned for next Monday (17).

Shyre says the Play-Pix decision to drop the show was due to the fact Howard Gottfried, "U.S.A." original producer, had tapes of portions of about 20 songs in "U.S.A." but neglected informing Play-Pix that rights had not been cleared with ASCAP.

ASCAP demands some $25 per song each week same are used in show on Broadway. Though the Mayfair Theatre is termed off-Broadway due to small seating capacity house is in Broadway environs—thus might come under ASCAP's rule on Broadway theatres, Shyre indicated.

According to Shyre, "U. S. A." in Chicago, Los Angeles and New York runs experienced no legal problems with ASCAP, but Play-Pix was playing safe.

Shyre says ASCAP normally demands no license fees on songs used in off-Broadway or regional theatres.

Attempts to jell a New York showing of the "U. S. A." cast from the Fred Miller through another producer, or in another vehicle are still considered by Shyre.

PLAN 20,000-SEATER IN CHI'S GRANT PARK

Chicago, Dec 11.

The Chicago Park District intends to match a $1,500,000 grant from the A. Montgomery Ward Foundation for the construction of a 20,000-seat al fresco amphitheatre in Grant Park with facilities for opera, ballet, concerts and musical comedy. It's seen also as a possible site for Shakespeare-in-the-Park presentations.

Based on present architectural estimates, the project can be completed in time for a 1964 season, but progress is awaiting approval from 120 property owners facing Grant Park on South Michigan Ave. While the park commissioners figure that it's not necessary to have the approval of the neighboring landowners, they are doing it as a goodwill gesture.

The fan-shaped music bowl would be located centrally in the city, just behind the Art Institute, and will have a 115-foot-wide stage with dressing rooms and concessions stands underground. Supplanting the 30-year-old Grant Park bandshell, the amphitheatre will be a memorial to A. Montgomery Ward, who had fought a legal battle a number of years back to keep all above-ground buildings, except the museums, out of the park.

21 Productions Sharing 15 Theatres In Busy Istanbul; Some Yank Scripts

By EROL KENT

Istanbul, Dec 11.

Theatre boom in Istanbul continues with 21 productions being presented in 15 theatres. Istanbul may be only metropolis in which the number of productions exceeds that of theatres. This is due to the fact that sometimes two companies share one theatre by presenting their plays at 6 p.m. and 9 p.m. respectively (plus two 3 p.m. matinees a week) or else the same group presents two different productions—one in the late afternoon the other at night.

Plays in translation which Turkish audiences have seen so far this season have included revivals of "Macbeth," Moliere's "Les Fourberies de Scapin," Feydeau's "Occupe-toi d'Amelie," Leonid Andreyev's "Thought," Anouilh's "Waltz of the Toreadors" and Gerhart Hauptmann's "Before Sunrise" (revived by the Municipal Theatre to commemorate the 100th anniversary of the German playwright's birth).

Three American plays were given production this fall, namely: "Mary Mary," "The Miracle Worker" and "Tobacco Road." For the future "Come Blow Your Horn" and "A Funny Thing Happened on the Way to the Forum" are announced by the Haldun Dormen Co.

Other productions of foreign plays this season included Alfred Jarry's "Ubu" (the Jean Vilar version), Ionesco's "The Chairs" and "The Lesson," Keith Waterhouse and Willis Hall's "Billy Liar," Robert Thomas' "Eight Women," Aldo Nicolai's "Life Is Sweet" and Francois Campaux's "Chette Noire."

There have been 12 Turkish plays, about half of these revivals. Among the local output probably the most interesting was Aziz Nesin's unusual, avant garde-ish "Won't You Come Awhile?" directed by Tunc Yalman for the Municipal Theatre. This is one Turkish script with some offbeat world market possibilities. The State Theatre at Schwerin, East Germany, has already scheduled a tryout (Dec. 15) and other theatres in East and West Germany, as well as the Burgtheatre in Vienna, are reported to be interested. The play, retitled "Meister Match" in the German version, is a poetic parable about the maker of an imaginary musical instrument who even defies death to complete his life work, but is willing enough to stop living once he's lost his enthusiasm.

Municipal Theatre is presenting three different children's productions, one of them a local adaptation of "Tom Sawyer." Opera House has an enormously popular production of "Rigoletto" and also a "Cavalleria Rusticana" and "Pagliacci" in repertory.

As for the National Theatre in Ankara, the capital, its repertory (presented also in five theatres) has so far included "The Cherry Orchard," "A Moon for the Misbegotten," Gerhart Hauptmann's "Rose Bernd" (also an anniversary production), Buchner's "Wozzeck" and "Leonce and Lena," Ustinov's "Photo Finish," Max Frisch's "Andorra," Edward Albee's "The American Dream" (done on the same bill with young Turkish actor-playwright Basar Sabuncu's one-acter "The Ravens") and several Turkish plays. The National Opera has presented new productions of Verdi's "Macbeth," "Il Trovatore" and "La Traviata" and the budding National Ballet revivals of "Les Sylphides," "The Rake's Progress" and "Les Patineurs" (the latter staged last season by Todd Bolender of the New York City Ballet).

Dolores del Rio Nixes 'Tender Heel' Lead

Mexico City, Dec. 11.

Dolores del Rio has turned down the female lead in "The Tender Heel," scheduled for a Broadway premiere next spring.

"It would be a marvelous thing for me to make a Broadway debut," Miss del Rio said, "but I will not do so until I find a play in which I have blind faith. Otherwise I'll just bypass it for a while. Success on Broadway can have enormous value, failure can also have disastrous results."

After appearance at the World Review of Film Festivals in Acapulco, Miss del Rio plans to visit New York for a month to see plays and select a vehicle for presentation in Mexico.

With motion picture roles few, the actress said she prefers to stick to legit roles.

Lord Chamberlain System Goes On

London, Dec. 11.

By 134 votes to 77, less than a third of the full voting strength of the House of Commons, Parliament has thumbed down a plea for the abolition of censorship in the theatre. Dingle Foot, Labor M.P. for Ipswich, was refused leave to introduce his Censorship of Plays (Abolition) Bill. Foot maintained that the present system, which dated from 1737, was outmoded. He wanted to make it optional for producers to submit plays to the Lord Chamberlain, and wanted it to be legal to perform an unlicensed play, whether or not it had been submitted for approval.

Foot talked of "anomalies" and the fact "that the Lord Chamberlain had no jurisdiction over television." This could mean that millions see a play in their own homes that was banned to a minority in the theatre.

Foot's chief opponent was W. R. Rees-Davies, Thanet's Tory rep, who insisted that without such a safeguard as the Lord Chamberlain "the theatre would have obscenities, filth and brothel-like plays" which would be incitement to vice. He also maintained that there was a very severe self-imposed censorship on television.

A new censor, Lord Cobbold, takes over the job of Lord Chamberlain on Jan. 1.

Hamburg Manufacturer Takes Over Pic House For 'Commercial' Legit

Hamburg, Dec 11

Another film theatre has closed, but instead of being converted into a supermarket, warehouse or garage as have been the other shuttered spots, the Harvestehuder Lichtspiele will become a legit house.

When the UFA decided to sell the house because of bad business, Dr. Bruno Maelger, a precision instrument manufacturer, bought the property, and plans to indulge his lifelong appetite for legit. The new theatre will be named the Harvestehuder Kunstlertheater (Harvestehuder Art Theatre), and it will open next Jan. 15 with Ferdinand Bruckner's comedy "Heroische Komodie" ("Heroic Comedy"). Extensive alterations will include a new facade, extension of the stage about 15 feet into the present auditorium, and refitting to seat about 800 people.

As the new theatre's artistic director Dr. Maelger has engaged Carl-Heinz Klubertanz who was well-known in pre-war Berlin and more recently founded the Deutsches Theater in Los Angeles. Comedies are to be a feature of this theatre. It is also planned to bring touring companies with marquee-value names there.

Admission prices will be "normal" although the theatre will be a commercial undertaking and, as such, will receive no subsidies from the state or local authorities.

JULIA WOOTON EXITS; OLD VIC TAPS MORRIS

London, Dec 11

Julia Wooton, for many years an Old Vic exec and who was company manager for the Vic's recent U. S. tour, has resigned.

Douglas Morris, who left the Vic about a year ago after many years, has returned to the organization and will be company manager of its forthcoming tour in Pakistan, India and Ceylon.

Legit Bits

Roland Winters has returned to the cast of "Calculated Risk" after a two-week leave of absence. **Don Porter** substituted.

Laura Lee, former film critic of the Philadelphia Evening Bulletin, was in New York last week from Florence, Italy, with her husband, artist **Clayton Whitehall**, to see the shows.

Artist author **Don Freeman** is in New York from Santa Barbara to do backstage sketching and to proof a new kiddie book, "Ski Pup," scheduled for spring publication by Viking.

Nathan Cohen, drama critic for the Toronto Star, was in New York recently to catch the new shows and do interviews for a CBC television show.

Al Goldin has been appointed general manager for the Theatre Guild starting with "Lobby."

"A Gift Horse" by **Albert E. Lewin** and **Burt Styler**, which **John Lolas** is producing in association with **Don G. Weller** for a Feb 15 opening at an undesignated Broadway theatre, will be tried out Jan. 15-27 at the Mineola (L.I.) Playhouse and Jan. 29-Feb. 10 at the Paper Mill Playhouse, Millburn, N.J.

Hillard Elkins has acquired the legit rights to **Dawn Powell's** latest novel, "The Golden Spur," which he intends producing on Broadway as a musical.

An off-Broadway revival of Gertrude Stein's "Yes Is for a Very Young Man" is planned for a Jan. 21 opening at an undesignated theatre by **Stuart Duncan** and **Isabel Halliburton**. The play was presented in 1949 at the Cherry Lane Theatre, N.Y. The new production is to be directed by **Philip Minor**.

Franz Allers will take a leave of absence as conductor of "Camelot" to serve as guest batoner Dec. 16-23 with the Bavarian Radio Orchestra in Munich.

Alan Bergmann, currently appearing in "Night Life," has been set for a featured role in "Lorenzo," which starts rehearsing Dec. 27.

"The Prison Life of Harris Filmore," the first novel written by playwright **Jack Richardson**, is to be published Feb. 15 by the N.Y. Graphic Society.

British director **Michael Langham** will make his Broadway debut as stager of "Andorra."

Edward Wittstein will design the sets, costumes and lighting for "Enter Laughing."

Michael Lewis, son of the late **Sinclair Lewis** and **Dorothy Thompson**, is in the cast of "Hidden Stranger," now in rehearsal.

"A Funny Thing Happened on the Way to the Forum" moved to the Bronx, N.Y., last Sunday (9) for a special performance at the Kingsbridge Veterans Hospital.

"The Crown, the Ring and the Roses" by **Jonathan Field**, will be given its world preem next Tuesday afternoon (18) as the third entry in this season's ANTA Matinee Series at the Theatre de Lys, N.Y.

Hugh Griffith will costar on Broadway with **Horst Buchholz** in "Andorra."

"A Murderer Among Us," an adaptation by **George White** of **Yves Jamaique's** French play, is scheduled for Broadway production next March by **Jeff Britton**.

Elena Karam has succeeded **Mary Farrell** in the off-Broadway production of "The Days and Nights of Beebee Fenstermaker."

"An Evening With Ring Lardner," starring **Henry Morgan** and directed by **Michael Howard**, will be presented in Manhattan next Sunday night (16) by **Arthur Cantor** at the Kaufmann Auditorium of the 92d Street YM-YWHA. **Carol Teitel** and **Lou Frizzell** will appear with Morgan.

The staff for the tour of "Take Her, She's Mine" includes **Emmett R. Callahan**, company manager; **Maurice Turet**, pressagent; **Paul J. Phillips**, stage manager, and **Bill Weaver**, assistant stage manager.

Out-of-town newspapermen making the trek to New York this month to catch the Broadway shows include **John K. Sherman**, arts editor of the Minneapolis Star and Tribune; **Elston Brooks**, amusement editor of the Fort Worth Star-Telegram, and **Frank Haines**, amusement editor of the Jackson (Miss.) Daily News.

Samuel French Inc. has published paperback acting editions of **Jay Thompson's** one-act musical, "The Oldest Trick in the World," which was presented off-Broadway as the second half of "Double Entry"; "Dumbbell People in a Barbell World," three one-acters by **Don Blue** which were also presented off-Broadway, and **Frank G. Slaughter's** "The Healer," based on his novel of the same name.

Alec Guinness is to star in the title role of "Dylan," scheduled for Broadway presentation in January of 1964.

Leland Hayward Television, Inc. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. **Thomas M. Ryan**, of New York, was filing attorney at Albany.

Theatre for Ideas, Inc., has been chartered by New York State as a non-profit membership operation in New York. Breed, Abbott & Morgan, of New York, were filing attorneys in Albany.

Plays and Playwrights, Inc., a Foundation has been chartered by New York State as a non-profit membership corporation to "foster and develop the dramatic and musical-dramatic arts and artists." **Howard Gadbetter**, of New York, one of five directors of the project, was the filing attorney at Albany.

Rodham Enterprises, Inc., New York corporation, has changed its name to Rodgers & Hammerstein Enterprises, Inc., according to papers filed with the Secretary of State in Albany by **Howard E. Reinheimer**, an attorney, of New York.

The UCLA Theatre Group, Los Angeles, will present "Burlesque" as its major winter production, Jan. 14-Feb. 3. **John Houseman** and **Jack Albertson** will co-direct.

Vancouver Opera Signs Sutherland for 'Norma' To Open '63-'64 Season

Vancouver, Dec. 11.

Joan Sutherland has been engaged by the Vancouver Opera Assn. to appear in "Norma," opening next October as the first production of its 1963-64 season. According to Robert Phillips, VOA president, it will be the first time the Australian soprano has sung Bellini's opera.

This will be Miss Sutherland's second Vancouver appearance. She made her North American debut in the Vancouver International Festival production of "Don Giovanni" in 1958 prior to her appearances in London and at the Metropolitan in New York.

Attendance figures released by Phillips indicate that the VOA's first production of the 1962-63 season, "Tosca," continues the successful record maintained by the local professional company since its beginning in 1960. The five performances of "Tosca" in the 2,800-seat Queen Elizabeth Theatre sold 12,678 seats out of a possible 14,000 for a 90.5%, at a $8 top. Figures for past productions were 10,460 (87.4%) attendance for four performances of "Carmen," 12,580 (89.9%) for "La Boheme," 13,212 (94.4%) for "La Traviata," 11,761 (84%) for "Tales Of Hoffmann" and 13,057 (93.5%) for "Rigoletto."

Total attendance for the six productions to date has been 73,776 out of 81,200 seats available, or 90.8%. Boxoffice figures are not yet available for "Tosca," but statistics for the first five productions show a total production cost of $249,940 and receipts of $206,502. The association has met production deficits through the matching of Canada Council grants and gifts from private donors, opera guild fund-raising and an endowment trust.

For "Tosca," lead roles were sung by Beverly Bower, Richard Cassilly and Chester Ludgin from New York, and Napoleon Bisson from Montreal. Musical director was Otto-Werner Mueller, Toronto, with resident artistic director Irving Guttman in charge of stage direction and scenery and lighting by Gail McCance, of Vancouver.

Five performances of "Faust" will be presented by VOA next March, and six performances of "Aida" are scheduled for April-May, to complete the 1962-63 season. Four productions, including "Norma," are planned for 1963-64.

Publishing Stocks

(As of Dec. 11, closing)

Allyn & Bacon (OC) ..	25¼	+ ¼
American Book (AS)	47½	−1½
American Heritage (OC)	7⅞	− ⅛
Book of Month (N.Y.) .	24⅝	+ ⅛
Conde Nast (N.Y.) ...	9	−1
Cowles Mfg. Co. (OC)	11⅜	+ ½
Crowell Collier (N.Y.)	19¾	−1⅛
Curtis Pub. Co. (N.Y.) ..	6⅝	− ⅛
Ginn & Co. (N.Y.) ...	23⅞	
Grolier (OC)	37	+1¼
Grosset & Dunlap (OC)	12¼	+1¼
Harcourt Brace (N.Y.)	29¼	+ ½
Hayden Pub. (OC)	3⅛	− ¼
Hearst (OC)	24½	
Holt, R&W (N.Y.)	30	− ½
L.A. Times-Mirror	30	+2
Macfadden Bartell (AS)	1¾	− ¼
McCall (N.Y.)	22¼	− ½
McGraw-Hill (N.Y.)	26	+ ⅛
Meredith Pub. Co. (OC)	21	−1½
Nat'l Per Pub. (OC)..	8	+ ½
New Yorker (OC) ...	84	
Pocket Books (OC)	6¼	+ ¼
Prentice Hall (AS) ...	32¼	
Ran'm House (N.Y.) ..	13	+ ½
Scott Foresman (OC)	21¼	−2⅛
H. W. Sams (OC) ...	25¼	− ½
Time Inc. (OC)	64½	+2
Western Pub. (OC) ...	23¼	
World Pub.	8⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Baylor U.

Continued from page 1

of the Baylor drama department expressed dismay at the order.

"Never before has my integrity been questioned," Baker said. "In the 24 years I have directed the theatre at Baylor, I have selected and supervised an average of 10 to 15 full-sized plays and 25 one-act plays per year. I can't go on selecting plays or productions without full authority to do it."

Referring to the O'Neill drama, the director continued, "Of course it is a strong play. Never before have I put on a play with such language and atmosphere. But it is the greatest play written by the greatest playwright that America has produced. It is a morality play. Its theme is the understanding of the human soul.

"We have people coming and calling from all over Texas—high school teachers have brought their star pupils to see it because they want to see a great production of a great play. Our staff is bewildered and shocked at the order to close the play."

The college ban of the Pulitzer Prize drama brought immense reaction from the local press. "The casualty when the school administration ordered Paul Baker to close the late O'Neill's autobiographical play in the Baylor Theatre was not the play, it was the university," wrote Gunter Quill, amusements editor of the Waco News-Tribune.

He added, "It is great because it is real, just as meanness and nastiness and whiskey drinking and dope addiction are real and because its reality is plumbed and brought to harsh light by one who lived it." The editor-critic revealed that on previous occasions Baylor authorities had forced the college theatre to revise the lines of "Of Thee I Sing" to have a politician order a soft drink instead of a whiskey, and had forbidden a production of "Mister Roberts."

"News of the banning was flashed around the world, we still have the page from VARIETY, which carried the story on Page One, in which Baylor Univ. and Waco were a laughing stock," he commented. "And here we go again!"

Werner S. Haas
is ironically humorous in his galaxy
of
Literary Definitions
• • •
one of the many interesting Features
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Literati

Paris Herald's 75th Anni

The European Edition of the N. Y. Herald Tribune celebrated its 75th birthday on Nov. 28 without explaining why this date was chosen, although the paper was started on Oct. 4, 1887. John Hay Whitney, the paper's current editor and publisher (he bought it in 1961) flew in from New York for the celebration, received a couple of medals from the French government, and sat in on a special performance of "Le Bourgeois Gentilhomme" at the Comedie Francaise, all the seats being allotted to the paper's invitees. Paper issued a special 24-page section to mark the occasion which reproduced many of its notable front pages over the past three-quarters-of-a-century—but not, curiously enough, its actual first front page.

The Paris Herald, as it is usually called in Paris, got the Tribune for its masthead by buying the Paris edition of the Chicago Tribune. (The New York paper's name comes from a merger of the N. Y. Herald with the N. Y. Tribune.) For many years the Herald and the Trib were the two American papers published in Paris and the Herald had the market to itself for a few years but found a new rival a couple of years ago when the N. Y. Times started a Paris edition. Coincidentally enough, the Times is now edited and published from a plant on the rue Lafayette, a few doors from where the Tribune used to be edited. Also, curiously, the Herald used to be considered the quiet, static paper in Paris while the Trib was wild and colorful, but today the picture has been reversed, with the Trib more colorful and "brighter," both in its handling of typographical makeup and its use of features.

Both Whitney and Walter Lippman, who also flew over especially for the occasion, addressed the Anglo-American Press Club at a special luncheon. Many notables from French current and political life, many ambassadors and socialites, also businessmen, were spotlighted throughout all the festivities, but there was no attempt at "sentimentalizing" or gestures towards "oldtimers."

Eric Hawkins, the paper's editor emeritus, who was its actual editor for 30 years or more and who was moved upstairs about a year ago, was present, the only representative of the hectic years of yore. Of the many well-known names throughout journalism and literature around the world who once were part of the Herald staff, not one was present, or cited. Presumably this is in keeping with the paper's current policy of "youth"—there are no veterans on its staff, the last having been Robert Sage, who died a few weeks ago.

From a show biz standpoint, it is almost an anomaly that the "big splurge" of the celebration was a performance at a theatre. Thomas Quinn Curtiss reviews plays (and films) for the paper, as does Gordon Kingham for the Times. Beyond that, both papers pretty much pass up show biz. Although Paris, for instance, has more major concerts per year than any other city in the world, neither paper bothers with music coverage of any sort. Insiders say that the Comedie performance was Whitney's personal idea, which recalls that, as Jock Whitney, he was once known as a frequent Broadway legit angel.

The special two-part supplement contained many ads from papers around Europe and the Near East as well as thumbnail sketches of its European history, past top articles and personalities.

VARIETY came in via columnist Art Buchwald who was VARIETY part-time stringer in Paris before he went over to the Trib for film and nitery reviews and then branched off into his wide-eyed but incisive and deceptively innocent Yank abroad columns.

It is also pointed out that the Trib is the third oldest paper in Paris after Le Figaro, in its 136th year and the Catholic La Croix in its 83d. *Kauf.*

Leslie Hanscom Succeeds Wenning

Leslie Hanscom has been named Theater Editor of Newsweek, by Osborn Elliott, editor, succeeding the late Thomas H. Wenning.

Hanscom most recently was Newsweek general editor for the books, music, education, religion and life & leisure departments. He joined the mag in 1959 as an associate editor, after three years as the book columnist for the N. Y. World-Telegram & Sun.

'Playboy' Calendars 'Obscene'

Playboy Magazine's 1963 Playmate Calendars, which still aren't on the Albuquerque newsstands in this city, are the focal point of a budding obscenity case.

HMH Publishing Co. of Chicago, publishers of Playboy mag and the calendars, has retained a local attorney, Tim Keleher, to look into the reasons why the calendars aren't being sold here. At the same time, Municipal Court Judge Harry D. Robins last week made a statement in his court that he didn't think the new calendars were obscene. He said he feels the current December 1962 Christmas issue of Playboy contains more nudity than the calendar "in certain respects."

But the judge added he wanted no part in ruling one way or the other on the calendar.

Playboy's local attorney, Keleher, said in his opinion the calendar is not offensive to good taste. He said Albuquerque newsstands sell nudist magazines which show both the female and male bodies unclothed.

Whole hassle over the calendars started about six weeks ago, when Beck News Agency, Albuquerque's only wholesale magazine distributor, submitted a copy of the calendar to city attorney's office to rule on whether it is pornographic or not. Ass't City Attorney Charles Glass wrote the news distributor that "our personal opinion is that the calendar is obscene within the meaning of the Roth and Smith cases."

Busy Bernays

Edward L. Bernays, who is writing his memoirs far from Broadway on Lowell St. in Cambridge, Mass. practically in Harvard Yard, will be the commencement speaker at BU's school of public relations graduating class Dec. 16.

CHATTER

Publicist William H. Conlan, ex-VARIETY correspondent in Berlin, has authored "Berlin: Beset and Bedevilled (Tinderbox of the World)" which Fountainhead will bring out next April as a bargain $6.50 volume.

In anticipation of the World's Fair influx, Frances Diane Robotti, wife of Le Chateau Richelieu boniface Peter J. Robotti, has compiled "Key To New York, Empire City" for August '63 publication via Fountainhead.

Stephanie Ann White, former member of the Utah Ballet Co., engaged to George Robert Schwartz. Dr. George LeRoy White, father of the bride-to-be, is director of research and educational services with Harcourt, Brace & World.

Jay Rockey, public relations director for the Seattle World's Fair, has opened a p.r. office in Seattle and will specialize in regional and national publicity for Pacific Northwest firms. A native of Olympia, Rockey was New York p.a. for the Aluminum Co. of America before joining the Fair staff.

Crowell's soon-due "Hi-Fi Handbook: A Guide to Monaural and Stereophonic Reproduction" is the second complete revision of William J. Kendall's basic book, first published in 1954, and twice updated.

Constant Huntington, former chairman of the London publishing house, Putnam & Co. Ltd., died in the British capital at 86.

Gregory Peck joined in a festive occasion in New York as author Harper Lee and Ned L. Pines, president of Popular Library, exchanged congratulations on winning the Paperback of 1962 Award with "To Kill a Mockingbird." The honor was initiated this year by Roger Damio, publisher of Best-sellers, a major trade publication serving wholesalers and retailers in the paperback business.

In the Middle, as Usual

Audience Will Be Surrounded by Actors in Theatre Planned by Wayne Univ.

Detroit, Dec. 11.

A novel concept in a two-level open stage completely surrounding the audience will feature a theatre to be operated by Wayne State Univ. as a training center for advanced drama students.

Representing an eventual renovation expenditure of more than $500,000, the Classic Theatre will open in January, 1964, to present a season of repertory commemorating the 400th anniversary of the birth of Shakespeare. The college will offer 30 acting fellowships and an undetermined number of grants-in-aid to graduate students interested in becoming playwrights, directors or technicians.

Wayne Univ. now operates the old Jessie Bonstelle theatre, playing to more than 45,000 persons each season. That will continue to operate, presenting modern plays and musicals, while the Classic Theatre's name aptly describes its type of production.

The new project will be housed in the recently-purchased First Church of Christ Scientist building on the campus. Before the design of the novel stage structure is "frozen," temporary staging costing an estimated $60,000 to $100,000 will be erected. The intent is to have the actors performing not more than 40 feet away from the 550 seats.

The lower level of the stage will jut forward into the audience with several stairs leading directly to audience level. The upper stage level will completely surround the audience. When experimentation has finally indicated the desirable stage design, architect Alden Dow, university theatre director Leonard Leone and assistant Richard D. Spear will authorize the expenditure for the permanent interior construction.

The Classic Theatre is intended to help fill the gap between university theatre experience and professional work.

Concert Review

Rumanian Folk Ensemble
(Carnegie Hall, N.Y.)

On a cultural exchange agreement sponsored by the State Dept. and managed by Columbia Concerts, the Rumanian National Folk Ensemble which had successfully made its debut at the Seattle World's Fair and toured over 50 cities in the USA concluded its tour at Carnegie, N.Y. Capacity audience indulged loud bursts of enthusiasm for a delightful performance which was perhaps more interesting on the musical than on the dance side. Male dancers footwork is fast and intricate, but girls content themselves with whirling to make their colorful skirts and innumerable petticoats billow. Nevertheless a captivating gypsy quality was present. Nonetheless the real laurels must go to the musicians—Ionel Budisteanu solo violinist and conductor of the Barbu Lautaru orchestra who in vitality, bristling pace and entertainment have topped anything recently seen hereabouts in a similar vein. They literally propelled themselves—and the dancers—through a show which was rhythmically entrancing.

Besides the customary orchestral instruments, the Barbu Lautaru players perform on several unusual folk instruments such as pan pipes, shepherd flutes, a lute-like instrument called cobza and the cimbaloms—instruments which distinguish the turbulent music of Rumania and Hungary. The soloists on these instruments tore down the house with their special numbers, especially Damian Luca on the pan pipe as well as Alecu and Dumitru in "Dialogue on Cimbaloms." The soprano Angela Moldovan with her impish quality and the conductor with a series of bird-calls joined by an octet of violins gave more occasion to cheers—and this happy projection of Rumanian Rhapsody in movement and sound is an excellent example of showcasing a folk product.

As an additional gift Budisteanu and his performers offered a rendition of "Yankee Doodle" to the delight on both sides of the footlights.

Guth.

Feuer, Burrows, Loesser To London on 'Succeed'

Cy Feuer, Abe Burrows and Frank Loesser planed to London last week to begin casting and other preparation for the West End production of "How to Succeed in Business Without Really Trying." Feuer is co-producer with Ernest Martin of the Broadway click, which they're duplicating for a March 28 opening at the refurbished Shaftesbury Avenue Theatre, London.

Burrows is co-author and director of the tuner for which Loesser wrote the music. Heading the cast of the West End production will be Billy De Wolfe and Warren Berlinger in the respective roles played by Rudy Vallee and Robert Morse on Broadway.

Concert Managers Convene in N.Y.

International Assn. of Concert Managers convene in N. Y. today (Wed.) at Americana Hotel. Scheduled events include a backstage visit to Radio City Music Hall, visits to Carnegie and Philharmonic Hall, various social events, including a supper to delegates by Sol Hurok, and cocktail parties by William Morris, Theodate Johnson, Columbia Management, NCAC, and others.

Speakers at one panel include Agnes DeMille, Carlos Mosley, Francis Robinson, Ralph Whitehead. At another panel speakers will be Sherley Verrett-Carter, Paul Gregory, Jay Harrison, former N. Y. Herald-Trib critic now with Readers Digest, Doris Herring and Irwin Silber. Others set to come before the platform impresario Sol Hurok, Fred Schang, Herman Kenin of the American Federation of Musicians, Roger Stevens, John H. McFadyen, Hal Holbrook.

A theatre party will attend "Calculated Risk" at The Ambassador.

Patrick Hayes, the Washington promoter, is chairman of the program committee. Jack Trevithick of the University of Vermont is present president of the association.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Chips With, Vaudeville (4-27-62).
Gentlemen Prefer, Strand (8-20-62).
Kill 2 Birds, St. Martin's (10-25-62).
Look Daughters, Her Majesty's (3-17-62).
Marcel Marceau, Piccadilly (11-20-62).
Master Builder, Arts (12-2-62).
Minstrels, Vic Palace (5-25-60).
Miss Pell, Criterion (9-18-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westminster (11-8-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndhams (11-8-62).
Policy Murder, Duke York's (11-7-62).
Premise, Comedy (7-26-62).
Private, Public, Globe (5-10-62).
Rattle of Man, Garrick (9-18-62).
Repertory, Aldwych (12-15-60).
Sail Away, Savoy (6-21-62).
Sammy, R. Court (12-7-62).
Semi-Detached, Saville (12-5-62).
Scapegoat, Cambridge (12-5-62).
Sound of Music, Palace (5-18-61).
Tulip Tree, Haymarket (11-20-62).
What a Crazy World, Royal E (10-30-62).
Vanity Fair, Queens (11-27-62).
Witch of Edmonton, Mermaid (11-21-62).

CLOSED

Every Night, Palladium (6-1-62), closed last Saturday (8) after 262 performances.

SCHEDULED OPENINGS

Things Beautiful, Phoenix (12-13-62).
Sweet Betty, Royal Court (12-18-62).
Puss in Boots, Palladium (12-18-62).
Rag Trade, Piccadilly (12-19-62).
Rule of Three, Duchess (12-20-62).
Rocket Ursa Major, Mermaid (12-26-62).
Blue Bird, Lyric H'smith (12-26-62).
Clap Hands, Prince Charles (12-26-62).
Three at Nine, New Arts (12-27-62).
Bed Sitting Room, Mermaid (1-31-63).
How to Succeed, Shaftesbury (3-28-63).

Scheduled B'way Preems

Counting House, Biltmore (12-13-62).
Tiger Tiger, Booth (12-20-62).
[illegible] Theatre, Morosco (12-24-62).
Beauty Part, Music Box (12-26-62).
Oliver, Imperial (12-27-62).
[illegible], Lunt-Fontanne (12-28-62).
[illegible], City Center (1-1-63).
[illegible] Train, Morosco (1-16-63).
[illegible], Majestic (1-16-63).
[illegible], Cort (1-22-63).
Brigadoon, City Center (1-30-63).
[illegible], Cort (2-5-63).
[illegible], Alvin (2-13-63).
[illegible], Plymouth (2-14-63).
[illegible], Broadway (2-9-63).
[illegible], Miller (3-13-63).
Mother Courage, Beck (3-28-63).
Hot Spot, Majestic (3-21-63).

London Piccadilly Made $23,718 Profit on Year

London, Dec. 11.

The Piccadilly Theatre earned a profit of $23,718 for the year ended last July, according to the annual accounting. That was after payment of taxes and other charges, and represented an increase of $4,311 over the previous year. Gross profits were $54,540, an increase of $13,754 over 1961.

The theatre is currently playing French pantomimist Marcel Marceau, and is booked to get "The Rag Trade," opening Dec. 19.

Vienna House Now Open 33 1/3% For Imported Events

Vienna, Dec. 11.

City of Vienna acquired Theatre an der Wien in 1960, saving it from destruction at the zero hour. Between 1960 and the official reopening in May this year some $7,000,000 Austrian Schillings (roughly $1,300,000) were spent repairing the building. For financial reasons it was decided not to attempt to form an ensemble for the theatre but to rent it to all comers. For this purpose a firm was founded by the city administration—a sort of "Theater an der Wien Ltd."—complete to two directors and a board. Another reason for this setup was, according to the vice-mayor, that the Theatre an der Wien might have some degree of independence from what he admitted is a slowly moving city bureaucracy. Questions of what is to be booked and when, is left entirely to the directors.

A general policy for the theatre has, however, been fixed at least with regard to the disposition of playing dates. For one-third of the year the theatre is leased to the management of the Vienna Festival. It will become more and more the focal point of that event and to the sponsor of the summer program, the tourist office of the city.

One-third of the year goes to the national theatres State Opera, Volksoper and Burgtheatre) which will build a special repertoire for the theatre. The State Opera, for instance, will bring out anew its Mozart productions, now housed in Redoutensaal.

Final third of playing time is left open for guest appearances such as Old Vic next July. So the chief duties of the directors would seem to be coordinating dates, screening guest-appearance offers and, most important, taking the initiative in bringing outstanding ensembles to Vienna.

Vienna Symphony, which is also a city undertaking, has been sounded with regard to a series of concerts and a plan is in the offing to bring the Salzburg Mozarteum Orchestra to Vienna for the first time.

Frankfurt City Stage Looking for Talent

Frankfurt, Dec. 11.

Frankfurt's new Grosses Haus Theater, now being enlarged and renovated, will have just about double capacity when it is ready in the fall of 1963.

Meantime, the call is out for dancers, musicians, technicians and singers who will be needed to keep the stages busy. City authorities have agreed to add about $300,000 to the annual budget for the city stages, which include the Grosses Haus (Big House), where operas, major concerts, and plays are performed nightly on a repertory basis and the Kleines Haus (Little House) where more intimate performance are now held nightly.

The opera company needs musicians and dancers because under the new plan there will be 25% more operas. At least 14 new singers and three new dance groups will be hired.

Shaktman to Syracuse

Syracuse, Dec. 11.

Ben Shaktman, Fulbright scholar and Syracuse Univ. graduate, has been signed by the college as artist-in-residence and drama instructor.

He will study for an advanced degree at the Maxwell School of Public Affairs while teaching.

Coast Producers Yowl at Equity Over New Little Theatre Policy

Los Angeles, Dec. 11.

Actors themselves, by means of the new, stringent Equity regulations, are forcing local little theatres out of business. That is the contention of several legit managements here. They particularly protest what they claim is unnecessarily rigid enforcement, not only of new rules, but of previously existing conditions which the union formerly ignored or waived.

An advisory committee, made up of Equity members, at a recent meeting, advised Equity West Coast rep Lee Harris and his theatre assistant, Renee van Horne, that there must be strict enforcement of regulations requiring full-hour rest periods between shows (affecting double performances that are standard on Saturday evenings), that food served to the cast during this period be at $1.50 value, and when an actor is called in to work with an understudy he must be paid at rate of $2 per hour.

Hardest hit by the rulings have been Stan Seiden and Zev Bufman, who are currently presenting "A Taste of Honey," at LeGrand, "The Tenth Man," at the Civic, and "Under the Yum-Yum Tree," at the Ivar. Seiden asserts that the ruling has forced the cutting of several minutes from last scene of "Honey" in the Saturday night first show in order to close at 10 p.m. and again start at 11 o'clock. The producer says he was warned that he would be charged for an extra performance if the second show curtain is started after 11 p.m. and would be penalized another extra performance if he failed to allow full 60-minute interval between shows.

Seiden claims that Howard Caine, a member of the advisory committee is "setting himself up as a one-man committee to investigate little theatre," and declares that the actor charged that food served "was not valued at $1.50." Seiden displayed paid receipts from a nearby delicatessen indicating that the meal price averages $3.25. Another complaint registered, he said, was that Seiden-Bufman pay by check, which the cast was requested to cash at the Ivar theatre. Equity rulings say payment must be made in cash.

Seiden says that both Harris and Miss Van Horne "have steadfastly worked to support the growth of theatre in Los Angeles, but are now thwarted by the actors they are representing." He adds, "We will be forced to take our theatres and rent or run them as art houses if this continues." He claims he already has an offer from a would-be tenant to put old time movies and beer into the LeGrand.

The producer contends that the new ruling has forced the elimination of the second evening performance at the Civic and that he is substituting a Sunday matinee. The cancelled Saturday show, he claims, paid for a third performance, because curtain will have to go up at 11:30 p.m. He says that is a bigger problem for the actors than for the management, and explains, "We also don't have to feed the actors when we don't do the second show."

Similar complaints are registered by Paul Levitt and Ted Thorpe on their Players Ring and Gallery operations, although "Purlie Victorious" at the latter house is not affected because it is a short show. Levitt asserts the producers are forced to run brief intermissions on "Rhinoceros" at the Ring in order to meet the full-hour requirement between shows.

Levitt calls the situation "impractical and impossible," charging, "It's blackmail to force payment of an extra performance if we can't meet the rest period." He adds, "Most of the actors don't even want to wait around that full hour."

Seiden declares that he is currently employing 37 actors in four shows, including touring "Pajama Tops," with salaries at over $4,000 a week. He says he has $8,000 in bonds with Equity, including $5,100 for the cast of "Pajama Tops," $450 on "Honey," $1,260 on "Tenth Man" and $1,450 on "Yum-Yum."

The advisory committee is headed by a ranking Equity national officer who happens to be on the coast, usually Frank Maxwell, Ralph Bellamy or Eddie Weston. Committee members include Jon Angelo, George Berkeley, Caine, Richard Carlyle, Lisabeth Field, Neil Hamilton, Richard Hilleary, Philip Cary Jones, Kate Drain Lawson, Bob Marchand, Barbara Morrison, Pauline Myers, Chester Stratton, Robert Vanselow and Richard Vath.

Harris says the local Equity office will adhere to the advisory committee ruling, adding, "Equity always listens to its members." However, he revealed that he and Barnes would go to New York and would discuss the situation with Equity officials there.

Graf Back to Met For New 'Otello'

Zurich, Dec. 11.

After Herbert Graf's recent exit as Zurich opera director (he requested and obtained pre-mature release from three-year contract which was to terminate next June), the Zurich opera house, Stadttheatre, is now a captain-less ship. Efforts are being made by the Administration Council to find a sub. To bridge over the gap, artistic and administrative decisions are temporarily in the hands of a triumvirate consisting of the artistic administrator, the commercial director and the musical chief, whilst the president of the board has the last say if necessary.

Present deadlock is the result of a year-long crisis which produced, among other unfortunate results, the Otto Klemperer-Zurich Tonhalle orch hassle and the ensuing cancellation of the June Festival's "Fidelio" opening performance, a lengthy press pro and con-Graf; a public referendum against raised subsidies for the opera house (which, however, were finally approved by public voting); and finally Graf's resignation in view of mounting obstacles thrown in his way.

Impartial observers tend to agree that, during his two years' Zurich reign, Graf did wonders in getting the Zurich opera out of the rut artistically by assembling an array of new talent, hiring international directors, set designers and singers, initiating a new policy of presenting operas in original language, eliminating obsolete operettas. After a good start, however, his efforts were repeatedly jeopardized by an unfriendly and at times even hostile Swiss press, plus lack of cooperation from some of the theatre's insiders.

Graf is presently in Naples to stage the opening of the San Carlo Opera's 1962-63 season with Verdi's "Falstaff," with Tito Gobbi and Renata Tebaldi. Next he'll do "Rosenkavalier" at Brussels' Theatre Royal de la Monnaie (Dec. 18), with Elisabeth Schwarzkopf, Walter Berry and young U.S. mezzo Regina Sarfaty and "Meistersinger," in Italian, at Teatro La Fenice in Venice, Jan. 15.

On March 9, he'll direct a new production of "Otello" (Verdi) at the Met, with Tebaldi and American tenor James McCracken. Next on his list of future assignments is the opening of the Maggio Musicale in Florence with "Un Ballo in Maschera" and the staging of two operas for the 50th anni of Verona's open-air arena performances. In August, he'll repeat his annual "Othello" in the court of the Venice Doge Palace which will probably be filmed for the first time.

'Love for Jamie' Panto Premieres in Glasgow

Glasgow, Dec. 11.

"A Love for Jamie," a new Stewart Cruikshank pantomime, opened Nov. 30 at the Alhambra Theatre here with singer Kenneth McKellar and comedian Rikki Fulton starring. The show is a sequel to "A Wish for Jamie," original Scottish pantomime, which ran for two seasons. It retains the main characters of the original.

Freddie Carpenter, who staged, has made a "Lenny the Lion," doll of ventriloquist Terry Hall, an intrinsic character in the plot. Jill Howard is the new principal girl. The book is by Stan Mars.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Strange Impasse" (D). Producer, Cornelius Productions (200 W. 58th St., N.Y.), director, Robert B. Mansfield. Parts available: man, lead, 41, blond, slight build; man early 30s, tall, distinguished; femme lead, 26, blond, cultured, slight British accent; man, about 32, dark curly hair, sensitive, handsome; man, lead, 35, tall, dark, handsome, slight German accent; man, 50, servant, ex-German soldier, slight build; femme, early 40s, Continental, charm, sense of humor; man, late 20s, Bohemian type, dark hair, easy going; boy, 10, well-mannered, dark hair. Mail photos and resumes to director at above address. Agent may contact him by phone when it is announced. Interviews by appointment only, do not visit.

OFF-BROADWAY

"Royal Gambit" (C). Producers, Equity Library Theatre (227 W. 47th St., N.Y.; PL 7-1710). Actors should be familiar with the play. Only AEA members are eligible and must present membership cards. No non-Equity personnel will be used. Open inter-racial casting. All parts are available. Auditions next Monday (17) and next Tuesday (18) from 10 a.m.-4 p.m. and Dec. 19 from 5:30-10:30 p.m. at the ELT rehearsal studios (Master Institute, 103d St. & Riverside Drive, N.Y.; use Riverside Drive entrance).

"Typist and the Tiger" (D). Producer, Claire Nichtern (61 W. 9th St., N.Y.; AL 4-3590). Available parts for stand-bys for Eli Wallach and Anne Jackson. Mail photos and resumes to producer at above address. Do Not phone or visit.

OUT OF TOWN

CHICAGO

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for man, 18-23, handsome, must sing, and a femme, 18-23, sing and dance, attractive. Mail photos and resumes to producer at above address or contact him through agents. Do not phone or visit.

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290) & Oliver Smith. Available parts for two leading roles: ballerina who sings, young, attractive, excellent dancer and comedienne-singer. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 40th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5075). Chorus call for singers and dancers; men must dress as Ivy Leaguers and femmes as secretaries. Open call for dancers tomorrow (Thurs.), men at 10 a.m. and femmes at 2 p.m.; at the 46th Street Theatre (226 W. 46th St., N.Y.).

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Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000), casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Eastside, Westside" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Available part for a boy, 15, dark complexion, intense, West Side Story-type. Mail photos and resumes to casting consultant, Michael Shurtleff c/o above address, room 703.

"Lamp Unto My Feet" (religious dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000), casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

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Eddie Dowling, Professor

Baltimore, Dec. 11.

Eddie Dowling is a member of the faculty of the Peabody Conservatory of Music, giving opera students lessons in acting. He has classes every other Friday. The course is primarily for Peabody students, but is open to the general public.

The actor-director-producer commutes from his New York home for the assignment.

B'way on the Air

Continued from page 61

way and off-Broadway shows by the seven key aislesitters. However, those critics are expected to continue their coverage and it's understood some of them are being approached to give their opinions on the air. It's also figured that a few of the critics will turn out reviews in condensed form for use on radio and/or tv.

Any reviews by N.Y. Times drama critic Howard Taubman will presumably be summarized by that paper's subsidiary, radio station WQXR. The same situation will probably apply in the case of N.Y. Daily News legit appraiser John Chapman and radio station WPAT, which uses the paper as its news source. N.Y. Post aislesitter Richard Watts Jr. appears periodically on the NBC-TV "Today" show, which may serve as an outlet for his notices.

The first of three openings this week, one on Broadway and two off-Broadway, debuted last night (Tues.). That was the French puppet show "Les Poupees de Paris," at the off-Broadway Kraft Theatre. The musical, "Riverwind," another off-Broadway entry, preems tonight (Wed.) at the Actors Playhouse, and the Main Stem gets a new addition tomorrow night (Thurs.) with the bow of "In the Counting House" at the Biltmore Theatre.

'Vanity Fair'

Continued from page 61

ings indicated that the public appeared to be ignoring the critics. No-one can be sure whether the customers are intrigued by the fact that 80-year-old Dame Sybil Thorndike is making her musical debut in the show, or whether they are attracted by the title. Nor is it by any means certain that the pace will be maintained, though so far there are no indications of a b.o. decline.

Typical of the press reaction was the comment by T. C. Worsley. In a capsule review in the New York Times he succinctly described it as "a disaster," but in a more detailed review in the Financial Times, he wrote "There is not one corny bit from all the musicals of the last 30 or more years that hasn't been worked somewhere into this amazing anthology of cliches. It is almost worth going to try and make up your mind whether the lyrics are worse than the choreography, the music than either, the words than all three, the acting than all four, the singing than all five, the conception than all six." Later he commented: "an excess of vulgarity piled on excess of vulgarity. I could hardly believe my eyes or ears."

Shows Abroad

Continued from page 61

The Witch of Edmonton

an entry in the West End it is unthinkable. Even at the Mermaid, a showcase for the unusual, "The Witch of Edmonton" is a dubious prospect that will strain the loyalty of the theatre's supporters.

The three distinguished Jacobean authors, Thomas Dekker, William Rowley and John Ford, concocted, rather than wrote, what might at the time have seemed a vivid documentary. Now it is merely a fusty combo of dramatic, humorous and tragic incidents that don't jell.

Bernard Miles' staging is punchy enough and lends itself well to the Mermaid stage. But the events and the prose need a style of acting and speech projection that is rarely forthcoming in this production. The play concerns a crone who, seeking revenge on a tormentor, sells herself to the devil. A young bigamist murders one of his wives.

There is a shrewd defence of witchery, a lively folk dance, a strangely touching relationship between the witch and her family, and desperate but lively verbal slapstick.

Melvyn Hayes gives the Devil Dog a sinister appeal and William Lucas, though hampered on the first night by a leg injury which compelled him to use a stick, is a satisfactorily glib young heavy. Timothy Bateson captures most of the comedy moments, and Ruby Head snarls her way vindictively through the title role. Olive McFarland makes impact when she suddenly but inexplicably appears on the stage in scanty veils.

The costumes designed by Gertrude Pfaffinger are outstanding, and David Myerscough Jones has provided a starkly effective setting. *Rich.*

Marcel Marceau

London, Nov. 30.

Michael Dorfman presentation, by arrangement with Donald Albery, of two-part program of pantomime. Stars Marcel Marceau; features Pierre Verry. Opened Nov. 28, '62, at the Piccadilly Theatre, London; $1.50 top.

The incredible talents of Marcel Marceau are perhaps matched only by the certainty with which he can now fill a theatre in London less than two months after the completion of a fall season of his work. This booking, a filler after the quick fold of "Fiorello," should keep the Piccadilly boxoffice busy until the Dec. 19 opening at the house of "Rag Trade."

Even though he brings back old material for his two-hour essay in movement, it's clear again why audiences rave. He offers an analysis of all types of human movement and unsurpassed mastery in reproducing it.

Marceau is more than a fine clown with his tragicomic pantomime. He has scorned speech and perfected a virtuoso act that carves boffo paths. And his consistently peak standard makes his unique talent so much more uncanny. *Pic.*

La Maison d'Os
(The Bone House)

Paris, Nov. 30.

Lucie Germain presentation of a two-act comedy by Roland Dubillard. Staged by Arlette Reinerg; setting, Arlette Reinerg. Features Gregoire, Romain Bouteille, Marc Eyraud, Jacques Marchais, Tania Peron, Francois Marie, Jacques Seiler. Opened Nov. 28, '62, at the Theatre Lutece, Paris; $3 top.

Roland Dubillard's first play last season, "Naives Hirondelles" ("Naive Swallows"), got critical thumbs-down but caught on for a run after other playwrights came to its defense with articles in local papers. The author's new work drew mainly negative reviews and seems unlikely to be rescued by defenders. It's probably due for a short stay, and isn't for export.

Dubillard has concocted a vague tale of an old man dying in a great crumbling house, where the servants hate him but who naturally need him. The complex relationship is projected in a series of vignettes, poems, sudden shafts of macabre humor or just plain padding.

The playwright, under his stage name of Gregoire, plays the old man, while six other actors portray up to 40 different roles. Gregoire appears a gifted player as he gives the old man a wry, incisive aura that helps lend his scenes the needed ironic humor and insight. But the show becomes repetitious, sometimes incoherent, and finally boring.

Arlette Reinerg has managed to provide sudden moments of movement among the shrewdly suggestive series of ramps, runways and balconies laced with metal pipings, that is her set. The actors are defeated by a lack of coherent form, content, character or the overlying transcendent cohesion to make this jell. *Mork.*

Le Journal d'Un Fou
(Diary of a Madman)

Paris, Nov. 24.

R. Harry Baur presentation of two-act (18 scenes) drama by Sylvie Luneau and Roger Coggio, adapted from a novelette by Nicolai Gogol. Staged by Francois Perrot and Roger Coggio; settings and costumes, Jacques Careiman; music, Georges Delerue. Stars Roger Coggio. Opened Nov. 21, '62, at the Theatre Mathurins, Paris; $2.50 top.
Auxence Popritchchine ..... Roger Coggio

The 19th century Russian writer Nicolai Gogol's novelette, "Diary of a Madman," has been transcribed into a one-man drama. In spite of its tour-de-force aspects, it avoids hamming, bombast and obviousness and emerges a unique show that should draw special audiences for a moderate local run. It's not for the U.S.

The story involves a minor who returns to his modest flat every night and records his progressively fanciful life in a diary. He ends in an insane asylum, appealing to the audience for help and understanding.

The fine period set and knowing counterpoint music help actor, co-adapter and co-stager Roger Coggio make this a telling study of comic and then tragic self-dramatization. Coggio's performance in the rich solo role is subtle and potent, and stamps him as an outstanding young actor. *Mosk.*

Incorporate Nassau Ballet

The Nassau Ballet Theatre Center, Inc., has been chartered by New York State to operate, with capital stock of 200 shares, no par value. Abraham & Koenig, of New York, were filing attorneys at Albany.

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Broadway

Leopold Friedman's hernia op complete success; walking around and due out of the hosp this week.

Thea Dispeker set conductor-composer Lukas Foss for two contemporary concerts at Technological Institute at Athens, Greece, this month.

Magician Paul Duke making the Christmas-New Year cruise of the brand-new Italian ship S. S. Riviera.

Copyright attorney Julian T. (and Rose) Abeles getting away from the Xmas-New Year's crush on the S.S. Santa Paula Caribbean cruise.

UA exploitation-promot gn topper Mori Krushen back home for another couple of weeks following successful eye surgery at Mt Sinai Hosp.

Prof. Robert Gessner, on leave again from NYU, is at Harvard for entire present academic year That means he's no longer N. Y. film critic of Theatre Arts.

Pianist, Lorin Hollander now 19 and an alumnus, will give a benefit concert Dec 19 for the Professional Children's School. Site is Hunter College. Scale is $4 top.

Marilyn Devine, wife of legit-film writer-director Jerry Devine, in N. Y. Hospital with a fractured leg sustained last Friday (7) in their Manhattan apartment.

The Richard Himbers' Xmas card comprises a $1 bill cut in half, with the legend, "The dollar may be worth only half its value but we wish you twice the happiness" etc.

Producer Dore Schary chairs the B'nai B'rith Anti-Defamation League dinner with prez JFK at the Sheraton Park, Washington Jan. 31. It's blacktie $100 plate affair.

Variety Clubs N. Y. Tent (No. 35) reelected Charles Alicoate its Chief Barker. Also repeating are Jack H. Levin, Irv Dollinger. Robert K. Shapiro. New Dough Guy is Charles Smakwitz.

Bob Reud, recently back from a European visit, is advance agent now for Lerner & Loewe's "Camelot" which begins a proposed two-year national tour at the Fisher Theatre, Detroit, Jan. 8.

Felix G. Gerstman, one of the most active but least publicized impresarios in the metropolitan concert field, has been awarded the Republic of Austria's Golden Medal of Honor. Gerstman originated in Vienna.

Vincent Lopez discharged from Polyclinic following that spill while playing a benefit, which resulted in a broken leg, and resumes batoning shortly at the Hotel Taft where he has maestroed for over 20 years.

Singer-cum-restaurateur Johnny Johnston is circularizing his show biz pals heralding "My Wife—The Salesman." This refers to Mrs. Jackie Johnston's Xmas season fill-in as vendeuse at Saks 5th Ave.'s Stag Club (catering to males' seasonal shopping headache).

The $105,324.13 N.Y. State tax rap against the late Oscar Hammerstein 2d (covering $78,127.77 in state taxes for 1950-1954 and the $27,306.36 differential for interest and penalties) stems from a difference of opinion. The librettist contended that he, as a Doylestown, Pa., resident (he died at his farm in that Buck County town in 1960), he was not obligated for N.Y. State taxes but the courts ruled otherwise.

4½ Hrs. From B'way

By Walter Winchell

Hollyweird's jumpiest joynt is Basin St. West. The Treniers star. Located at Pico & Western.

J. Kennedy, a kid from Pittsburgh, is so good she was the sub act at the Grove the night Gobel's "Minstrels" flew to N.Y. for a guestar stint. She's Capitol's new songbelter find.

Andy Williams' older brother Don important cogs in Kay Thompson's "speediest 40 minutes in showbiz"), now chief's his own talent agency here.

The rumors persist Romanoff's might fa'e after New Year's. He owns the Bevhills property. He can "retire" on that loot.

Gloria Tracy Quartet stars at the Hotel Ambassador's Casino. She is an angel at the harp. Three talented tootlers delight conventioneers, etc.

Dick Stabile's zingy Grove crew must be constant readers of "The Showbiz Bible." After the critique here the brass section bought mutes.

Desilu brass depressed over "Fair Exchange" rating wounds. "We dig up a new angle for a family-situation-comedy, the notices are fine, so it gets chopped to half-an-hour."

That show's ratings suffered only in the south and midwest "where they didn't like the British family's handling of U. S. teeners."

Pegler joined the American Opinion Speakers Bureau. It books gabbers for Birch groups.

Rick Dubrow's UPI tv comments appear in over 100 gazettes. He covers upcoming programs from here.

Hartman's on Fairfax near Wilshire latest kosher eatery. Owner deserted Philly for H'wood. Top patrons: Jeannie Grossinger, Molly Goldberg, E. Cantor, G. Jessel and many non-lahnlzmen. No smoking Friday nights.

Tom Duggan and Paul Coates, back-to-back on KTTV here, doing the WW-Ben Bernie bit—but For Real. Coates started it in his L.A. Times piller. Because Duggan, in his comments, said: "First time I see Gov. Brown I'll belt him one."

N. Y. Times Western edish keeps this New Yorker up until 3 a.m. when it is delivered by a "newsboy" in a swank station wagon. He is a realtor days. Doris Day-Marty Melcher headlines "denied" by Coast columnists, not by DD&MM. Old Saying: "If you can't get the story first—be the first to deny it."

Arizona Journal (Phoenix) taken over by conservatives. Meaning Repubs. It tried to be a "truly Independent" paper. Meaning Demo. The irony of it: Gov't lien for 160G in taxes forced the deal.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5020)

Juliette Greco off for a 10-day singing tour of Israel.

Actor Bernard Blier to Hungary for French-Magyar pic coproduction, "Germinal."

Writer Auguste Le Breton to Mexico for work on script of "Rififi In Mexico."

Louis Jourdan to head for Hollywood for a stint opposite Shirley MacLaine in "The Best Wife."

Mischa Auer in from his home in Spain for a role in a new Eddie Constantine gangster opus, "Dynamite Girl."

Film star Jean Marais recording Jean Cocteau's oratorio, "Oedipus Rex" for Pathe Marconi with Stravinsky's music in the background.

British play, "Mr. Blake," by Frank Launder and Sidney Gilliat, as adapted by Luc Andre, to replace Audiberti's "Apple, Apple" at La Bruyere this week.

Swiss playwright Friedrich Durrenmatt's musical play "Frank V" opening at the Atelier this week and his recent "The Physicists" due for an airing next September.

The old horror theatre, Le Grand-Guignol, soon to vacate its theatre in Pigalle. It goes on a year's tour of Europe before coming back to find another house for its thrill opuses.

Arthur Kopit's hit offbeat Yank legiter, "Oh Dad, Poor Dad, Mamma Hung You in Closet and I'm Feeling So Sad," will be done next season by Jean Louis Barrault's state-subsidized Theatre De France.

A trilogy of the late Paul Claudel's plays about the same family, from 1700 to 1870, being played alternately at the Vieux-Colombier. Plays are "L'Otage" (The Hostage), "Le Pain Dur" (The Stale Bread) and "Le Pere Humilie" (The Humiliated Father).

Tel Aviv

By Joseph Lapid
(32 Shlomo Hamelech St.; Tel. 228348)

Igor Markevitch conducting Israel Philharmonics.

Local folksinger Geula Gil off for third tour of U. S.

"Irma La Duce," b.o. hit in Habima, stars Dina Doron.

French singer-actress Juliette Greco appearing here on concert-stage.

Irving Jacobi, of Affiliated Film Producers, here on his way to Italy and Norway, to make two feature films.

David Vardi, one of founders of the Habima National Theatre, back after playing in "The Tenth Man" on Broadway and with touring company.

Chicago

(DElaware 7-4984)

"Bell, Book and Candle" opened at Candlelight Theatre yesterday (Tues.).

Triangle Productions snared Vaughn Meader show for Feb. 2-3 at Opera House.

Jerry Ferber, former record plugger and now in insurance biz, took over personal management of singer Alan Merrick.

Tom Erhart joined the Second City cast on its return from London, vice Bill Alton who left the company to remain in New York.

Roosevelt Univ. student Michael Kutza Jr. held showing of his Cannes Film Fest award-winning film, "Emanon" for distribs and the press last week (4) at Ambassador Hotel.

Henrici's previewed its new Golden Barrel cafe at O'Hare Inn motel near the airport last week. It's a plush downstairs intimery with Gini Patton as resident thrush and Reno Tondelli's orch.

Patti Counts replaced Lina Hammer as p.a. for the Sahara Inn. John Coppola joined the staff as advertising and promotion director. The Sultan's Table, the deluxe dinery in the motel, now has a dance policy, with Frank York's house orch providing music.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Fremont Hotel will have sky-room for dining and dancing in its new annex.

Shecky Greene, Tropicana lounge star, huddling with ABC-TV execs in regard to a comedy series.

Della Reese and Dale Robertson among the celebs applauding the record-breaking gig of Frances Faye in the Thunderbird lounge.

Jack Entratter inked Corbett Monica to a threeyear Sands pact, beating out three other Strip hotels who were angling for the comic.

Riviera prexy Ben Goffstein made arrangement with Buick exec Ed Rolert to furnish appropriately named Buick Riviera to be available to its stars, starting with Debbie Reynolds.

Palm Springs

By A. F. Scully
(Tel FA 4-1828)

Gordon Green now with KPAL, having hopped in from Miami.

Mike Levee, third oldest member, back at the Racquet club for winter residence.

Alan Ladd due in for further convalescence from his gunshot wound and to check on his hardware store.

Gov. Pat Brown took a helicopter junket to check on progress of $8,000,000 aerial tramway construction which next year will tie desert in with skiing resort.

Political debris seems to be clearing to allow Alexander interests to build a $10,000,000 hotel and shopping center on old Desert Inn acreage Marion Davies was first to try it when she owned the hostel. Opposition stems from forces which think the resort is overbuilt in matter of hotels and the Palm Canyon drive too congested as it is.

Boston

By Guy Livingston
(508 Little Bldg.; 338-7560)

Danny White booking Caesar Tamagno's Monticello, Framingham.

Belle Barth booked into the Frolic, Revere, opening Dec. 30, a return engagement.

Jack Ballard of Washington, D. C., new manager at State Theatre here, the former Trans-Lux.

"My Fair Lady" opens at Colonial Theatre this week (11). Musical will be in for New Year's eve at a $9.60 top.

Alan King, who will head up Christmas show at Music Hall with film, "Jumbo," gets a press luncheon at Tiffany's Dec. 17.

Sam Snyder's Water Follies readying for world tour which will take the Boston-based aqua spectacular to the far east, India and Israel.

Actors Playhouse opening "American Blues," three Tennessee William's one-acters, "Case of Crushed Petunias," "This Property is Condemned," and "Mooney's Kid Don't Cry," never done professionally in Hub. Coincident, Williams' new tryout, "Milk Train Doesn't Stop Here Any More," will be at the Wilbur on its way to Broadway.

Promoter Aaron Richmond nabbed Order of Merit of the Federal Republic of Germany from Phillipp Schmidt-Schlegel, German consul for Boston in recognition of the impressario's "active participation in the cultural exchange program." Richmond brought in Bolshoi Ballet at Ben Sack's Music Hall for a gross of $220,000 on seven shows.

Rome

By Robert F. Hawkins
(Tel 479 316)

Luchino Visconti interviewed on RAI-TV film industry show re "The Leopard."

Barbara Steele into "Le Ore dell 'Amore" (Hours of Love) for director Luciano Salce and DDL Prods.

Milton Rackmil and Amerigo Aboaf received Rome press corps in interval of their U-I convention business.

Miguel de Echarri, Modica Film (Madrid) topper and director Antonio N. Linares, in for coproduction chats here.

Rosanna Schiaffino to Bangkok with producer Alfredo Bini and director Roberto Rossellini for episode in "Rogopag" (Arco).

Walter Chiari may make "Banana Peel" as his next pic, opposite Jeanne Moreau. Meanwhile, he heads an Italo tv series, "Studio One."

Jerome Kilty directing RAI-TV staging of his "Dear Liar," with Stoppa and Rina Morelli repeating their local stage roles in tv presentation.

In-and-out: Producer Jerry Brandt looking into local production possibilities; ditto Yank filmmaker Irving Jacoby, Daniele Amphiteatrof to the States, Don Ameche in town.

Dana Krupska heads back to U. S. for tele spectacular and dance arrangements for Cyril Ritchard musical once she winds her local chores on Garinei-Giovannini's "Rugantino," stage musical.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Exhibitor David Sablosky and his wife are on 44-day cruises around the world.

Booker Jolly Joyce off on two-week agency tour of Germany, France and England.

Jerry Jaye, of the Jaye Brothers comedy team, turned vocal coach, with midtown studios.

Dance team of Claire and Nick Ravell launched 15-week stand at Uncle Milty's, Pennsauken, N.J.

"From Second City" at the YM/YWHA auditorium under auspices of group's arts council (Dec 16).

"I Can Get It Wholesale," under auspices of Manny Davis, comes into the Forrest, Dec 17, on twofer basis.

Charley Bird, current in Europe, booked for appearance at University of Pennsylvania Museum (Dec. 16).

Bill Haley and the Comets off to Mexico City for 3½ weeks of night club, tele and theatre engagements.

Tryouts started for 75th annl show of University of Pennsylvania's Mask and Wig Club, "Where Do We Go From Here?" It bows Feb. 25.

Mason Jones, principal horn of Philadelphia Orchestra, named personnel manager of the symph, succeeding first violinist Henry Schmidt, who retires at end of the season.

Portland, Ore.

By Ray Feves
(3447 N. E. 26th; AT 1-3076)

Joey Cappo held over at Marino's.

Bobby Page and Musical Pages at Three Star.

Gene Autry here to confer with his Golden West radio station KEX executives.

Jack Card's new production, complete with nudes, at the Ho Ti for four weeks.

Jimmy Durante in town for a couple of days to look over and hypo his "Let's Dine Out" biz.

Gene Autry, in town for visit, reportedly here to make a deal with Portland Beaver Baseball club.

London

(HYde Park 4561/2/3)

Comedian Ralph Lynn, who died last summer, left about $14,000.

John Christie, founder of Glyndebourne Opera Company, left over $350,000.

Harry Lee Danziger is among the governors of the London Festival Ballet Trust.

Walt Disney's annual Christmas party and film show for the kids being held next Saturday (15), at Studio One.

Robert Mayo, recently named CBS topper in London, returned to town last week to take up his appointment.

Michael Bromhead, Lion International general manager, to N.Y. over the weekend for production-distribution confabs.

Paddy Roberts, current topper at the Colony, will be followed next Monday (17) by Joan Turner, who will stay on until Jan. 5.

Marcel Marceau who completes a return season at the Piccadilly Theatre this weekend due at the City Centre, New York next year.

Peter O'Toole was guest speaker at annual dinner of the London branch of the Cinematograph Exhibitors Assn. at the Savoy last night (Tues.).

Mike J. Frankovich honored by the Italian government and made a Commander of the Italian Empire. Ceremony was held at the Italian Embassy here.

Sam Speigel and David Lean hosted a midnight supper party at Grosvenor House following last night's (Tues.) royal world preem of "Lawrence of Arabia."

The Variety Club held its annual Christmas luncheon at the Savoy yesterday (Tues.) when all guests brought toys for distribution in hospitals and orphanages.

Actor Andrew Faulds chosen as Labor parliamentary candidate for Stratford-on-Avon, where he will be opposing War Minister John Profumo, husband of Valerie Hobson.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

City of Roswell, N. M., considering plans to build $800,000 civic coliseum.

Johnny Cash and complete western show in for booking at Civic Auditorium last week.

Tex Beneke Orch skedded for dance at Navajo (Indian) Civic Center, Dindow Rock, Ariz., Dec. 21.

Screen Gems' "Empire" hour-long series for NBC-TV signed for another year. Series is shot in New Mexico area, in and around Santa Fe.

Howard Bryan, entertainment editor of Scripps-Howard afternoon daily Tribune, named new prexy of local chapter of Sigma Delta Chi, journalism fraternity.

Madrid

By Hank Werba
(Habana, 86; Tel. 2500407)

Film critic Luis Gomez Mesa writing a biographical study of Frank Capra.

Eighth International Film Week of Religious and Human Values will open in Valladolid next April 21.

Reunion of Antonio and Rosario at the Zarzuela Theatre in a program of Spanish ballet, in fourth capacity week.

Tony Leblanc, producer and star of the vaude revue, "Everyone Against Everyone," celebrated 100th show of his hit.

Victoria de Los Angeles received an added diadem to her Alfonso the Wise medal from the Spanish government at benefit recital for the Press Association.

Maxwell Anderson's "Joan of Lorraine," as adapted by Jose Lopez Rubio, opened at the Teatro Maria Guerrero with a cast headed by Pastor Serrador, Garcia Ortega and Alfredo Landa.

Jose Tamayo's staging of Garcia Lorca's "Blood Wedding" bows out of the Teatro Bellas Artes. Another short, disappointing run will bring the curtain down on the Luis Escobar version of "A Man for all Seasons."

Opening of the government-endowed Press Club near the Hilton Hotel included talks by the Minister of Information Fraga Iribarne and Harold Milks, AP Bureau chief, as well as the attendance of high officials from several ministries. Clubhouse will be shared by all foreign correspondents in Madrid with the Spanish Press Assn.

New York Newspaper Strike

Continued from page 1

channels Herbert Mitgang, Howard Taubman and Bosley Crowther, three show biz departmentalizers at the Times. Don Rogers who does financial stuff and Red Smith who does sports and Emily Genauer who does art and Maurice Dolbier who reads books appeared for the Herald Tribune and the Mirror's Bill Slocum, who carved up Hugh Hefner's newest Playboy Club and the Daily News' veteran city hall man Ed O'Neill all appeared in a Sabbath morning wrapup on the CBS owned and operated flagship station.

Over at WNEW-TV, interested in some of these same commentators, the other one-hour live show was called off.

Pay AFTRA Minimums

On Sunday WCBS-TV had decided it was going to pay each and every commentator AFTRA minimum for appearing on the air the day before. Yet WNBC-TV, by midafternoon, had decided that they didn't have to be paid, because critics and commentators are exempt from the AFTRA code. There's more to it than that, however. The N.Y. Times' promotion department proferred its august list of critics, the station did not solicit them. This is evidently similar to an arrangement by the Times during three Sunday telecasts during a 1958 newspaper strike when the Times paid the salaries of these critics who suddenly found themselves reading material on television that for obvious reasons had no currency in print.

As for AFTRA, it merely stated that it would enforce the existing code regulations. But, without further study it's hard to say whether that means Mitang and Gould are to own guild cards in common with Joyce Brothers and, say, Betty Furness.

As background there are widely circulated reports, some by the publishers themselves, that possibly three of the seven striking Manhattan-based dailies will not publish again should the strike continue for a length of time, the time varying of course, paper by paper. Anticipating the general walkout, many Daily News, Times, Trib, Mirror, Journal-American, World-Telegram and Post guild reporters weeks ago started lining up temporary employment in tv.

Naturally, the number of guild unemployed is far greater than the ones who were lucky or influential enough to get radio and tv jobs during the strike. But since many of the Gotham radio and tv stations are increasing news coverage for the duration, temporary newspaper-to-radio-and-tv men are making more than they did in their regular print jobs. That's because Writers Guild minimums for news writers are generally higher than those for newsmen.

WINS Adds 10

In any event WINS, recently acquired by the Westinghouse Broadcasting chain, added 10 newspapermen bringing the list of that station's news writers from 16 to 26, according to the management. WCBS-TV had added three, two from the Trib, one from the Telly. WNEW Radio hired two extra writers, one from the Trib, one from the News. WNBC, for radio and tv, added 16 extra men, says NBC News. One can only estimate at this point, because the revised broadcasting formats on most N.Y. stations have not yet been cemented, but it looks like half a hundred of the out-of-work reporters now have jobs doing radio and tv rewrite.

The dailies, though unprinted, are still vying for customers or, more positively, they are vying to do free service to their erstwhile readers. The Times not only offered WNBC-TV all those critics for free (though who knows whether, ultimately, they'll be paid by the station) and offered same to WCBS-TV, which claims anxiety to pay, but it has offered all metropolitan area outlets, via the Times promotion department, free use of the Times news service. The Journal and the World-Telegram apparently have offered many of their higher-priced columnists, pre-taped downtown, for use too—that is by any radio outlet that wishes to air them.

It'd seem that for any New Yorker capable of concentrating on the spoken word, there will actually be a plethora of news on radio and television. Those electronic media may be forsaking depth, which is not always found in the dailies either, but there is the advantage of frequency on radio and television, as for instance.

WINS, seeking in the main kinds of news specialties that no other N.Y. station had settled on using, planned to carry obituaries three daily throughout the strike and to have the Trib's Sam Goldaper do and make sure that highschool sports get all the attention they normally receive in print.

WINS is not unlike other stations in terms of how many times a day there will be news. The Westinghouse outlet has definitely increased the news, but so has independent WLIB which normally plays the Negro radio market. Management of this station announces that during the strike the coverage of news will go up "at least 10%."

WCBS Radio had 31 hours of news programming a week before the strike and now, says the station, it has increased the output of news by a full third.

Apparently, the WCBS stations, in both radio and tv, are working with separate staffs but toward the same overall goals. Those of increasing movie, concert, theatre, sports and stock market news. Sometime ago, Columbia U. made an effort to establish the most popular newspaper departments and those subjects reportedly came up near the top.

Such information as this from Columbia U. seems to be motivating a good deal of the extra electronic coverage. Take for example all those televised critics of last Sunday. Some of the same ones will be back, but new ones will show their faces too.

WCBS-TV has indicated strong interest in using Eugenia Sheppard (fashions and such) and Walter Kerr (legit) of the Tribune and Sylvia Porter of the Post. WABC Radio is attending to the needs of its listeners by increasing its regular five-minute newscasts anywhere from 30 seconds to a minute each and by adding five minutes of stock quotations and enlarging the hourly nightly news by a full 30 minutes.

WABC-TV is not hiring outsiders as are other network stations, but this ABC-TV strut in N.Y. has added two specials on Sunday, one a half-hour at 12:30 past noon and one an hour beginning at 9:30 a.m. This is hardly all, because the latenight "News Final" has been doubled in length and other measures have been taken on the whole to increase WABC-TV news by some 15% each day for the length of the strike.

WOR Radio, which is the only radio station left in N.Y. that regularly programs 15 minutes of news an hour through the hottest part of the radio day, has decided for the time being that no further newscasts are needed. Of course the RKO General station always, it says, makes allowances for fast-breaking stories, which will be aired strike or no strike.

WNEW-TV has added one minute of news every half-hour and enlarged its latenight 10-minute news show by another five minutes.

Sobol Taped

Three other one-minute newscasts, at noon, 6 and 11 p.m. have been added daily. All of this in addition to whatever five-minute casts this Metropolitan Broadcasting outlet normally scheduled. WNEW Radio has some daily columnists, like Bert Bachrach and Louis Sobol, reading those prepared tapes in lieu of their regular printed columns. Such items from the downtown dailies (downtown dailies are afternoon papers) run about two-minutes apiece. These items have been offered pretty much all around among stations.

WPAT, based in Jersey, usually takes regular five-minute news feeds from a special desk at the Daily News but since The News is obviously out on strike it's had to turn to other methods of receipt and dissemination of information. It is using two writers, one on temporary basis, to write radio news and feed it to the announcer. The Daily News owns tv station WPIX but WPIX is doing its own news, thank you. This indie tv station will continue doing its regular coverage from 12:30 to 1 p.m., from 7 to 7:30 and from 12:30 to 12:45 p.m., but no additional shows were scheduled when management was last tapped on Monday afternoon, two days after the strike began. There is also a Sunday half-hour newscast by WPIX.

One more note: WMCA is using its regular news on the half hour and hour plus "items" read instead of the normal deejay gab twixt records. This Straus station indicates that many of its regular staffers, from production, promotion, etc., have been put on temporary news duty for the duration of the strike.

As for WQXR, which belongs to the N.Y. Times, it has laid out a "typical day's" news coverage to continue so long as the N.Y. Typographical Union and the dailies fail to agree on wages and hours. It goes something as follows: 10 minutes of news on the hour and on the half hour too during "peak listening times." At 8 a.m. it's 15 minutes of news (a reprint of the day's Times editorial, aired first at 11:15 p.m. the night before). There'll be another quarter-hour daily at noon, and stock market and sports reports at least once an afternoon. At 6:15 the Times' radio outlet will do stock market news for another 15 minutes, 30 minutes at 7 (local, national and international). Like they say on the Times. While frequently occupied elsewhere Times' crix, naturally, will work home-base too.

Film Tactics

New York newspaper blackout has the major distribs—or at least those with important pix breaking this week and next — mapping emergency tactics for getting the word out. Problem is acute for Columbia and Universal, former with its "Lawrence of Arabia" roadshow bowing Monday (17) at the Criterion, and U with "Freud" preeming tonight (Wed.) at Cinemas I and II in Manhattan.

Col's efforts are detailed separately. At Universal, some frantic time and space booking is in progress. Media that otherwise would be bypassed, or put on limited ration, are being romanced. Included are the suburban gazettes, the specialized daily press (Wall Street Journal, Fairchild Publications, N.Y. Morning Telegraph), and the local college papers. A mail campaign has also been initiated.

U, anticipating the strike, mapped a "standby" campaign that included beaucoup radio time options. "Freud" blurbs are currently saturating the major metro area outlets. Also being employed are some 30 mobile units with billboards mounted. At the moment, these are plugging last Sunday's N.Y. Times entertainment section ad, but later will be used to spread favorable reviews as they become available.

Additionally, distrib is using the New Yorker, Nation, Saturday Review, New Republic and locally-circulated Cue mag, publications which normally would not have figured this early in the promotion. Later, a tv splurge is planned for critical notices approving the pic.

Bosley Crowther took to the air (CBS) Sunday night (9), serving as film reviewer on a special news show and offered his thoughts about (1) "Jumbo" and (2) his fellow critics on the struck N.Y. papers. Crowther found the picture "artless," said his confreres liked it and concluded with appeals to "the sensibilities of the ..." Wonder if Paul V. Beckley, Alton Cook, Kate Cameron and the other "..." were listening.

Sam (N.Y. Times) Zolotow will service some of his traditional show biz features to other dailies and newsmags for the duration.

Legit producers gravely envision the prospect of "not seven but, let us say, only five, maybe even four, reviewers having the power to make-or-break an opening." (This is in footnote to the theory that Mrs. Dorothy Schiff, fed up with matters, might have her arm twisted to lock the key in the plant for keeps, and News publisher F. M. Flynn's opinion "two papers could fold in case of a long-drawn-out strike.")

Cafes, Hotels Hit

The cabaret field will be working in the dark during the current newspaper strike in New York. That's the pessimistic consensus among showmen. Names will lose much of their value. Good performances will go less noticed. Acts that took a cut to showcase in New York will have sacrificed partly in vain. Cafes must lose a lot of glamour.

However, cafe showmen are not without their remedies. In the case where names have been booked, they're trying to get the talent agencies to book them on tele and radio guest shots. They are going after interviews on the air. Pressagents step up coverage in other media and in nearby cities. In this instance, the N.Y. syndicated columnists, sans a New York outlet, will have considerable value because they'll still be running out of town. Some operators are mapping plans to use the advertising coin normally spent in the N.Y. dailies for some suburban sheets, and in nearby cities. Chances are it's opined, that those living in other cities will be better informed about New York events than New Yorkers for the time being.

Latin Quarter, for example, is one of the sponsors of the Ily Gardner Show on WOR-TV. Ed Risman, the spot's managing director, said he will try to expand radio spots, though these are at a premium because of shopping spree for holidays.

Strike hits at a time when the cafes put on a drive for the New Year's Eve reservation business. Specials such as the Clyde Beatty-Cole Bros. Combined Circus at the Coliseum figure to be hard hit.

Les Poupees de Paris which opened last night (Tues.) at the York Playhouse obviously needs special kinds of exploitation inasmuch as it's one puppet show that wouldn't like to have children admitted, and needs a sophisticated and adult line of pressagenting.

The hotels will have some means of exploitation among their own captive audience (guests) through specially designed posters in the lobbies and public rooms, as well as literature in the sleeping rooms. Otherwise, they are as victimized as the nightclubs.

One avenue of exploitation is being tried by the Dave Alber press agent office mimeographing news relating to its own clients and for distribution near its office.

Cleveland Hurt, Too

Cleveland, Dec. 11.

Strike which blacked out Cleveland's two metro dailies, Plain Dealer and Press, ended today (Tues.) after slugging entertainment and other retail operations. But the real body blow was supplied last Thursday (6) when a record snowstorm blitzed the town. Only a Sammy Davis Jr. vaude layout stood up to it. Cinemas and nightclubs were clobbered.

Palace Theatre, playing "Best of Cinerama," was the hardest hit mainstemmer. It had reportedly only 18 snowbound people in the house at the height of the storm. Hippodrome's "Longest Day" was a trifle luckier, drawing around 100 frost-bitten ticket buyers hoping Arctic attack would blow over.

High snow-drifts, that slowed traffic to a mushy walk forced many stranded theatre managers to check into downtown hotels. Nabes closed down. All movie houses were nearly as bare as a striptease dancer for four days when motorists were warned to stay off blocked streets which shut down a number of industries.

Sammy Davis, Jr., playing two stage performances at Loew's State last Thursday night was the only attraction to survive the blizzard. Sid Friedman, who booked the Davis unit show here, said it grossed nearly $12,000 in the 3,700-capacity house.

Potential for scale of $5.50 top was around $15,000. Friedman, head of All Star Theatrical Agency, who leased the Loew theatre for this date, claims the Davis show was saved by hefty ticket sale of $11,000. Considering heavy advertising and promotion expenses incurred by booker and or his secret angels in this enterprise, it's unlikely they wound up in the black.

Davis was surprised by attendance figures of reputed 4,000 ticket buyers for his two performances. After thanking audiences he wisecracked: "I would not tackle this blizzard just to see a show even if it had Frank Sinatra in it—but you know, Frankie, I'm just kidding."

One of the local niteries that fell into deep-freeze was the Copa, where Don Cherry drew only seven customers during storm. On same disastrous night Nick Pinardo's Chateau Club, featuring Kirby Stone Four, pulled in a total of 30 weather-beaten transients seeking quick restoratives.

Lombardo

Continued from page 1

ment (also name calibre) will orbit at 8:30 and continue to curfew.

Lombardo, who will move his entire operation to the Suncoast after a record 33 years at the Roosevelt Grill, N.Y., will head the setup, in which he is a major stockholder. Convention facilities assure a successful pitch for parties at the waterfront establishment.

Interior design, by Franklyn Hughes, includes original oversize murals in the entrance. Swimming pool, in an adjoining, protected area, is Olympic size in free form.

Port-O-Call, on a 500-foot wide waterway near the entrance of the island city, includes a motor inn, 18-hole golf course, marina and 120-unit yachtelle. A tentative date of Jan. 27 has been set for the initial speed boat races (all classes) with boating enthusiast Lombardo at the helm.

Next year the annual event will include the Gold Cup, bringing the water sport to the Florida west coast on a national scale. (Lombardo's Gold Cup boat, with which he expects to break all records—as usual—is now being built.)

The 2,000-acre city, of six connecting man-made islands, will house 50,000 residents plus commercial and public facilities. A master tv tower of modern sculpture connects via underground coaxial cable to every building and home.

Creation of owners Berlanti Construction Co. of Harrison, N.Y., in association with John and Clint Murchison Jr. of Dallas, Tierra Verde had its sea walls, landscaping, utilities and roadways completed before the first lot was sold.

To date, the B-M duet has spent $21,000,000, and total investment is expected to hit $500,000,000 by 1970, making this the costliest island development in the world under single private sponsorship.

'White Xmas'

Continued from page 1

major entries this year is in the recently released Liberty LP by Walter Brennan. Bing Crosby's Decca version still remains tops in the field with about a 20,000,000 sales rackup.

The total disk sale of "White Christmas" up until this year is 38,881,837. Sheet copy sales as of last week were 4,432,153.

Marks' tune is riding with 13 new recordings this year. "Rudolph" has racked up disk sales over the 35,000,000 mark, including 5,000,000 of the original Gene Autry version for Columbia. Sheet copy sales on the tune are over 3,000,000. Also this year, Marks picked up 15 new licenses for "Rudolph" from Japan.

Marks' St. Nicholas Music will also go back for the third time on "Rockin' Round The Christmas Tree" which Brenda Lee recorded for Decca. Tune is Chappell's top Christmas plug in England, where it's already moving out fast. Another of St. Nicholas' Yule songs, "I Heard The Bells On Christmas Day," now has 16 versions with Eddy Arnold and Chet Atkins' RCA Victor diskings coming into the race this year.

St. Nicholas' Christmas Community Lyric Book has already gone over the 375,000 sales mark this year and there are 125 printed arrangements of firm's songs for schools, colleges and churches, with around 300 recorded versions.

Beauty Clinics

Continued from page 1

trate them on live models. Latter, more than incidentally, are wives of Minnesota Vikings National league football team players.

The Edgewater Inn's show, however, also includes its customary Broadway musical comedy song production numbers by a mixed cast of eight singers along with dance music by Don McGrane's orchestra. The singing entertainment, recently launched at the Edgewater, has proved highly popular for years at two other bistros that still find it a magnet. Bennie Berger's Schiek's started it here eight years ago and it's still going big.

OBITUARIES

KIRSTEN FLAGSTAD

Kirsten Flagstad, 67, Wagnerian soprano long with the Metropolitan Opera, died Dec. 8 in Oslo, Norway of a bone ailment. In recent years she was connected with the project of creating Norway's first opera house.

During the conquest-occupation of Norway by the Germans during World War II the singer's husband, a wealthy lumber owner, was accused of being pro-Nazi. Miss Flagstad declined to resume her singing career in NY and stayed alongside her spouse. Resultantly when she did return to the States after the war her former popularity was shadowed by political prejudice. She was one of several European artists in the same predicament for the first decade after hostilities.

HARRY ROSE

Harry Rose, about 70, vet performer probably best known for his "Bartender Joe" bit, which he created for burlesque, was found dead at his Hollywood home Dec. 10, climaxing a 52-year career that spread-eagled all forms of show biz. One of more vivid and widely-known "smalltime" comics, his last "public appearance" was as very vocal participant in Sunday's (9) fiery meeting of L.A. branch of AGVA, when he crossed swords with western rep Irvin Mazzei.

Starting as performer in 1910 in Milwaukee, in "school-days" vaude act, for about 40 years thereafter he shifted back and forth from vaude to burlesque with occasional excursions into legit musicomedy. Vaude partner much of time was Joe Devlin. Prominent in four-a-day of 1930, when burlesvaude waned he settled in Hollywood and thereafter appeared in scores of pix bits, and later in TV. Last part was in "Travels of Jamie McPheeters" pilot just canned by MGM-TV, and on on NBC-TV "Colgate Comedy Hour" he will be remembered for cont. "toothless" blurbs.

Danny Kaye recently took his "Bartender Joe" bit, cleaned it up and used it in one of his tv shows, paying Rose a royalty. Show biz antecedents ran straight back for 150 years, great uncle was European clown Al Raymond, uncle was late Joe Weber (& Fields).

Widow, Eve, survives.

REV. W. E. HAWKINS

Rev. William E. Hawkins, 71, founder and director of the Dallas Radio Revival for over 35 years, and heard daily over KRLD, Dallas, died Nov. 28 in Fort Worth of a heart attack.

A pioneer in the broadcasting of interdenominational religious programs, Rev. Hawkins' program had one of the longest air careers. He founded the early morning program in 1927. Later he carried the program to television. The radio programs were broadcast live.

Survived by his wife, three sons and a brother.

J. G. TAYLOR SPINK

J. G. Taylor Spink, 74, who died at his home in suburban Clayton, Mo., outside of St. Louis, from a heart condition and emphysema, was publisher and board chairman of The Sporting News.

He made that weekly sheet "the bible of baseball" and was frank in stating he patterned many of his features after what he called "the bible of show business"—yclept VARIETY. He was a prolific quoter of VARIETY-style show biz-sports stories with generous credit. He was wont to be often on the phone or in telegraphic communication for permissions but, as sports and showmanship, and especially via the video medium, grew closer, he was told to help himself to any quote, with or without credit. Taylor Spink was meticulous in making sure of VARIETY source credit.

He had been in ill health for the past year and had long groomed his son, C. C. Johnson Spink, to assume the full load. Besides him, his widow, daughter and two grandchildren survive.

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

KAY HARRISON

Kay Harrison, 67, director of foreign relations for Technicolor and associated with the company since 1935, died of a heart attack Dec. 5 in Hollywood only a few days after arriving from his London headquarters for homeoffice sessions.

Harrison was also deputy chairman of Technicolor Ltd., London, prexy of Societe Technicolor, Paris and director of Technicolor Italiano, Rome.

Born in Melbourne, Australia, he was in charge of British film propaganda in Japan during World War I. After the war he was an independent film distributor in Japan and China. Later he went to England, where he became managing director of Colourgravure Ltd., which did research work on tint films. He was named joint managing director of Technicolor Ltd. in 1935.

His wife and six children survive.

Raymond Hubbell

(1879-1954)

Rest in Peace

WILLIAM M. DAVIDSON

William Masassas (Shorty) Davidson, 77, codeveloper and former coowner of Florida's Silver Springs, died Dec. 5 in Ocala, Fla.

Davidson and W. C. Ray Sr. developed the springs area, a resort since the late 1800s. American Broadcasting-Paramount Theatres bought the attraction, visited by an estimated 2,000,000 persons annually, Oct. 31 for more than $5,000,000.

Surviving are his wife, daughter, stepdaughter and two stepsons.

IN MEMORIAM

EDWARD B. MARKS

1865 - 1945

In Loving Memory

JACK ROBBINS

(December 15, 1959)

Rose — Buddy — Marshall

FRAN FREY

Fran Frey, 50, musical director of "Joe Capades," was found dead in his Van Nuys, Cal., home Dec. 7, apparently a victim of a heart attack.

His wife survives.

J. CLARKE BINGHAM

J. Clarke Bingham, 65, a radio-tv actor, died Dec. 4 in New York. He appeared in numerous tele character roles and prior to that was on radio. Born in England, he came to the U.S. when he was a child and was trained as a singer. He appeared in many musicals during the 1920s, including "The Student Prince."

His three sisters survive.

NATHAN SANDLER

Nathan Sandler, 66, president of Theatre Enterprises Inc. and Nathan Sandler Enterprises, active in theatre and concessions management, died Dec. 3 in Des Moines, Ia., following a long illness. He had been in the exhibition field in Des Moines for 40 years.

Surviving are his wife, three sons, three sisters and four brothers.

REG BURROWS

Reg Burrows, 42, KHJ-Radio news editor and associated with station for 20 years, died of a heart attack Dec. 2 in Hollywood. A former newswriter for Frank Hemingway, he originated the taped - interview show, "Hollywood Revolution and Renaissance," heard on KHJ.

Mother survives.

EDWARD F. DANFORTH

Edward Friend Danforth, 70, retired sports writer and tv personality, died Dec. 5 in Atlanta. A sportscaster for WAGA-TV, Atlanta, he retired as sports editor of The Atlanta Journal in 1957. Since then he had operated a public relations firm.

Surviving are his wife and two daughters.

LEW GOLDER

Lew Golder, 78, retired producer for Columbia Pictures, died Dec. 7 in Philadelphia. He turned out films in Hollywood for more than 30 years, returning to Philly in 1957.

Two brothers survive.

MAUDE G. ENGLUND

Maude Galbraith Englund, 71, former singer under the name of Maude Galbraith, died of a heart attack in Hollywood Dec. 7. She introduced the song, "Let Me Call You Sweetheart" with slides.

Surviving are her husband, Arthur Englund, former actor, and son, Ken, film writer.

MARSHA STILLMAN

Marsha Stillman, 23, actress, died Nov. 22 in New York. She was the wife of Harry Joe Brown, Jr. She appeared in the lead role of "Antigone" off-Broadway, and was also the lead in the London version of Tennessee Williams' "This Property Is Condemned."

Her parents and sister also survive.

SEYMOUR B. ROBINSON

Seymour B. Robinson, 57, tv-film writer and former N.Y. theatrical attorney, died Dec. 1 in Hollywood after a long illness. Prior to becoming a freelance writer, he had such clients in Gotham as Phil Baker and Ben Bernie.

His wife, son and daughter survive.

JACK A. JENKINS

Jack A. Jenkins, 48, projectionist at the Texas Theatre, Dallas, was killed Nov. 26 in a car-train collision near Eddy, Texas. He was employed by Rowley United Theatres, Dallas.

Survived by his wife, son, mother and brother.

THEODORE ROSE

Theodore (Ted) Rose, 50, of Springfield, O., chief engineer for Chakeres Theatres (Kentucky-Ohio circuit), died apparently of a heart attack Dec. 5 in Cleveland, where he was attending national convention of Allied States exhibitors.

Wife and son survive.

Wally Hayward, 62, linotype operator-proofreader at Rogowski, VARIETY's printing plant, died Dec. 11 in Laurelton, L. I. Two daughters survive.

Mother, 60, of Glenn Trump, Omaha VARIETY correspondent, died Nov. 20 in Lincoln, Neb.

Miami's Big Talent Spree

Continued from page 1

of the year-end holiday session, then Shelley Berman with Joannie Sommers. Room shuts for about 10 days, then resumes with a lineup that includes Buddy Hackett on a return date, Damita Jo & Jackie Mason, Peggy Lee, for her first nitery date in this sector, Steve Lawrence & Eydie Gorme, Bob Newhart for his first stab at Gold Coast crowds, Sheila & Gordon MacRae. Here too, there may be added starters. And Pupi Campo and his orch come back to town to play the Tack Room for the season.

Eden Roc In No Hurry

Eden Roc's Harry Mufson, it would seem, was one of the few to play it slow, waiting on the Cuban situation to be resolved. He had commitments with Eddie Fisher for a February date to set for the 22d of that month and Connie Francis for the year-end holiday week. Added to the roster in recent days have been the duo that made for a click package in Las Vegas, Jan Murray and Vic Damone who'll preem the annual Cafe Pompeii season on Dec. 20. Room darkens for a week or so, then Mufson has Alan King and Toni & Jan Arden, Keely Smith, penciled in (if contracts are signed) to follow. Fisher, and currently hot duo of Tony Bennett and Frank Fontaine, again on a tentative deal until the sigs go on the dotted lines. There are several week's spots still to be set.

The Fontainbleau's Ben Novack had originally planned, according to reports on holding Jack Young's click "International Revue" which has been a many-months tenant of the swank LaRonde. Now the package is set to close end-month, a matter of disagreements on future arrangements. Novack is in process of filling out a run of top names; he already has Sammy Davis Jr. for a March date on an old contract, Milton Berle & Co. are reported pencilled in for a mid-February 10-night deal. Worth noting is that Berle will make it one show nightly arrangement, with two on weekend. Which could point to the trend growing. Jack Carter and Abbie Lane & Xavier Cugat, already spotted for one-night showing at the Font, may also join the regular weekly bookings lineup. Thus, indications point to a full sked of bookings for La Ronde.

Revues Longrunners

The revue-productions will maintain their long-run status. The two longrunners are Lou Walters' Parisienne concept at the Carillon (holds the tenure record on this circuit). He bows his new edition on the 19th with Julian LaRosa topping the acts roster plus the loads of femmes and male dancers. Jack Young and George Arnold's highly successful iceshow (new edition is titled "Artists & Models On Ice") has more than held its own even during lull periods and looks to be permanent occupants of the Americana's Bal Masque. Young, by the way, is getting offers for the "International Revue" from Puerto Rico (the El San Juan) among other night spots.

Returning intact, but with all new material, is the "East Side Story," which was a moneymaker at the Lucerne last winter. This season the Eddie Shaffer production will be berthed at the Monte Carlo, opening still another dormant hotel-cafe. It will have a rival in the Catskill Mt. borscht-belt concept, when "You Gotta Have Mazel" is introed by Mac and Mickey Kinsbrunner (ex of the Concord) now partnered in the Lucerne, where they'll also operate the night club. Talent will be composed of young upcomers who clicked in the Catskills last summer.

The 79th St. Causeway strip, haven for the stayer-uppers is lit up already, with reopening of the Peppermint Lounge which, in addition to its Twist bands, has introed a revue titled "Crazee Crazee," a sort of rundown on dance trends from the '20s to the current fads. The Play Lounge features solid songsters such as Milt Frenier and the like; Harbor Lounge is a pre-dawn drop-in spot with intime entertainment, ditto the Bonfire. Niters adjunct to Tony's Fish Market, occupied by a topical revue last season, is still to be spoken for.

Hotel Lounges

On the hotel-run, the Dream Lounge, brings back Willie Heston and his screwball jazz at the Johnina hotel. Harry's American Bar, the pop spot in the gardens of the Eden Roc, now has bongo big beater Jack Constano and his combo with a sock thrush in the Eartha Kitt style in Renee Renor, plus perennial there Luis Varona and his Latinairs.

There'll be a "this year's hotel" for '62-'63 season in the Doral Beach, being touted as devoted to the full luxury concept in oceanfront inns. Tallest building (15 stories) on the Beach will have no convention halls, no meeting rooms, concentrating on the plush and the exclusive. There'll be a penthouse dinner dance layout with Freddy Martin and his orchestra booked to debut the spot Jan. 20th, when official opening of the hotel is set. In addition, Jean Suits, ex-Diplomat and Roc, the exec director, says there'll be other, smaller cafes with varied musical combos still to be booked in.

'St. Regis Policy' at Club Gigi?

The Font's Club Gigi opened officially for the season, with Dean Murphy back as host-emcee and Chauncey Gray's ork coming in from the plush saloons around Manhattan to make with the music. Being mulled is booking also of class chantoosies a la the old St. Regis Maisonette on a midnight-show arrangement. Boom-Boom Room in the hugery is also in full swing with two bands, plus nightly change of shows.

Then of course there's the M. B. Associated Hotels "Cavalcade of Stars" providing big-dough for one-show for such as Tony Martin, Sophie Tucker and a long lineup including Judy Garland. A smaller-budget duplicate of this giveaway (for guests only) idea is "Shower of Stars" comprising a group of smaller oceanfront inns.

In sum, it's the picture as before: the battle for patronage among the hotels, based on the now hackneyed premise that big names add prestige to a hostel's reputation, even if there's a loss on the week's take.

MARRIAGES

Augusta Katz to Barry Gordon, New York, Dec. 1. Bride is an ABC-TV publicity dept. staffer.

Marilyn Ridge to Leonard Rugg, London, Dec. 5. Bride is a film actress.

Diane Cilento to Sean Connery, Gibraltar, Nov. 29. Bride is an actress, he's an actor.

Rosemary Walsh to Dermot O'Brien, Dublin, Dec. 1. He's a bandleader.

Chase Crosley to Victor Gabriel Junquera, Dec. 1, Weston, Mass. Bride is an actress, groom's a doctor.

Olympia Dukakis to Louis Zorich, Dec. 5, New York. Both are actors.

Phyllis Friedlander to Dick Maltby, New York, Nov. 30. Bride's a personal manager, he's a bandleader-arranger.

BIRTHS

Mr. and Mrs. Richard Hayes, son, New York, Dec. 4. Father is a singer.

Mr. and Mrs. William F. Harpur, daughter, Dublin, Nov. 30. Father is head of Film Division, Telefis Eireann (Irish TV).

Mr. and Mrs. Tony Masters, son, London, Dec. 1. Mother is actress Heather Sears, father is a film art director.

Mr. and Mrs. Howard Lerner, daughter, Manhasset, L. I., Nov. 29. Father is ad manager of Sam Fox Publishing Co. and general manager of Sam Fox Film Rights Inc.

Mr. and Mrs. Allen Miller, son, New York, Nov. 27. Grandfather is chief counsel for Young & Rubicam ad agency.

Mr. and Mrs. Phil Sophie, son, Nov. 27, Chicago. Mother is the daughter of Arren and Broderick, vaude-nitery team.

Odd Man, the most suspenseful mystery on television. Not even the cast knows who the murderer is, until they start rehearsing the last scene. *Odd Man* was transmitted weekly on the entire British independent television network. Exacting English mystery fans welcomed the chillers warmly. Deftly written by Edward Boyd, the eight half-hours can be shown as a series or singly. The programmes (on 16mm film, International Tracks, of course) are now available to stations the world over. After all, goose pimples and tingling spines are universal. Intrigued?

Call Granada's Kay Campbell: N.Y. JU 6-1126 (539 Madison Avenue) or write Paddy Crookshank, ***GRANADA TV NETWORK, ENGLAND***

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VARIETY

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B'WAY'S PRESS BLACKOUT BLUES

My Son, The Rich Comic, Quests A Joe E. Lewis: 'Buy Poverty'

Joe E. Lewis' maxim "What good is money, it can't buy poverty" no longer holds true. Comedian London Lee's parents were wealthy enough to buy it for him. Lee, who opens at the Living Room, N. Y., Jan. 7, has made a routine out of his graduation to poverty as well as his visit to an analyst. He says that he has done everything in his power to disown money and join the proletariat.

Being the son of a rich man has its problems even as a comedian, says Lee. For one thing, once nitery owners suspected that he was on the level, wanted to borrow money from him. Women would come back a second time, this time with their daughters. However, Lee says his wealthy days are behind him since he no longer takes money from papa. "From mama—that's a different matter."

While many comedians tell of their struggles to get out of their lower east side environment, Lee makes a routine of trying to break away from his past, part of which he says was spent in a 48-room house. His father, a dress manu-

(Continued on page 78)

Party of Two Less

Abe Enklewitz, house manager of the Playhouse, was dismayed last week to see two patrons walking out of a performance of "Never Too Late." He approached the couple, who obviously were leaving after the first of the three acts, and asked how come.

"The play is enjoyable," the man replied, "but I've learned a lesson. I'll never again attend a performance of any show if it's a theatre party. These people are unruly. They do nothing but talk during a performance."

'Pajama Tops' Farce As Pre-Xmas Special At Cuba's Guantanamo Bay

The U. S. Navy base at Guantanamo Bay, Cuba, will get the touring sex farce, "Pajama Tops," as a pre-Christmas special next Sunday night (23). The Zev Bufman-Stanley Seiden production will sandwich the date at the 2,500-seat base theatre between a two-week booking in Jamaica, West Indies, and a fortnight's engagement at the Pabst Theatre, Milwaukee.

Bufman and Seiden, whose production of "Tops" was a Los Angeles entry from 1957 until last summer, routed their presentation into the Nixon Theatre, Pittsburgh, for its first regular road stand last Nov. 27-Dec. 8. The show had moved from L. A. to

(Continued on page 78)

FCC Recommends Nixing Barry-Enright's License

Washington, Dec. 18.

Radio station WGMA of Hollywood, Fla., should be denied a renewal of license, according to recommendations of the FCC's Broadcast Bureau, because its owners were involved in the scandal ridden quiz show, "Twenty-One."

The issue is now before FCC for a final decision. Licensees of WGMA are Daniel Enright and Jack Barry, the team also running the fixed tv quiz show.

A hearing on the application for license renewal was held in the Florida city last summer.

Gov't Files For Consent Decree Vs. Scenic Union

The Government filed a stipulation in N. Y. Federal Court yesterday (Tues.) for a consent judgment in its suit against the United Scenic Artists & Painters Local 829. The defendant has 30 days in which to register objections to the decree or accept it.

Under the terms of the judgment, the union is enjoined from compelling or forcing any contractor or designer to become a member of the local and from attempting to compel any producer to refrain from entering into any contract for designs, sets or costumes with a designer not a member of the union.

The union is also enjoined from attempting to stop anyone from assisting an independent contractor who is preparing to design sketches for scenery, costumes or lighting.

Meader's WWDC Com'l Also Gets JFK Rebuff

Washington, Dec. 18.

While President Kennedy may have joked about the Vaughn Meader "First Family" album, the White House has officially turned thumbs-down on Meader going into advertising.

Pierre Salinger, President Kennedy's press secretary, telephoned radio station WWDC here to ask that Meader commercial, plugging WWDC, be discontinued. He was too late. WWDC had already dropped them after learning that FCC Chairman Newton Minow was upset.

The radio spots, four of them, all began, "This is Vaughn Meader." Then, with his JFK mimicry, he said he and his family always listen to WWDC.

SHOW BIZ USING ALL NEWS ANGLES

There'll probably be some changes made in the wake of the strike that has shut down New York's seven daily newspapers and two on Long Island. With the closing of the normal information and exploitation media, all show business is being affected, and casualties are inevitable.

Not all the results may be negative, however. Legit is making shrewd use of television and radio, despite limited time availabilities, to plug the current Broadway shows. It has also revived a system of printed bulletins, for free distribution in hotels, restaurants, stores, etc., listing current productions and calling attention to a newly-established telephone service providing ticket information.

The example has not been lost on the major picture houses, and there's talk of setting up a central telephone office and issuing printed bulletins in a similar manner. In the case of both legit and films, some such promotional setup may be continued permanently, even when the strike is finally over.

With indications that the press blackout may be of long duration, virtually all New York entertainment is being hurt. The situation was dramatized last week in the quick fold of a legit show, "In the Counting House," which opened Thursday night (13) and closed Saturday night (15) after four meagre performances. Although the Leslie Weiner play apparently wasn't strong enough to have made the grade under normal conditions,

(Continued on page 78)

Form Co-Op For Loans to Actors

The perennial difficulties faced by actors in attempting to secure loans and credit through normal channels has prompted the creation of a savings-and-loan cooperative for members of Actors Equity. The venture is called the Actors' Federal Credit Union and its establishment as an independent Government-chartered corporate structure was fostered by Actors Equity.

Angus Duncan, executive secretary of Equity, and Conrad Bain, Theodore Bikel, Robin Craven, Herbert Nelson, Bill Ross and Anthony Savarino, members of the union, are the incorporators of AFCU. They put up the $25 fee to obtain the charter for the non-profit operation. Any dues-paying member of Equity is eligible to become a member of the Credit Union by filing an application, paying a 25c bookkeeping fee and purchasing a share or shares ($5 each) in the corporation.

The idea is for AFCU members

(Continued on page 19)

Las Vegas, in Pitch for New Industry, Stresses Low Taxes Via Casino Take

Las Vegas, Dec. 18.

Taxes created by the casinos are being used as a lure to entice industry to Nevada, particularly Las Vegas. At a luncheon held last week at the Ambassador Hotel under auspices of the Las Vegas Chamber of Commerce, the low tax rate was among items stressed as an inducement for new industry to locate in the area.

Those attending the luncheon were told that Nevada has only two taxes—a sales tax and a personal property tax limited to 5¢ of each $100 valuation. Industry, it was pointed out, could also save through the Free Port law which holds that goods brought into Nevada are not subject to State taxes.

Diners were informed that the added $6,000,000 construction at nearby McCarran Field would greatly improve air transport. City is now serviced by seven domestic airlines, with more than 100 flights daily.

The general idea is to have the taxes brought in by the casinos help finance general productivity of the area. Currently, the Federal Government is pouring in a lot of

(Continued on page 78)

Barnum Was Right

Chicago, Dec. 18.

In a documentary on the "spiritual advisors" and voodooists practicing here, WIND let the interviewees expose themselves in talking freely of their "work" in removing curses, etc. Station's news department was satisfied that the sham showed through implicitly, so that there was no need to make an overt editorial judgment.

After the broadcast last Sunday (9), the radio station's switchboard lit up. Most of the callers wanted to know where to ... in touch with the spir... ... visors.

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Legion, comm...

[We]aver Teams With DeLaurentiis On TV 'Via Veneto'

Rome, Dec. 18.

Twentysix one-hour tv films will be produced in Rome next year under joint sponsorship of producer Dino DeLaurentiis and Sylvester L. (Pat) Weaver), prexy of McCann-Erickson International.

Pix, intended for U. S. and other world markets, will be shot in DeLaurentiis' new studio setup outside Rome and other Italo locations. Series, pilot for which gets rolling here early next year, is tentatively titled "Via Veneto," and is intended to bring to stateside viewers "modern stories of the Eternal City in various moods, romance, drama, comedy, and suspense."

Project marks DeLaurentiis' entry into video field, and is said to be prelude to several coproductions linking him with Weaver. Ralph Serpe, DeLaurentiis' U. S. rep, will be exec producer on series, while Weaver supervises production, confabbing directly with writers and talent to insure conformity to U. S. viewers' tastes.

Soviet's Richter Does Liberace Bit at $12

By WOLFE KAUFMAN

Paris, Dec. 18.

Soviet Russia's elegant pianist, Sviatislov Richter, appeared at Salle Gaveau, a lovely old-fashioned 1,200-seat house scaled at the unheard-of (in Paris) top of $12. The time was 10:30 p.m.—as opposed to the normal Paris start at 9 P.M. Richter had planned a program of all Chopin and he felt that Chopin is romantic and you

(Continued on page 80)

Ethel Waters Preems The Crossroads, Detroit's Only 'Christian' Nightclub

Detroit, Dec. 18.

Singer Ethel Waters opened The Crossroads Supper Club, billed as Detroit's only "Christian night club," last weekend. The new nitery is housed in the former Ranucci's Restaurant which was purchased for $250,000 by the Trinity Assn., a group of 12 businessmen who own The Crossroads.

No alcoholic drinks, blue jokes, exotics, etc., will be permitted in The Crossroads. The bar has been ripped out and the old dance floor has been carpeted. The nitery now seats about 600.

Meeting rooms in the building

(Continued on page 78)

Trinidad Prime Minister 'Dead' Against Gambling

Port Of Spain, Dec. 18.

Philadelphians who have made applications to set up casino gambling operations in Trinidad got a jolt this week when Eric Williams, Prime Minister of this newly-independent country, told a crowd of thousands of his party followers "Casino gambling will happen in Trinidad only over my dead body."

Williams, just back from a finance hunting tour of Europe, was making his first public speech and the declaration shocked local representatives of the Philadelphia syndicate, who are said to have large pieces in some of the casinos along the strip in Las Vegas.

MCA's Accrued Commission Test Case Against Chamberlain ('Kildare')

Hollywood Dec 18

MCA will make an attempt to retrieve commissions on talent it booked prior to its dissolution in July. First test case has been instituted against Richard Chamberlain who plays the lead in "Dr Kildare" series. It's been filed before the arbitration tribunal of the Screen Actors Guild seeking commissions on the existing pact that MCA negotiated with MGM.

This is the first test case to be instituted since MCA retired from the talent agency field. It's been filed under union premise that MCA would be entitled to commissions on a picture where photography has been started at the time MCA was dissolved. However, since the dissolution MCA would be entitled only to 5% instead of the normal 10% because of the fact that it is no longer able to service its clients.

The practice in some agencies handling former MCAites in the SAG field is to give MCA 5% as per the SAG directive.

Only other union with a ruling permitting payment to MCA is the American Federation of Musicians which stipulated that a client is to continue commissions to MCA.

(Continued on page 36)

Kings Up

London, Dec 18.

A guide to film salesman's jargon was provided by Peter King, chief booker for the Shipman & King circuit, when he presided at the recent annual dinner of the London branch of the Cinematograph Exhibitors Assn.

"When a salesman tells you that a film has great star value, it means it has no story. When he emphasizes the story values, there are no stars. And when he calls it a psychological film, you know there's no story, no stars, and he doesn't understand it either."

SAMMY CAHN

Writer of many song hits, an Academy award winning lyricist, says:

"To my fellow Academy members:

"May I suggest that PAUL ANKA'S title song for Mr Darryl F Zanuck's 'THE LONGEST DAY' is worthy of your consideration for nomination in the best song category."

Jack Javits' Show Biz Pitch

Showmen, hoteliers, restaurateurs et al applauded New York's Senator Jacob K. Javits' exposition before the Internal Revenue Service in re entertainment expenses.

Nobody but a New Yorker knows the truism of Senator Javits' testimony that "$10 is just peanuts" on the legitimate business deduction schedules.

He also expressed concern over the effect the final regulations could have on theatres, hotels, restaurants, niteries and other entertainment places in New York.

Bob Hope Unit of 59 Jetting O'seas Again in Annual Yule Show for GIs

Hollywood, Dec. 18.

Bob Hope troupe of 59 airs out of Burbank at dawn tomorrow (Wed.) on the comedian's annual Yule trek of the GI Circuit. Hope, who long ago set all the records for entertaining U. S. servicemen whenever and at whatever corner of the globe duty sent them, will set another first on Christmas night when he does a live closed-circuit tv show. It will be fed out of an Eighth Army headquarters building in Seoul, Korea, to First Cavalry Div. and Seventh Inf. Div. troopers manning rifle pits, bunkers and artillery emplacements along the 38th Parallel.

Major Ed Swinney, here from the Pentagon and again project officer on a Hope Yule hop, describes the tv hookup as purely military. It was recently made operational in Korea, where 28,000 American troops stand off the North Korean Communist horde along the 38th Parallel.

Via tv, soldiers get both entertainment and military briefings at their outposts along the Parallel. As one-third the personnel of each division always is on the line, all troops cannot attend the two outdoor performances the Hope entourage will put on at two locations just south of the Parallel.

(Continued on page 78)

Not Comradely

Berlin, Dec. 18.

Defections of talent and the "wall of shame" separating the two halves of Berlin have created an apparent shortage of trained personnel in theatres operating in the Communist area. Hence as of next Aug. 1 there will be a curtailment of production in the smaller communities. Such places as Guestrow, Wismar and Meissen will hereafter depend for legit plays upon companies trouping in from Rostock, Schwerin and Dresden.

A Ministry of Culture edict that too many East Germans wishing to work in theatres lack the requisite talents and ought to seek employment "more related to their capacities" is interpreted as meaning "back to the factories" for many wouldbe performers and technicians.

23D HONORARY DEGREE TO MARIAN ANDERSON

Ottawa, Dec 18.

Negro contralto Marian Anderson received an LL.D from Queen's University in nearby Kingston, Ont., Dec 10. Her 23d honorary degree, it was her first in Canada. She spoke at a Human Rights Day convocation there and later lit a candle of remembrance in St Paul's Anglican church, Toronto, and sang two spirituals.

It was the 14th anniversary of the UN's Declaration of Human Rights promulgated by the late Eleanor Roosevelt, who also received an honorary LL.D from Queen's some years ago.

Maeterlinck Widow Not Impressed by Debussy; It's Her Spouse's 'Pelleas'

Paris, Dec. 11.

Opera Comique scheduled a special performance of "Pelleas and Melisande" on Dec 14 to mark the centenary of Claude Debussy. Among those invited for the occasion was the Countess Renee Maurice Maeterlinck, widow of the Belgian who wrote the book. Widow took one look at the invitation and flipped, sending an immediate telegram to the Opera-Comique (with copies to all the newspapers, natch).

"Pelleas and Melisande" is not an opera by Debussy with book by Maeterlinck, she claims, but an opera by Maeterlinck with music by Debussy, thus invitations, tickets, billboards, program, etc., are all wrong and she is consulting her lawyers. As to this being Debussy's centenary, says the Countess, "the whole world is celebrating the centenary of my husband, a great writer, but this fellow who wrote some music to illustrate my husband's great work . . . is it his centenary, too?"

8 From Show Biz Provide 112G For 'Caretaker' Film

London, Dec 18.

Eight prominent showbiz personalities, among them Elizabeth Taylor and Richard Burton, have chipped in to provide the entire $112,000 budget for a British film production of Harold Pinter's "The Caretaker." The other investors are Noel Coward, Peter Cadbury (Keith Prowse topper), Leslie Caron, Peter Hall, Charles Kasher, Harry Saltzman and Peter Sellers.

The three stars of the original stage version, Donald Pleasance, Alan Bates and Robert Shaw, are appearing in the film, which is being directed by Clive Donner, with Lord (Michael) Birkett as producer. The stars, director and producer have deferred their salaries. Pleasance turned down a role in George Stevens' "The Greatest Story Ever Told" in order to fulfill this assignment.

The production, which is being filmed mainly in a house in a London suburb, has a six weeks' schedule, and although there will be a few exteriors, no studio will be required.

No distribution deal has yet been made, but it is reported that several companies are interested in the project.

Playboy Club's Cabaret License Nixed; Frown On 'Mixing' With Customers

N.Y. License Commissioner Bernard J. O'Connell late yesterday (Tues.) ruled against the New York Playboy Club, on East 59th St., and denied it its cabaret license. The Hugh M. Hefner-operated "key club" can appeal in a civil action, but has given no indication of its plans other than conceding that the New York License Bureau had "been most cooperative and extended itself, with four days and nights of intensive hearings."

Commissioner O'Connell, in sustaining Hearing Commissioner Gerard M. Weisberg's findings, agreed that "the applicant's main appeal was via its scantily dressed bunnies or waitresses;" that it was against New York cabaret licensing regulations to permit "mixing" between staff and customers; that the Playboy Club's credo that "it was extending the mood of the nation's most sophisticated magazine" into a nitery; that its 'scantily clad employees' (inferentially) "might be available to 'Twist' with club members at private parties" was a violation; that in truth the State Liquor Authority's ruling that the Playboy Club maintain an "open door" policy further invited the public to "mingle" with employees.

FIRE ISRAELI ACTRESS ON EVE OF PREMIERE

Tel Aviv, Dec. 18.

The day before the opening of Marcel Achard's "A Shot in the Dark" at the Ohel Theatre in Tel Aviv, the management fired the leading lady and postponed the premiere. Ohel is a repertory theatre with a steady cast, but it occasionally hires actors for roles that don't fit any of the permanent members. This was the case with Daphna Dan, who was cast as the maid accused of the murder of the Spanish driver.

According to the management, Miss Dan aggravated her colleagues and offended elderly members of the group. After several warnings, and in order to maintain discipline in the theatre even at the cost of postponing a premiere, the management decided to fire her. Director Joel Silberg is looking for a new leading actress and hopes to open in a few weeks.

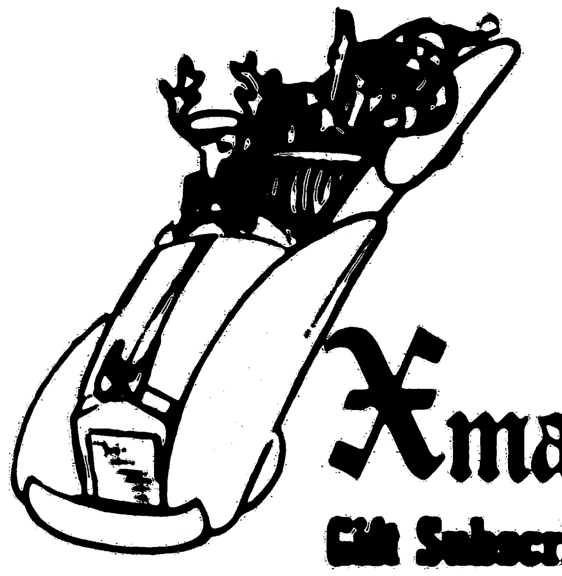
SINGING BOYS OF MEXICO IN YANQUI SPECIALS

Singing Boys of Mexico fly from Morelos to Chicago to participate in the Christmas Eve telecast over NBC. This is the show prior to pickup of Midnight Mass.

Boys then go to Washington for the Dec. 26 "Pageant of Peace."

Group's final event in States will be on Jan. 6 at the Music Hall in Kansas City where ex-presidents Miguel Aleman and Dwight Eisenhower will attend a "Salute to Mexico."

Mildred Shagal agented the group.



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* * *

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ABEL GREEN, Editor

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MERRY CHRISTMAS

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George Schaefer's Plan for '52 West' Novel: (A) Pic, (B) Stage Musical

An unusual show biz future is being planned by producer-director George Schaefer for Ann Pinchot's book, "52 West," dealing with life along New York's 52d Street (between 5th and 6th Aves) during its "Swing Street" heyday in the '30s.

Schaefer, at whose instigation Mrs. Pinchot wrote the novel, has tentative plans to turn the book first into a straight film, which would use actual music made famous in that faroff time and place, to be followed by a legit musical, "which utilize certain elements of the novel," and which would have an original score. "In a legit musical," he says, "it would be impossible to integrate actual songs of the period with new material. Inevitably, the audience would find the new material inferior to the old, no matter how good it really was."

Mrs. Pinchot, and her husband, Ben Pinchot, a theatrical photographer, lived on 52d Street in the '30s and succeeded in raising "a healthy child" in the shadow of the Onyx Club, Leon and Eddie's, Jack and Charlie's 21, Jimmy Ryan's, before taking flight to suburbia Stamford, Conn., where they now live. A prolific writer for the "slicks," Mrs. Pinchot, with "52 West," is at long last getting into show biz herself via a continuing business relationship with Schaefer.

Author's Plans

In addition to the recently published "West," she is now at work on a novel, "The Girls," concerning New York career girls, which Schaefer sees as a possible film property, to be followed by a tv series, and has outlined a legit play, in which Schaefer also is acting as mentor.

Schaefer, whose Compara Productions has a non-exclusive pact with Paramount, has so far directed only one project which received theatrical release — his Hallmark production of "Macbeth," starring Maurice Evans, which was televised in this country

(Continued on page 7)

Our Man in Paris
Gene Moskowitz
has a discerning closeup on France's Cultural Minister Andre Malraux in
So What's Next?
* * *
one of the many Editorial Features in the soon-due
57th Anniversary Number
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33 Embassy Pix Sold to WOR-TV

As forecast here, Embassy Pictures has dealt its first telecast package, comprised of 33 features, to WOR-TV, New York indie owned by RKO-General. Station plans to play them once a month in primetime, starting Jan. 4 (a Friday) with "Hercules."

All but two of the pix are post-'60, including "Two Women," plus several titles not yet even in production. These and some of the late vintage ones presumably have theatrical playoff clearance built-in, although details (including monetary) are not specified in the joint announcement by Embassy prez Joe E. Levine and WOR veep-general manager Robert Leder.

Obvious unique feature of the deal is that some of the product has been purchased by WOR sight unseen. Again, which titles (e.g., "Carpetbaggers," "Zulu," others) are not disclosed.

Understood a second indie station deal, in Los Angeles, is also in the works. If and when, assumption is that it would follow lines similar to the WOR pact.

Schoenfield Takes 'One'

"One Plus One" (offbeat (but storyline) two-reeler which obtained some limited arty exposure (including a shot at the downtown Charles Theatre, N.Y.), has been picked up for national distribution by Lester A. Schoenfield.

Pic unspools in 17 minutes. It was made by Group II Film Productions, Bronxville, N.Y., and features tv personality Molly Scott and actor-comic James Hampton.

Filmways Switch: Theatre & Vidpix From Ad Films

Emphasis on feature film production and tv programming is stressed by Filmways' chairman Martin Ransohoff in the annual reports being mailed to stockholders. The report reveals that although gross revenues climbed 81%—from $7,073,958 in 1961 to $12,829,040 this year, the company this year had a net loss of $125,900. According to Ransohoff, however, the operating loss did not involve "any significant cash loss," since it was reduced by $122,093 in depreciation, amortization and other non-cash items to $3,767.

Because the company has found production of commercials in New York to be unprofitable, the directors have approved a deal with Sutherland Associates whereby latter will take over Filmways commercial activities here. (This is subject to stockholders approval.) Filmways will continue its commercial operations on Coast.

Withdrawal from commercial activity here will allow the company to concentrate on tv programming and feature film field, he said. The company has a deal to produce two pix—"Americanization of Emily" and "The Wheeler Dealers"—for Metro, in addition to Jules Dassin's "The Light of Day" for United Artists and an original, "The Sandpiper," for Col. At the same time, company is prepping Evelyn Waugh's "The Loved One," but no release deal yet set.

Taylor-Roffman Ready For Summer Shooting; Third Script on 'Live Twice'

Ottawa, Dec. 18.

Taylor-Roffman Productions Ltd. expects to have the third and final script for its second feature film, "You Only Live Twice," completed next month, with shooting to start in June or July. It's being written by Charles E. Israel, Montreal novelist and film-tv scripter. First two treatments, both discarded, were done respectively by Howard Koch of Hollywood and another Montreal tv writer.

Script is adapted from novel "The Well" by Sinclair Ross of Montreal, and has a prairie locale. "We're trying our best to create a hive of Canadian motion-picture writers and whenever possible will use Canadians throughout," Julian Roffman, v.p. of Taylor-Roffman, told VARIETY. He'll produce and direct, as he did "The Mask," T-R's part-3D thriller with Paul Stevens and Claudette Nevins, which he states has grossed $1,000,000 (on a cost of $400,000) so far. Still showing in the U.S. and abroad, it's played Italy, Japan, Philippines

(Continued on page 13)

AIMS AT 15 PIX SLATED BY JULY

Entertainment Corp. of America (Max Youngstein-Jerry Pickman-Charles Simonelli new company) expects to have 15 feature film projects in work by next July 1—that is, in the house or in the near-closing negotiation stages. Deals with Robert Mitchum, Bobby Darin are already contracted. Also, Youngstein is set to coproduce "Flowers of Hiroshima" with John Frankenheimer.

At the same time it was learned the new company plans to charge a distribution fee of 25% for domestic (U.S.-Canada) handling and 35% for foreign. This would mean chopping off a substantial amount from the going industry rates charged to producers.

ECA has in mind to encourage newcomer producers via the lower distribution fees and at the same time spur established producers to make more product than they normally would, and channel via ECA.

Physical structure of company as yet unset, but there's some thought of operating through a maximum of eight exchanges. In that regard the parallel with Buena Vista will be remarked.

Confirm Smadja Story

Charles Smadja, formerly v.p. in charge of European production for United Artists, has joined Entertainment Corp. of America as overall consultant and coordinator on ECA's motion picture activities on the Continent, ECA president Max E. Youngstein disclosed officially this week.

The announcement by Youngstein confirms a report in VARIETY's news columns of three weeks ago.

Cinerama 9 Months Loss, $700,000

Cinerama had an operating loss of $700,000 in the nine months ended Sept. 30, Nicolas Reisini, chairman - president, informed stockholders at a New York meeting last week. Same period last year brought a profit of $290,000, or 10c per share.

C'rama common stock closed yesterday (Tues.) at $13, off 1⅛ for the week on 81,000-share volume. Trading was briefly suspended after the meeting.

Loss was partially offset by a credit of $230,000 via the sale of certain theatre leases.

The new figures have no bearing on the two productions made in conjunction with Metro.

Nothing definite on dividend prospects, said Reisini. The former production already has brought C'rama $2,000,000 in theatre rentals.

Undecided is how the pictures are to be amortized.

Favors a Washington-JFK Oncer; Johnson to Hollywood Guilds: Whence Pence for '63 Festival?

Washington, Dec. 18.

Eric Johnson meets Wednesday (19) with the Hollywood Guilds to discuss a U.S. Film Festival, still personally convinced that a single-shot Washington festival, probably in April of 1964, offers the industry the greatest advantages. As he left Washington today (Tues.) Johnson emphasized that he isn't opposed to L.A. having as many festivals as can be locally supported. But he is advocating a one-time Washington festival as something the industry should support.

Johnston, stressing that discussion of a Washington festival is still in the "tentative" stage with no definite arrangements or plans made, said preliminary talks indicate the U.S. government would participate and send out the invitations. Johnston considers that to be important.

Warning that costs of a big film festival are high, he said he anticipates that the federal government and the Washington business community would join with the industry in sharing the expense.

Also, he said, foreign embassies in Washington would do much of the entertaining, hosting receptions, dinners and the like. There are no embassies on the coast to take on entertainment expenses, he observed.

"In discussions of a film festival in Los Angeles," Johnston said, "people should think about where the money is coming from."

Transportation and other expenses of delegates from countries without convertible currencies, such as Pakistan, Indonesia and others, will have to be paid by the host organization, Johnston stressed.

"I would hope," Johnston said, "that the president would receive the delegates at the white house and that they might visit the capitol while congress is in session, having an opportunity to meet legislative leaders."

He said that holding the festival in Washington in 1964 would afford foreign delegates a chance to see the New York World's Fair. They will change planes in N.Y. to come to Washington in most cases.

Show Biz Barrister
Paul J. Sherman
delves into a longtime issue on "invasion of privacy" in a discerning piece which he titles
How Private is Your Privacy?
* * *
one of the many Editorial Features in the soon-due
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Loew's Theatres Operate 95% In Black, Sez Tisch

While declining to break down earnings as pertaining to theatre and hotel operations, Lawrence A. Tisch disclosed at the Loew's annual stockholder meeting at the Cinerama Theatre, New York, last week that theatres are operating 95% in the black. Those which are operating marginally will be disposed of in accordance with company policy, the president-chairman said.

Tisch touched upon a variety of subjects. While the circuit booked "Boccaccio '70" in the face of condemnation of the picture by the Legion of Decency, the exhibition deal was entered prior to promulgation of the Legion's rating. Loew's has great respect for the Legion, commented Tisch.

Company's hotels in Gotham will not be hurt by over-crowding but by the time the World's Fair is over there's a definite chance that some less-modern inns will be forced to close, according to Tisch.

Annual meeting was marked by protracted interrogation by stockholders who appeared unenlightened as to the fiscal facts. At one point Tisch asked a woman shareowner to "sit down until you collect your thoughts." At another point there was a clash between two femmes over who was to have the floor. Tisch was unruffled.

The chairman and all other directors were reelected and the board subsequently reelected all officers.

Parisian Logic on Festivals

They Help Boxoffice Despite Yank Skepticism—Hail Hollywood Adoption of Competition

Paris, Dec. 18.

Reaction in France to the news from Hollywood that the Screen Producers Guild, and other guilds, plan a competitive international film festival there in 1963 may be described as "pleased." Can the Yanks any longer hold aloof from festivals, as such, when themselves playing host. This may be the dawn of a new attitude. Or so partisans of Cannes like to believe.

One constant objective hurled at film fests by certain U.S. film people has been that prizewinners are usually not good commercial entries. It has become an excuse to scorn fests. But with the general American film receipts now split about 50-50 between home and foreign grosses, proper fest participation looms important — as the French see it.

A glance at Cannes grand prize pix the last 10 years, from 1953 to 1962, and a check of their experiences at firstrun Paris houses, can give a fairly accurate picture of how these pix fared. Paris insures about 30% of the gross, and usually reflects hinterland receipts also.

Twelve features copped the award (split decisions in '54 and '61. If some were lacklustre at the wickets, five of them drew more than 300,000 admissions and are on the top grossing all-time list of hits since 1950. In this light a case can be made that public tastes and jury choices may coincide, and

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Columbia Pictures Divvy in Stock

Following recent custom, Columbia Pictures this week declared a stock dividend of 2½% on the common issue, this being a semi-annual dividend which is payable Feb. 15 to stockholders of record on Dec. 28. No cash dividend is paid. At the same time it was disclosed that earnings for the first fiscal quarter, which ended Sept. 30, showed a pre-tax gain.

The new quarter brought a profit before taxes of $1,705,000 and a net after taxes of $577,000, equal to 34c per share. First quarter of 1961 yielded earnings before taxes of $1,088,000 but in this period a tax-loss carry forward eliminated the need for federal taxes, and thus the net for this 13-week period was $1,242,000 or 78c per share.

'Mink' Mighty in Italy

Rome, Dec. 18.

"Touch of Mink" set a new mid-week opening day record at Milan smallseater, the Mignon, with about $1,800 in the till for the stanza. Figure is especially noteworthy in view of nation-wide newspaper strike, which also precludes reviews. Pic is SRO and looks in for run.

Universal also reports heavy bookings over the holiday period for both "Mink" and "Spiral Road." It expects over 80 key city dates penned so far to be tops for the territory, giving company a strong start into 1963.

700 Playdates in First 30 Days Goal for 'Sodom and Gomorrah'

Twentieth Fox Italo spec "Sodom and Gomorrah" which is expected to play a minimum of 700 playdates in the first 30 days of its release starting next month will also launch the company's switch to the Premiere Showcase release plan in the New York metropolitan area. In adopting the Showcase idea, originated by United Artists in late June, 20th becomes the second major to day-date its Broadway firstruns with up to as many as 15 to 17 other houses throughout the greater New York area.

For 20th's first PS release it's understood that the company will "probably" be using a number of the theatres which have been playing UA product under the PS logo. Since 20th's release sked is currently running at approximately one pic per month, this isn't expected to create a release bottleneck. However if Columbia goes to the Preem Showcase policy, as has been rumored with either "The War Lover" or "Diamond Head," the anticipation is that a second PS "circuit" will have to be created. This may also be expected to act as further incentive to the two major circuits Loew's and RKO Theatres to drop their antagonism to PS idea.

That 20th has adopted the Preem Showcase plan came as no surprise to trade since global sales veep Seymour Poe was one of the plan's biggest boosters in his former days as a producer's rep. In the last couple of months, 20th has also been following the multiple booking procedure in Los Angeles, Detroit, Philadelphia and Baltimore.

In formally announcing the new policy Poe said last week that 20th henceforth is "going to bring entertainment to the people, and not ask the people to come to the entertainment." He also said that by this step 20th is further redeeming its pledge to "adopt modern merchandising plans" laid down by prez Darryl F. Zanuck.

Jack Karp Hits Town

Jack Karp, Paramount studio v.p., in for a quickie hello at the homeoffice Monday (17), then to New Orleans and a Caribbean vacation cruise.

He'll be back west shortly after Jan. 1.

L.A. to N.Y.

Hall Bartlett
Harold Cornsweet
Morton DaCosta
Henry Gibson
George Gobel
Mrs. Harry E. Gould
Joseph E. Levine
Pat McVey
Chester Morris
Carl Peppercorn
Stuart Phelps
Herb Silvers
Walter Winchell
Natalie Wood
Jane Wyatt

U.S. to Europe

America Abaal
Steve Barclay
Rene Clement
Harold Clurman
Chuck Cochard
Ray Heindorf
Alfred Hitchcock
Oscar Homolka
Molly Plowright
Munio Podhorzer
Matty Polon
Hans Saaltink
Hobard Rick
Joan Tetzel
George Tomasini

Europe to U.S.

Irving Allen
Lord Archibald
Leslie Barrie
Michael Bromhead
Jules Buck
Varel & Bailly Chanteurs
Mike Mindlin Jr.
Jonas Rosenfield Jr.
Peter Ustinov
Joan Wallace

N.Y. to L.A.

Irving Brecher
Suzy Holiday
Louis Nizer
Joe Schoenfeld
Bianca Stroock
James F. Stroock
Don A. Wortman

PARMENTEL NEARLY SET

Hopes 'Night Rider' Script Ready Soon For Rossen

Noel F. Parmentel Jr. expects to get his "Night Rider" pic into production by late spring. It's based on the Robert Penn Warren novel of the Kentucky tobacco wars circa 1910.

Producer via a launching party last week in Manhattan, said he expects to have the script ready for director Robert Rossen soon after the first of the year. Novelist Warren was previously represented on the screen by his Louisiana politico work, "All the King's Men."

Cut 450,000 Feet To 21,500; It's 'Mad'

Hollywood, Dec. 18.

One of the greatest trimming jobs in film history will be undertaken by seven film editors who have been set to cut 450,000 feet of exposed film down to approximately 21,500 feet of final print for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." Pic is expected to run four hours for one of the longest features on record.

Working under supervision of editor Fred Knudtson are Gene Fowler Jr., editor; Tony Friedman, John Hovard, assistants; Godfrey (Bob) Marks, looping editor; Walter Elliott, sound effects; Art Dunham, music editor; Linda O'Day, film librarian.

Buyse for UA, Belgium

Paris, Dec. 18.

George Buyse, variously in Belgian distribution for local film companies, has been named United Artists manager for Belgium.

He replaces Leon Feldun, who switched to head of UA operations in Germany.

Are They Kidding or Chiseling?

Some of Europeans Invited to Acapulco Festival Run Into Pushoround and Latin Double-Talk

Although this was the fifth year for the Mexican Government's Festival of Film Festivals at Acapulco, the Pacific coast resort, European journalists hitting New York on their way home were full of tales of mismanagement, foulups and embarrassments in the handling of invited guests. Some of the Europeans were puzzled that Mexico, with a film industry that's severely troubled, should spend around $1,000 each on firstclass roundtrip air transportation for 75 to 100 journalists and then treat them so "indifferently" upon arrival in Acapulco itself.

A main complaint was the headquarters hotel, the Acapulco-Hilton, not being available for many of the newspapermen. One group shunted to the old Prado-Americus Hotel three miles away around the bay was able to get into the Hilton later, but only after staging a fight to see their original reservation cards which were clearly stamped "Festival Guest." Efforts to con them into going back to the inferior inn and promises of transportation were followed by efforts to induce the party to move out of the lobby where their presence apparently was embarrassing.

Mexican festival auspices seemingly had about 30% of the Hilton rooms reserved but apparently not under the names of the arriving journalists. Latter found that a party of Mexican actors, not previously scheduled, had preempted the rooms.

One of the worst-treated visitors was Molly Plowright, representing Scottish newspapers and also an official of the International Organization of Film Critics. She was one of those shunted to the distant Prado the first night. There, she had a room alone but her four male colleagues had to share accommodations; the Prado offered only three rooms for five persons. It was one of the jokes of the festival that a U.S. delegate and a Polish delegate, not previously acquainted, were thrown together in an informal merger of capitalism and Communism.

Whether it was Mexican humor, or an attempted chisel, Miss Plowright was informed at one point that she would have to pay her own bill at the hotel, hardly calculated to win friends and influence publicity. Part of the fault with the handling of the festival lay in the absence of anybody to whom complaints could be taken.

Visitors were met at the airport and transported to the resort with much courtesy. Then the system broke down. It had been bad in previous years, so the complaints of 1962 are echoes.

Freedman Retires at 73; Zanuck Stresses 20th De Luxe Not on Block

Herbert E. Bragg, technical research director at 20th-Fox the past year, this week was named to head De Luxe Laboratories, the wholly-owned film processing subsidiary of the company. He succeeds Alan Freedman, who is retiring after 47 years as prexy of the lab at age 73. Latter will remain available for advisory services, however.

In connection with Bragg's appointment, 20th prez Darryl F. Zanuck sought to spike "unfounded rumors" anent a sale of De Luxe. "Nothing could be further from the truth," said Zanuck. Prexy observed that the lab has undergone expansion, currently boasts the largest facilities in the world, and now processes more than 500,000,000 feet of film annually. The expansion has made possible the processing of 70m other widescreen mix, and among pictures to be handled there anon, per Zanuck, will be 20th "Cleopatra," which was shot in Todd-AO.

Bragg has been with 20th since 1938, originally via the old Fox Case Co., a 20th predecessor. He became assistant research director in '34 and director about a year ago. He was consequently associated in the development of CinemaScope stereo and the Eidophor, and has been involved extensively in color research for 20th.

Main lab of De Luxe is adjacent to the 20th h.o. in Manhattan. Other plants are in Los Angeles, Chicago and Toronto.

Spiegel's 'Country Girls' For '64 Irish Location

Dublin, Dec. 18.

Sam Spiegel is to produce a screen version of Edna O'Brien's novel, "The Country Girls" in Ireland, but probably not before spring of 1964.

Geraldine Fitzgerald, who holds the rights to the book and has worked on the film script, said they had hoped to start in 1963, but this did not now appear possible. She said that no cast had been set and it was planned to use two entirely fresh players for the title roles.

Hail Lord Archibald

Press reception was tossed last night (Tues.) at the Astor Hotel, N.Y., for Lord Archibald, the longtime British industryite who since 1957 has been chairman of the Federation of British Film Makers.

The baron (he was elevated to the peerage in '49), came in via Acapulco, Mexico, where he attended the Mexican film fest. He'll remain here to attend the annual awards fete of the Independent Film Importers & Distributors of America on Jan. 15.

Tours Festival of Shorts: Varied Fare, But Where Do They Get Playdates?

By GENE MOSKOWITZ

Tours, Dec. 18.

Poland copped two of five prizes at the recent (8th) Tours Short Film Festival. Yanks won one nod. More than 200 items unspooled in and out of competition, Dec. 5-10.

France's Federal government and the city of Tours, in the chateau country of the Loire, lifted the tab. Array of excellent, good, bad and so-so items still showed a healthy production of short films around the world. Some 20 nations sent product.

'The Walk' at Midnight

A late Yank arrival "The Walk" was not able to find a spot and a special midnight private screening unveiled it as the best among the U.S. entries. Supervised by Hillary Harris, it was made on last year's San Francisco to Moscow Peace March by a group of Yank pacifists. They ended up changing themselves. Form, expressiveness and depth made this an arresting entry that should be heard from at other fests.

Grand prize went to Polish director Roman Polansky (He's recently made his first feature). "Mammals" is inventive comedy. Concerns two tramps feigning hurts to take turns being pulled on a sled.

'Goose', a Game

Next prize went to France for "The Noble Game of the Goose," a witty look at a 17th century French game on a board in which pieces are advanced over little pictures that sum up the history, humor, outlooks, prejudices and past of the country. Director Georges Dumoulin made the pasteboard views and clever commentary blend for an unusual witty little pic.

Special jury nod went to Canada's "A Lonely Boy," a sprited essay on pop singer Paul Anka. Directors Wolf Koenig and Roman Kroitor caught revealing glimpses of the savvy pro drive, intensity and ambition of Anka, as well as the cleverly orchestrated squealing adolescent girl turnouts that helped skyrocket him into the big coin. Sometimes barbed, it is a solid show biz documentary.

Final award was shared by Poland's "First Steps," of Kazamierz Karabasz, about children listening to and learning music, and a Yank pic on lithography "Litho" by Cliff Roberts. Former did not quite have the mood and atmosphere and depth to make it more than an acceptable surface exercise while latter was a competent exposition of the art of lithography made for the union. Most viewers felt it was good, but not of prize stature.

International Critic's Award was bestowed upon non-competing French "Fille De Route" (Girl of the Road) directed by Louis Terme. A smooth visual feel deftly invokes the reverie of a working girl on her way to work in a bus and the resolving of a crisis in her private life. Its rightness in place, mood and atmosphere, plus its pro ease, had this one of the top French entries. It was ironic since it had been turned down by the selection committee and was one of the rare pix not made in Paris. It was shot in Lille.

For The Young

Best moppet pic awards went to a beguiling French animated pic "Song of the Mad Gardener," by Francois Lecat and Jacques Espagne, and to the Argentine documentary on primitive brickmaking "Brick Furnace" by Nestor Paternostro. Latter was a surprise since it is a sharp protest at the monotony and backwardness of the work bolstered by vivid ideas such as majestic horses reduced to churning mud for the bricks by endless sloshing about in it.

A short filmmaker group, La Groupe De Trente, handed a prize to "Allegro Ma Troppo," by Paul De Roubaix, on a day in Paris done via speeding things up. It does create strange and humorous effects but makers have to learn how to control effects.

Many worthy items were overlooked. Notably, two Polski entries via Jan Lenica's striking animated cutout pic "Labyrinthe" and Janusz Kajewski's brilliant surrealistic comedy "The Hospital." Former creates an eerie world of intrigue while latter turns a sick man's hallucinations into a macabre comic romp.

Russo animated pic "The Baths," of feature maker Serge Yutkevitch, based on a Mayakovski tale was ponderous but did take potshots at bureaucracy, the cult of the individual and Stalinism.

Hungarians had a catching look at children absorbed in contest in "Who Will Win?" and a clever comedy in "Concert." Yank "The American Way," of Marvin Starkman, had a beatnik trying to blow up cherished American myths and customs like apple pie, Mother's Day cards etc. Anarchic spirit was witty rather than gritty and it was a good, if surface, comic affair.

A German cartoonist Boris Borresholm emerged as a robust satirical talent in a sharp wrist-slapping look at German affluence, with some of its residue faults like indifference and selfishness, in "The Garden Dwarfs" and "The Bad Weed." A warm look at a music hall going on the block in the British shor. "Finale" of Robert Vas, the German "Concentration Camp For Hire," condemning the use of the infamous Dachau for Eastern refugees, the Italo "Selling License," a simple and expressive poke at Southern misery, and an absorbing essay on Southern mystic rites "La Taranta" are also worth a mention.

Saul Bass's special projection of his film credits technique was shown. Bass was on the jury and also wondered at the great number and variety of shorts being made and where they would all end. Many do get release here since all French films have to be accompanied by shorts as in other countries.

Other jurists were Claire Parker, an animator of U.S. origin who has lived in France for many years, Jiri Trynka, Czech puppet pic maker, Herve Bazin, a French writer, Wojciech Zamecznik, a Yugoslav poster maker, Jean-Louis Cheray, a French art house exhib, and Gianni Rondolino, an Italo critic.

Bill Holden Party Primes Malaya Pic

Singapore, Dec. 18.

William Holden flew in for preliminary arrangements on the film tentatively called "The Third Road" based on Michael Keon's story "The Durian Tree." It concerns the fight against terrorism in Malaya.

With him were William Kirby, production manager, and John Stoll, art director of United Artists which is financing the film. A day here and they shot up to Kuala Lumpur, the Malayan capital, where they met the Prime Minister, Tengku Abdul Rahman to seek the government's co-operation in lensing the feature. Pic will be shot in its entirety in Malaya where the Communist war which started in 1948 continued until independence was won on Aug. 31, 1957.

Director Lewis Gilbert and his cameraman, Fred Young are expected to make tests of Malayan actresses at Shaw Brothers studio. The film needs a Eurasian girl. If she is not found here, the co-producer, Karl Tamberg, would go to Hong Kong and seek her among the actresses there, Holden said.

About 1,000 Malayan "extras" will be used as security forces or communists.

Other players include Britain's Jack Hawkins and Susannah York and Japanese star Toshiro Mifune. Negotiations are underway to bring Toshiro here for the part of a commie.

Holden will play an Australian businessman in a story which he told the local press should "serve as a lesson to the newly formed independent nations who are taking their first tremulous steps towards the formation of their own government."

'Seesaw' Saturation: 61

"Two for the Seesaw" (UA) goes on the circuits in New York starting Christmas Day.

Saturation comprises 61 theatres.

LET-RIPPS-WITH-RACE-BALLY

Arab Censors Like Other Censors

Beirut, Lebanon, Dec. 18.

Arab censorship is costing the American and other foreign film companies hundreds of thousands of dollars each year. One of the problems is that, once objection is made to a scene in a film, the importer cannot himself cut it. The scissoring has to be done by the censor himself.

Sometimes this is okay and sometimes it isn't. When the Cairo censor insisted on cutting Samson the Horse out of "Sleeping Beauty" (because of the name), a considerable row ensued. In Iraq, the censor once cut a reference by a Negro slave to "Africa, the promised land" because of the similarity to the Jewish reference to Israel. Lebanon once banned "Fair Wind to Java" because the local censor did not wish to "offend" a friendly nation (Java). When the film finally was released in Java, the Lebanese bluepencillor was convinced to change his mind.

Finally, on a different subject. They're Twisting like crazy in Cairo (particularly in that little nightclub on King Farouk's old yacht, moored on the Nile), but in Lebanon The Twist is taboo. The censor considers it indecent and unhealthy. Naturally, everyone Twists anyway. The amusing story is told of a French performer shouting a Twist tune in a Beirut nightclub. Suddenly, the Interior Minister entered the place. The band immediately changed to a very sedate tune, but the French girl continud to knock herself out on the floor, doing The Twist. The Minister expressed his astonishment at her physical exertions and, upon his leaving, The Twist again took over.

Classification-Plus-Mutilation

Polly Bergen Decries Britain's Both-Ways-System Hitting U's 'Cape Fear'

Hollywood, Dec. 18.

English film censors objected to "what they termed violent scenes" in Universal's "Cape Fear" and consequently made 161 cuts for film's British exhibition, Polly Bergen reported upon her return from Britain, where she did personal appearances for pic in which she appeared with Gregory Peck.

As a result, she noted, "I first told them I wouldn't make any appearances because most of these scenes involved me and now I'm not in the picture."

Miss Bergen said she had earlier "been for classification," noting that the "adults only" tag in England seems to be a very logical means in which to exhibit mature picture and allow producers to make pictures for an adult audience." However, she said she now feels it is useless "if there is still going to be such radical censorship."

Particularly, she noted, "The English seem to think homosexuality is all right to show on the screen, but if someone gets in a fight that is taboo." While "Cape Fear" was being released in the cut form, she noted the homosexual theme in "The Third Sex" was untouched and this picture was

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Nudes in Inkster

Detroit, Dec. 18.

To censor or not to censor, that is the question being debated in the suburban city of Inkster. Focal point in the dispute is the city's lone theatre, the Melody, which is showing nudie films.

Theatre manager Archie Rose says he will cooperate by cutting films when asked to do so and will refuse to admit anyone under 18 years of age to enter the theatre.

The city fathers are going slow in ordering censorship or setting up a censor board. They all admit censorship is a delicate subject and they wish to avoid legal entanglements.

Current bill at the Melody is "Erotica."

Nat Weiss Ad-Pub Veep for Kubrick

With the rise of the indie production company, a new kind of industry exec is emerging—the ad-pub chief who functions both independently and in liaison with the major distribs, who also have their own ad-pub people.

Latest to make the switch is Nat Weiss, who is resigning as publicity manager of 20th-Fox to become ad-pub vicepresident of Stanley Kubrick's newly formed Polaris Productions. The Kubrick company has a two-picture deal with Columbia, plus another pic deal pending with another major. The first Col project, "Dr. Strangelove: Or How I learned to Stop Worrying and Love The Bomb," which will star Peter Sellers, "gets underway in London in January with Kubrick both directing and producing.

Appointment of Weiss, who has been 20th pub manager three years, prior to which he was assistant advertising manager for three years, seems to indicate that Kubrick has no intention of heading a "paper" company. While Kubrick is in London filming

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'INTRUDER' DIED ON SOFT SHELL

By VINCENT CANBY

"The Intruder," the only Hollywood film to boldly tackle the contemporary "racial" problem in the south, failed to make the boxoffice grade as a prestige item and is now being prepped for a "hard-sell," exploitation relase. And thereby, according to producer-director Roger Corman, hangs a sad story, or, at least a sad commentary on the state of the industry today.

The picture, although critically well received both here and at this year's Venice fest, where it was shown out of competition, failed to arouse any particular interest in its first two (and only) dates—in New York early this year. The film was given a highly tasteful "art" type of ad campaign by Corman and his (then) distributor, Pathe America. Shortly after the pic preemed, Pathe was taken over by Astor Pictures, and after some soul-searching, Corman took his picture back.

He has now made a deal with Mike Ripps for the picture to go out via Ripps' Cinema Distributors of America, an outfit which recently has been causing a good deal of talk in the industry by its phenomenally successful reissue of the 1957 "Bayou" under the new title of "Poor White Trash," accompanied by an anything-but-subtle exploitation campaign.

Prestige Approval NSG

Corman thinks that there's a good chance that Ripps may retitle "Intruder," and he won't be surprised if it's backed up with a rough, no-holds-bared campaign. Says Corman: "I would have preferred to stay with the prestige approach, but this way I have no doubt that I'll get back my investment, most likely with a sizable profit."

As producer-director, Corman bankrolled the pic (to the tune of something less than $200,000) himself, largely out of his profits from

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Theologian on Clumsy Parents, Nervous Old Ladies and the U.S. Fear of 'Uncovering Nakedness'

Dallas, Dec. 18.

A California theological professor said here that parents must not leave censoring of motion pictures or books entirely to official boards. "Parents should make clear to their children why they prefer them not to read something or to see something," said Professor Ed Hobbs of the Church Divinity School of the Pacific in Berkeley. "If parents go about it foolishly, then they have their children seeking under-the-counter pornography."

Professor Hobbs, a faculty members of the Perkins School of Theology here from 1952 to 1958, said, "Of course, you can't protect the children from our culture. Our art expresses the face of America. The bulk of our culture is consumed on television or in the mass of paintings in the five-and-dime store."

Censorship, he says, comes because "We are afraid to let certain things be said for fear it will uncover our nakedness. We want to keep on our fig leaves."

He harkened back to John Milton who asked, "Who will censor the censor?" In practice, he said the censors are police chiefs or little old ladies who are shocked at something which has been considered acceptable for 50 years.

Hobbs lamented that American culture decides that a book or film is for everybody or no one. "Most countries have age limits on films or require children to be accompanied by their parents. "Obviously, there are films that should not be seen by children," he said.

Professor was participating here in a seminar on "The Church, the Entertainment Media and Moral Values" at Southern Methodist U.

Small Burg Economics

Panhandle, Tex., Dec 18.

Mr and Mrs. Bob Nicholson have gone into a three-day weekend, one-change operation at the Dove Theatre here and at the Groom Theatre at Groom, Tex.

Nicholson reports that they are grossing just about as much as when they were running six days a week.

Station WCBS-TV Editorially Favors End of Licensing

WCBS-TV, flagship station in New York for the CBS tv net, has lined up with the film industry against the New York state film licensing law. In an editorial read over the air last Wednesday (17), WCBS-TV veep-general manager Norman E. Walt Jr., said that since the only grounds for censorship left is obscenity, "Channel 2 believes there is no longer any reason for retaining the present law in New York state."

Calling the licensing of films to be the equivalent to censorship, Walt declared that the state penal code "provides all the machinery necessary to prohibit the exhibition of obscene matter."

Not pointed out by Walt is the fact that although all pix shown in theatres in New York must now be licensed by the state, the same material can be shown on the air without any such prior examination.

Martin Manulis Joins Four Star

Hollywood, Dec. 18.

Martin Manulis joins Four Star Jan 1 as head of its theatrical film production, and has two properties ready to go under the Four Star banner. Manulis is prepping "The Out of Towner," starring Deborah Kerr and "Cassandra At the Wedding," to star Natalie Wood.

Manulis' latest film is "The Days of Wine and Roses," for Warner Bros. Prior to that he was under contract to 20th-Fox, first as its vidpix production chief, later as a theatrical film producer. Before joining 20th, Manulis produced CBS-TV's "Playhouse 90," tv's first weekly 90-min. series.

Arnold Van Leer Exits Par, Hub, After 22 Years

Boston, Dec 18.

Arnold Van Leer, Paramount's New England, Buffalo and Albany rep in charge of public relations and advertising, is resigning effective Dec 29.

The w.k. veteran of the motion picture industry and a member of the Motion Picture Pioneers, has been affiliated with Par in Boston for 22 years, and has a career in the picture biz which spans more than a quarter-of-a-century.

Both a theatre manager and a press agent, Van Leer was the last p.a. at the Palace Theatre, New York, and its two-a-day vaudeville format.

Before joining Par, Van Leer was in complete charge of roadshow films for First National on Broadway. When Warner Bros. merged with FN, Van Leer was appointed assistant general manager of Warner Theatres on Broadway in the same capacity.

Van Leer will remain in Boston and will reveal a new affiliation here on Jan. 15.

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Lawrence of Arabia
(BRITISH—COLOR)

Sweeping production. Stellar casting. Intriguing adventure subject. Must prove a hefty moneyspinner.

London, Dec 10

Columbia release and presentation of S[illegible]id Lean (Horizon (G.B.) Pictures) production. Features Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy. Produced by Sam Spiegel. Directed by David Lean. Screenplay by Robert Bolt; camera (Technicolor), F. A. Young; editor, Anne V. Coates; music, Maurice Jarre. At Odeon, Leicester Square, London, D[illegible] '62. Running time, 222 MINS.

Lawrence	Peter O'Toole
Prince Feisal	Alec Guinness
Auda Abu Tayi	Anthony Quinn
General Allenby	Jack Hawkins
Sherif Ali	Omar Sharif
Turkish Bey	Jose Ferrer
Colonel Brighton	Anthony Quayle
Mr. Dryden	Claude Rains
Jackson Bentley	Arthur Kennedy
General Murray	Donald Wolfit
Gasim	I. S. Johar
Majid	Gamil Ratib
Farraj	Michel Ray
Daud	John Dimech
Tafas	Zia Mohyeddin
Medical Officer	Howard Marion Crawford
Club Secretary	Jack Gwillim
R.A.M.C. Colonel	Hugh Miller

Some $15,000,000, around three years in time, much hardship, and incredible logistics have been poured into this kingsize adventure yarn. It is the first film from Sam Spiegel-David Lean since they launched the Oscar-winning "Bridge On the River Kwai" five years ago. Shapes as an equally vivid, smash b.o. success. Made in Technicolor and Super Panavision 70 it is a sweepingly produced, directed and lensed job. Authentic desert locations, a stellar cast and an intriguing subject combine to put this into the blockbuster league.

It had best be regarded as an adventure story rather than a biopic, because Robert Bolt's well written screenplay does not tell the audience anything much new about Lawrence of Arabia, nor does it offer any opinion or theory about the character of this man or the motivation for his actions. So he remains a legendary figure ("I deem him one of the greatest beings alive in our time. I do not see his like elsewhere," said Sir Winston Churchill) and a shadowy one. Was he a mystic or charlatan, a brave one, an exhibitionist, fanatic, opportunist or simply a half-nut case? Many people have a theory. Nobody has been able to do more than guess. And one of the film's faults is that cinemagoers who don't know about the Lawrence legend may be confused. The pic starts, for instance, with his fatal motor cycle crash in England. This could seem a puzzling, irrelevant scene for those who do not know how this strange soldier met his end. Another cavil is that clearly so much footage has had to be tossed away that certain scenes are not developed as well as they might have been, particularly the ending. But to turn to the many credits.

The David Lean touch gilds everything. It has clearly helped with Bolt's screenplay, which deftly pinpoints part of Lawrence's amazing lifestory, and is marked by telling dialog. It shows in the cutting, where Lean has obviously worked closely with Anne V. Coates. And he has helped to bring out some superb photography by F. A. Young. The film has every evidence of dedication by Lean, Spiegel and their entire technical crew.

Storyline concerns Lawrence as a young intelligence officer in Cairo in 1916. British Intelligence is watching the Arab revolt against the Turks with interest as a possible buffer between Turkey and her German allies. Lawrence (Peter O'Toole) is grudgingly seconded to observe the revolt at the request of the civilian head of the Arab bureau. Lawrence sets out to find Prince Feisal, top man of the revolt. From then on his incredible adventures begin. He persuades Feisal to let him lead his troops as guerrilla warriors. He tackles inter-tribal warfare but still they arduously take the Turkish port of Aquaba. Lawrence is given the task of helping the Arabs to achieve independence and he becomes a kind of desert Scarlet Pimpernel. He reaches Deraa before the British Army is in Jerusalem, he is captured by the Turks, tortured and emerges a shaken, broken and disillusioned man. Yet still he takes on the job of leading a force to Damascus. But, though he takes Damascus and sets up a United Arab Council, the natives are already at each other's throats. He finishes a beaten man, unwanted by Arabs or the British Army. All his idealistic dreams have crumbled in the pitiless desert sands.

Subtle clashes between individuals mark the events but, from the filmgoer's viewpoint it will probably be the scenic and dramatic highlights that will impress most. A ferocious attack by Lawrence and his Arabs on a scattered bunch of retreating Turks, during which Lawrence suddenly becomes fanatically smitten with the desire to shed blood; a sweeping sandstorm; a moment when Lawrence has to become executioner and shoot a native whose life he has saved; the surging, frightening camel attack on Akabra; the slow, lonely drag through the snowy desert in winter. These are interwoven with wily scenes of politics in high places.

Lean and cameraman Young have brought out the loneliness and pitiless torment of the desert with an artistic use of color and with almost every frame superbly mounted. Michael Warre's musical score is often overlooked but is always contributory to the mood of the film, and artwork, second unit lensing, costumes and locales seem always completely right.

Peter O'Toole, after three or four smallish, but effective, appearances in films, makes a striking job of the complicated and heavy role of Lawrence. This young Irishman, as and when the screenplay demands, skillfully handles Lawrence's many moods. His veiled insolence and contempt of high authority, his keen intelligence and insight, his gradual sympathies with the Arabs and their way of life, his independence, courage, flashy vanity, withdrawn moments, pain, loneliness, fanaticism, idealism and occasional foolishness, O'Toole has a presence which will attract women tab buyers and convincingly builds up a picture of the Mystery Man. Spiegel's gamble with this newish British screen actor has rousingly come off.

The title of the film is its star, but O'Toole has been surrounded by thesps of top calibre. Jack Hawkins plays General Allenby with confidence and understanding and Arthur Kennedy provides a sharp portrayal of a cynical, tough American newspaperman. The two top support performances come from Alec Guinness as Prince Feisal and Anthony Quayle as a stereotyped, honest, bewildered staff officer. Guinness has a particularly well written role and plays it with shrewd, witty intuition. Jose Ferrer as a sadistic, homosexual Turkish Bey, Omar Sharif as an Arab chief and Claude Rains, playing the civilian boss of the Arab bureau, a curiously inexplicable role, also lend valuable assist. Only Anthony Quinn, as a larger-than-life, proud, intolerant Arab chief seems to obtrude overmuch and tends to turn the performance into something out of the Arabian Nights. Michel Ray, Donald Wolfit, I. S. Johar and Howard Marion Crawford also chip in with strong support.

But, all in all, this is predominantly a Sam Spiegel and David Lean achievement. It was a big bold project and has turned out a big bold film. The occasional sluggishness in action and looseness in the screenplay are blemishes that can be forgiven in the sort of eye-taking motion picture that is designed to bring people back to the cinema and certainly deserves to.

Rich.

Lost in the Multitude

In such an elaborate, sweeping production as "Lawrence of Arabia," which represents a four-hour session in the theatre, including intermission, there can be inadvertent omission of certain of the values in an onlooker's appraisal. Meriting attention, for example, is Omar Sharif, an Egyptian actor who plays the part of an Arab leader with marked intensity and penetration. Less prominent but not to be obscured are Michel Ray and John Dimech, colorful and zestful as youthful aides to Lawrence.

The craftsmanship generally is to be accoladed. The Maurice Jarre music is potent drama in itself, goes with the screen action fittingly all the way.

Gene.

Freud

Artful and provocative attempt to translate five years of Freud's life into screen drama. But bulk of filmgoers may find it too academic.

Hollywood, Dec 11.

Universal release of Wolfgang Reinhardt production. Stars Montgomery Clift, Susannah York, Larry Parks, Susan Kohner; features Eric Portman. Directed by John Huston. Screenplay, Charles Kaufman, Reinhardt, from Kaufman's story; camera, Douglas Slocombe; editor, Ralph Kemplen; music, Jerry Goldsmith; assistant directors, Ray Gosnell Jr., Laci von Ronay. Reviewed at Directors Guild of America, Dec. 11, '62. Running time, 140 MINS.

Sigmund Freud	Montgomery Clift
Cecily Koertner	Susannah York
Dr. Joseph Breuer	Larry Parks
Martha Freud	Susan Kohner
Frau Ida Koertner	Eileen Herlie
Professor Charcot	Fernand Ledoux
Carl von Schlosser	David McCallum
Frau Freud	Rosalie Crutchley
Jacob Freud	David Kossoff
Jacob Koertner	Joseph Furst
Babinsky	Alexander Mango
Brouhardier	Leonard Sachs
Dr. Theodore Meynert	Eric Portman

A period of five significant early years in the career of the founding father of psychoanalysis is dramatized in "Freud." The film is obviously a labor of love, the intense concern of those creatively involved is reflected in the cinematic artistry with which it has been amply endowed. Yet, alas, not even the keen and fruitful imagination of a John Huston, its director and prime creative force, can quite isolate the stirring personal drama of the man and his story from the dry, impersonal, somewhat stuffy and pretentious characteristic of a text, the academic shell from which the dramatic seed never quite escapes. As a result, the Wolfgang Reinhardt production and Universal release, for all of its integrity and artistic merit, is a film limited in appeal and acceptance. It appears destined to be appreciated and perhaps even cherished by the few, but dismissed and perhaps even ignored by the many.

"Freud," nevertheless, is a worthwhile, enriching picture, one from which all who attend ought to benefit. It is informative. It is thought-provoking. From a commercial standpoint, its chief ally is likely to be the name it bears as its title. But many may respond to that name for its associated sexual connotations, and some expecting to experience vicarious sensual thrills. This is not the audience for which "Freud" is designed and at which it is aimed. There is, therefore, likely to be a disappointment factor with which it will have to contend, so attendance for the wrong reasons should not be encouraged in advertising. It is important to appeal to the right audience for the right reasons.

Intricate scenario by Charles Kaufman and producer Reinhardt, from the former's story, translates into dramatic, not biographical, terms the events of five key years (1885-1890) in Freud's life, the years during which he formulated his principal theory—that sexual instinct is the basic one in the human personality—and led him to discover and describe the presence of sexual behavior even in infancy. The drama revolves around Freud's (Montgomery Clift) treatment of a young patient (Susannah York) who has broken down mentally and physically upon the death of her father. In treating her, and relating her neuroses to his own, he is able not only to cure her, but to formulate the Oedipus Complex theory—the child's fixation on the parent of the opposite sex. This is the dramatic nucleus of the film. Around it materialize other significant facets of Freud's budding career—his battle to attain acceptance of his radical concepts, his abandonment of hypnosis as a method for the cure of hysteria and replacement of it with the "free association" technique.

The appropriately bewhiskered Clift delivers an intense, compassionate and convincing personification of "Freud." Miss York, the fast-rising young English actress, is vivid and true as his agitated patient, although the character is not always in sharp focus. Larry Parks, in his return to the screen, etches a warm and appealing portrait of Freud's friend, colleague and associate. Susan Kohner is fine as Freud's understanding wife. Among the supporting players, Eric Portman stands out with a crisp, biting enactment of Freud's orthodox superior who reveals the contradictory nature of his inner personality only when he is dying. Others who make strong impressions are Fernand Ledoux, Eileen Herlie, David McCallum, Rosalie Crutchley, David Kossoff and Joseph Furst.

Director Huston has pumped the maximum of visual vigor into a screen story basically static and clinical in nature. His mounting and execution of a number of dream sequences are especially electrifying and chilling. In these interludes, he has been masterfully aided by Douglas Slocombe's stark camera images, in contrast to the photographic realism of "normal" passages and the fuzzy, misty characteristic of "memory" sequences. In sum, highly effective dramatic employment of the lens.

Stephen B. Grimes' sets are authentic in period and locale. Sound by Basil Fenton-Smith and Renato Cadueri is extremely sensitive, capturing every significant rustle of textile, draw or release of breath. A sombre, introspective and often melancholy musical score by Jerry Goldsmith is an asset, as are Henk Badings's eerie electronic notes. It is a long film—perhaps too long—but Ralph Kemplen's editing keeps it reasonably tidy and dramatically orderly.

Tube.

Dilemma
(DANISH-SOUTH AFRICAN)

Paris, Dec 11

Produced, released, written, directed and lensed by Henning Carlsen. At La Cinematheque Francaise, Paris. Running time, [illegible] MINS.

Light credits for this pic stem from the fact that it was made clandestinely in South Africa, and producer-director Henning Carlsen wants to try to avoid any repercussions that could accrue there for people who helped him. It was done very much the way Yank indie Lionel Rogosin made his "Come Back Africa," and also looks at the problem of apartheid.

Carlsen goes in more for looking at it via whites, essentially, rather than the deeper penetration into the Negro mind and outlook that Rogosin attempted. Considering that it was made under the guise of a documentary on music, it is technically sound if some story points necessarily have to be telescoped at times.

It concerns a non-committed young Englishman who comes to South Africa to run a publishing company. Here he meets a spoiled young upper class girl and another dedicated young lady trying to help the Negroes in this strictly segregated country. He winds up having love affairs with both girls and also befriends a sensitive young Negro.

He finds the people on both sides a decent sort. But he is finally forced into taking sides when his Negro friend is ironically killed by some hoodlum thieves and the more liberal girl is arrested. Film ends on this note.

Director Carlsen shows a good eye for quick montage looks at both worlds and also manages to keep his characters believable if they are mainly shown on a fairly surface level. This is a telling look at this troubled country.

This looms mainly for specialized or arty spots abroad, with tele and specialized school showings indicated. Blindness on the part of the whites to the injustices, and the Negro's growing need for more rights are graphically evident.

Carlsen can make a subtle point visually, especially when it is just a neatly observed bit like a white girl's slight hesitation before accepting a cigarette lit for her by a native friend. Or the hate and hysteria evidenced by the young Englishman's secretary when he invites his native friend into the office.

The undercover making of this subject sometimes limits a more direct blending of the story with the life and place around it. Hence, some of the liaisons and complications are sketchy.

Picture is technically excellent in spite of how made. With South Africa very much in the news these days, it also has a timely appeal. It is in English. Actors are adequate and some, like the native friend, have a spontaniety that helps keep the film above average. Side look at a Negro musical in rehearsal, and a percussive musical score are also assets.

This one has value and exploitation possibilities.

Mosk.

Martin Ritt and Paul Newman will produce "Greatest Ride in Town" under their Salem banner, to cost $2,000,000. Newman to co-produce but not appear.

On The Beat
(BRITISH)

Energetic double role is played by Norman Wisdom in a typical caper; plenty of yocks for easygoing audiences.

London, Dec. 11.

Rank release of a Rank (Hugh Stewart) production. Stars Norman Wisdom; features Jennifer Jayne, David Lodge, Raymond Huntley, Terence Alexander, Eleanor Summerfield, Esma Cannon, Eric Barker, Dilys Laye. Directed by Robert Asher. Screenplay by Jack Davies, Norman Wisdom, Eddie Leslie; camera, Geoffrey Faithfull; editor, Bill Lewthwaite; music, Philip Green. Previewed at RFD House, London. Running time, 105 MINS.

Norman Pitkin	Norman Wisdom
Giulio Napolitani	
Rosanna	Jennifer Jayne
Sir Ronald Ackroyd	Raymond Huntley
Inspector Hobson	David Lodge
Mrs. Stammers	Esma Cannon
Doctor	Eric Barker
Sgt. Wilkins	Eleanor Summerfield
Oberon	Ronnie Stevens
Chief Supt. Belcher	Terence Alexander
Vince	Maurice Kaufmann
American Lady	Dilys Laye
Mancini	George Pastell
Police Sergeant	Jack Watson
Bollington	Campbell Singer
Man in Train	Lionel Murton
Italian Lawyer	Robert Rietty
Crying Lady	Marjie Lawrence
Guilio's Mother	Peggy Ann Clifford
Chauffeur	John Blythe
Newspaper Seller	Marie Fabret
Mr. Bassett	Monty Landis
Trigger O'Flynn	Alfred Burke
Cafe Proprietor	Cyril Chamberlain
Lady Mackingford	Jean Aubrey

All that Norman Wisdom requires is a vehicle that will provide him with several slapstick situations, a touch of stammering romance, a song and dance, a few chances to show pathos and some solid character actors as stooges, and he has himself a successful film. "On the Beat" provided virtually all these, and it is probably the best thing Wisdom has done.

Hugh Stewart, who has produced many Wisdom films, sticks sensibly to the formula. Jack Davies, a vet Wisdom scriptwriter (aided in this instance by Wisdom himself and gagwriter Eddie Leslie), has dreamed up a thin storyline which is easily boosted by irrelevant situations that create yocks. Robert Asher has directed breezily and, in a couple of sequences, brilliantly. The supporting cast of character actors go through their chores with dedication. Result is a commercial probability.

Wisdom, the little man always against odds, dreams of being a policeman like his dead father. He is only a parking attendant at Scotland Yard, being too short to be a cop.

All his efforts to get on the Force are foiled until his great moment. A master criminal is at work. A ruthless gangster masquerading as a mincing fashionable hairdresser is suspected. Wisdom looks remarkably like this man (played by Wisdom, of course) and he is planted in the salon to pick up vital evidence. Wrapping up the whole thing, Wisdom triumphs, gets his man, his girl and his copper's badge.

It would be useless to involve readers with the twists and turns of this farce, but they all add up to laughs. Wisdom beserk in the West End ladies' hairdresser has himself a ball. But perhaps the best sequence is when Wisdom dons his old man's policeman's uniform and ventures into the street.

He becomes involved in refereeing a kids' street football match, blows his whistle and has what looks like half the London police on a wild chase which has superb Keystone Cop intonations. Asher directs this scene with witty skill. Philip Green, whose lively score is a feature of the film, has provided a few moments in which this daft scamper takes on all the rhythm of a ballet sequence.

Wisdom plays the little would-be cop and the tough little Italian gangster with verve. Of the big cast around him, standout moments are provided by Eric Barker, as an eccentric police doctor and music lover, giving Wisdom a medical examination. Jennifer Jayne, as Wisdom's Italian doll, is a delectable dish. Raymond Huntley provides one of his familiar irascible performances as the police chief. Honorable mention goes to David Lodge, Terence Alexander, Eleanor Summerfield, Ronnie Stevens, John Blythe, Dilys Laye, Esma Cannon, Monty Landis and Campbell Singer for lesser roles.

Technically, the film is okay in all departments. Wisdom as a screen comedian is an acquired taste. But the person who does not get a lot of chuckles out of "Beat" must be rather intolerant.

Rich.

The Seducers

Weak meller for the sexploitation market.

Joseph Brenner release of Wilson Ashley production. Features Nuella Dierking, Mark Saegers. Directed by Graeme Ferguson. Screenplay, Ashley; camera, Baird Bryant; editor, Bernard Leslie; music, Mort Lindsay. Previewed in N.Y., Dec 6, '62. Running time, 70 MINS.

Jean Wells	Nuella Dierking
Joe	Mark Saegers
Robert Wells	Robert Milli
Wilma	Sheila Britt
Monk	John Coe

A modest indie entry, "The Seducers" is a weak and involved melodrama that's been sexed up with some suggestive scenes. As a meller, the film is too illogical to generate much boxoffice spark. But the lurid sequences, along with the title, likely will enhance the picture's prospects in the sexploitation market.

Picture was shot on location in Westchester County, N.Y., on a reported budget of $65,000 provided by some 50 investors. It's the initial feature effort of Boar's Head Film Productions Inc. in association with Quest Productions. The small cast has no marquee names.

Producer-writer Wilson Ashley's screenplay unreels a sordid yarn woven around a suburban couple. The wife, Nuella Dierking, is reasonably attractive and has an independent income. But husband Robert Milli prefers the romantic values of shapely Sheila Britt, the daughter of local junkman, John Coe.

Also rambling through the footage are a blackmailer, three killings and an anti-climactic chase up the face of Westchester's Kensico Reservoir dam. In pauses between the mayhem, Milli pitches woo to Miss Britt while the blackmailer, a shiftless itinerant portrayed by Mark Saegers, lustily eyes Miss Dierking. The two femmes also display some of their physical assets in scenes that appear to have been tossed in as an afterthought.

The cast, which labors heroically, can charge this off to experience. Ashley obviously has some talent but he needs a better frame for it than "The Seducers." Graeme Ferguson's direction is erratic—probably because it's uncertain whether to emphasize melodrama or sex on the rocks.

Baird Bryant's camerawork is fairly good under the circumstances while Bernard Leslie's editing is inclined to be choppy. The Mort Lindsay score fits the film's uneven mood. *Gilb.*

A Prize of Arms
(BRITISH)

London, Dec 11.

BLC release of Bryanston (George Maynard) production. Stars Stanley Baker, Helmut Schmid, Tom Bell; features Douglas Blackwell, Michael Ripper, Anthony Bate, Patrick Magee, Barry Keegan, Roddy McMillan, John Westbrook. Directed by Cliff Owen. Screenplay, Paul Ryder, from original story by Nicholas Roeg, Kevin Kavanagh; music, Robert Sharples; editor, John Jympson; camera, Gilbert Taylor, Gerald Gibbs. At Plaza, London. Running time, 105 MINS.

Turpin	Stanley Baker
Swavek	Helmut Schmid
Fenner	Tom Bell
Cpl Glenn	Tom Adams
Sgt Reeves	Anthony Bate
Pte. Maynard	Rodney Bewes
Lt. Waddington	Richard Bidlake
Day	Douglas Blackwell
Lt. Ellison	Mark Burns
Bradie	Frank Coda
Leigh	Michael Collins
Capt. James	David Conville
Lt Davies	David Courtenay
RASC Sergeant Major	Clifford Cox
Supt. Cooper	Barry Keegan
Colonel Reiss	Stephen Lewis
Cpl. Henderson	Fulton Mackay
R.S.M. Hicks	Patrick Magee
M.O.	Jack May
Sgt McVie	Roddy McMillan
Col. Fowler	John Phillips
Cpl. Freeman	Michael Ripper
Capt. Stafford	John Westbrook

The holdup that doesn't come off is one of the cinema's prime if oldest plots. Since crime mustn't pay on the screen, it is always a surefire thing that the crooks will get their comeuppance. Hence, the entertainment value of these pix depends on characterization, the building up of tension and the element of surprise as to how the plan will go wrong. Along these lines, "A Prize Of Arms" comes off. Tension mounts slowly but surely. The payoff, while not entirely unexpected, has a sufficiently taut impact to leave patrons satisfied. Most average audiences will go for this crisply directed and edited thriller.

Stanley Baker's carefully laid scheme for knocking off a $700,000 army payroll seems unnecessarily complicated. This seems to shriek out for mishaps. But Paul Ryder's screenplay is smoothly efficient even though audiences are too often left in the dark about detail. Baker plays an ex-army captain who has been cashiered for Black Market activities in Hamburg. While in the army he has dreamed up a perfect plan for revenge (and to get rich). He has enlisted the help of Helmut Schmid, an explosives expert, and Tom Bell, a daring but edgy young man.

Baker learns that an army is preparing to go abroad at the time of the Suez crisis. He realizes that when troops are on the move abroad they have to take money with them. The trio plan to hijack the dough while the forces are moving towards the docks.

His carefully rehearsed plan involves the three moving into camp in army uniform and with phoney paybooks and to merge unspotted into the khaki background while they rob the till. With 12 hours to kill there are many chances of their timing going wrong and, of course, it does. One gets ill following an unavoidable inoculation. The timetable goes haywire when another gets caught up in cookhouse duty.

But by the use of a flamethrower which sets the camp in panic they get out with their loot stowed away in a spare tire. Then their plans begin to crumble. The military police get on their track. Bell's nerve falters and Baker defies the army with his flamethrower. Result is that all that is left are the charred remains of the banknotes.

Baker, Schmid and Bell play the three leads confidently, with Baker particularly on the ball in the type of harsh tough part that he plays so often and so well. But the thesping of the three stars is given greater impact by the strength of a long list of character and feature actors as officers, other ranks, detectives, etc. The cast, all male except for a brief appearance by Lynn Furlong as a canteen girl, eagerly grabs the opportunities given them by some thoroughly credible army roles. It's invidious to pick any of them out as they simply leave the impression of a complete army unit, in a typical barracks.

Camera and artwork are okay and Cliff Owen's direction punchy and sure. Holes could be picked in the screenplay and credulity is strained by the intricacies of the plot. But, overall, "Prize" adds up to a deft, commercial thriller. *Rich.*

Der 42 Himmel
(The 42d Heaven)
(SWISS; SONGS)

Zurich, Dec 11.

Praesens-Film A. G. Zurich release of Gloriafilm A. G. (Max Dora) Praesens production, directed by Kurt Frueh. Screenplay, Frueh, Hans Hausmann; music, Werner Kruse, Hans Moeckel; camera, Emil Berna; sound, Alfred Braun; editor, Rene Martinet. Stars Walter Roderer; features Ruedi Walter, Heinrich Gretler, Elvira Schalcher, Verena Hallau, Margrit Rainer, Peter W. Staub, Ernst Stankovski, Ruth Gutzwiller, Virginia Zanetti, Ulrich Beck, Joerg Schneider, Doris Fuerer, Paul Buehlmann, Willy Fueter, Trudy Roth. Opened Nov 30, '62, at the Urban Theatre, Zurich. Running time 101 MINS.

(In Swiss Dialect)

This latest Swiss comedy-with-music is primarily a starring vehicle for local comedian Walter Roderer, a prototype of the shy, softspoken "little man" at odds with his more robust surroundings. Here, he plays a subordinate information desk clerk at City Hall whose lifelong dream is fulfilled when he is promoted to marriage official. He falls in love with a young bride whose groom come up with a sudden "No" at the civil ceremony for reasons of jealousy, but ends up with her girl-friend instead who has had a yen for him from the start.

Feature has been shot simultaneously in two versions, one with Swiss actors in Swiss dialect (reviewed here) for local consumption, the other with a German cast for Germany and Austria. The Swiss version, of course, is strictly a local item, but looks to rack up promising grosses here. It's a skillful blend of locally slanted humor, pleasant songs and generally good performances from which Roderer stands out with an enjoyable portrayal.

Direction by Kurt Frueh holds a nice pace, and the songs, interspersed generously throughout the action, are all listenable, though presumably not of hit potential. *Mezo.*

Universal handed George Golitzin producer reins on "Street Corner," based on Harvard's "Street Corner Research" on juve delinquency.

First Spaceship On Venus
(TOTALVISION—COLOR)

Colorful, but shopworn sci-fi meller, suitable for saturation bookings.

Hollywood, Dec 12.

Crown International release of Centrala production. Directed by Kurt Maetzig. Screenplay, J. Fethke, W. Kohlhaase, G. Reisch, G. Rucker, A. Stenbock-Fermor, Maetzig, from novel, "Planet of Death," by Stan Lem; camera (Technicolor), Joachim Hasler; music, Gordon Zahler; special photographic effects, Martin Sonnabend. Reviewed at Pix Theatre, Dec 12, '62. Running time, 80 MINS.

Sumiko Ogimura	Yoko Tani
Harringway	Oldrich Lukes
Orloff	Ignacy Machowski
Talua	Julius Ongewe
Durand	Michail Postnikow
Sikarna	Kurt Rackelmann
Brinkman	Gunther Simon
Tchen Yu	Tang Hua-Ta
Joan Moran	Lucina Winnicka

All of the familiar crises of the cinematic journey into space are crammed into "First Spaceship On Venus." Appreciation is restricted to buffs of the sci-fi melodrama who are content to wade through an 80-minute barrage of post-dubbed, pseudo-scientific gobbledegook to enjoy the splashy special photographic effects, bolstered by Totalvision and Technicolor. The Crown-International release should generate satisfactory boxoffice response via the hasty saturation method.

Scenario is concerned with the efforts of a team of space researchers to find out what's up on Venus. It develops that the planet is in an awful mess—even worse than earth—its hostile populace having destroyed itself in the process of planning an atomic invasion of earth. The exploring party undergoes the fashionable events of space travel, including weightlessness and meteorite swarms prior to landing on Venus and contending with such phenomena as vitrified forests, goo eruptions and metallic insects. For comedy relief, as if it was needed, the party hauls along a chess-playing robot but, as the old joke goes, the critter isn't so danged smart—it's only able to beat its human opponent four games out of five.

The artisans have had a field day mounting their version of Venus. It's quite a planet, but no place to spend a summer vacation. The actors are appropriately overwhelmed. Handiest line of dialog, repeated at periodic intervals "why, it's incredible!" It is. *Tube.*

Private Pooley
(ANGLO-EAST GERMANY)

London, Dec 11.

Contemporary Films release of a DEFA Studios, Berlin (Werner Dau-Contemporary Films) production. Stars Garfield Morgan, John Rees, Cecile Chevreau, Ferdy Mayne, Alfred Muller; features Jennifer Wilson, Andrew Ray, Ronald Leigh-Hunt, Charles Houston. Directed by Kurt Jung-Alsen. Screenplay, Franz Fuchmann, based on Cyril Jolly's book, "Vengeance of Private Pooley"; camera, Rolf Sohre; music, Andre Asriel; commentary written and spoken by Lindsay Anderson. Previewed at Berkeley Theatre, London. Running time, 70 MINS.

Albert Pooley	Garfield Morgan
Bill Carter	John Rees
Madame Creton	Cecile Chevreau
Intelligence Officer	Ferdy Mayne
Hauptsturmfuehrer	Alfred Muller
Ginger	Andrew Ray
Mrs Pooley	Jennifer Wilson

(English Dialog)

Though one or two important facts have been distorted, this film emerges as virtually a documentary of a war incident. It is unlikely to have wide appeal, but direction, screenplay and thesping have quality. It may be a useful booking for arty houses. Story concerns a private soldier who, in 1940, was captured with a battalion gallantly holding out against the Germans near Dunkirk. They were taken to a field and massacred by the order of a German officer. Two escaped but were eventually recaptured. Private Pooley (Garfield Morgan) swears that if he gets out of the war alive, he will track down the responsible officer and bring him to justice.

Pooley is eventually repatriated but cannot persuade the British authorities to take his story seriously. With the war over, he returns to the scene of the crime and got witnesses statements concerning the massacre. And by trudging through prisoner of war camps, eventually he discovers the guilty German officer. The story is told without frills or over-dramatization. The early scenes are particularly effective and quickly put over the stench of war.

Morgan, as Pooley, and John Rees, as Bill Carter, his mate, give sound, rewarding performances. Andrew Ray, Cecile Chevreau and Ferdy Mayne perform useful service in lesser roles. The part of the German officer responsible for the crime is played with icy insolence by Alfred Muller.

Direction and camerawork are sharp and there is some effective editing. The film was shot near Pottsdam with a British, French and German cast and German technicians. Dialog is mainly in English. Lindsay Anderson fills in some background with a sober commentary which he wrote himself. *Rich.*

Ti-Koyo And His Shark
(Tikoyo e il Suo Pescecane)
(ITALO—FRENCH—COLOR)

Rome, Dec. 11.

Titanus release of a Titanus-Metro Film produced as an Italo-French coproduction by Titanus-S.N.P.C.-S.G.C. With Marlene Among, Al Kauwe, Denis Poutra, Diane Samsoi, Cocoyo. Directed by Folco Quilici. Screenplay, Quilici, Ottavio Alessi, A. Frassinelli, from story by Italo Calvino; dialog, Franco Prosperi; camera (Eastmancolor), Pier Ludovico Pavoni; music, Francesco De Masi; editor, Mario Serandrei. At the Fiamma, Rome. Running time, 100 MINS.

Diana	Marlene Among
Ti-koyo	Al Kauwe
Ti-koyo as child	Denis Poutra
Diana as child	Diane Samsoi
Roau	Cocoyo

This modern fable about a boy and his pet shark, set against a romantic Polynesian setting, should find a wide audience in most areas, with appeal for both moppet and adult viewers. For the U.S. (Metro has Yank and other non-Italian release rights via its Titanus-Metro coproduction status), pic looks like a good filler entry if proper English version can be prepped. Some trimming also might give it better pace.

Story deals with an island youth who finds and raises a baby shark. They are separated, but many years later, when both boy and shark have grown up, they meet again and resume their onetime friendship. But around them, island life has changed, the primitive life is being submerged by organized fisheries, etc. Ti-koyo and his shark vote for the good old times, and take off for a more secluded island, taking along Ti-koyo's girl friend, Marlene Among, who has made the same choice.

Pic is at its best in scenes involving the boy and shark, almost always credible thanks also to some spectacular underwater lensing credited to Masino Manunza. It's when film makes a pitch for the primitive against civilized that it sometimes becomes stilted. Then it indulges in some obvious cliches, forcing certain situations to prove a point, as well as giving it a gloss which clashes with rustic isle settings. But generally, it's a very likable subject.

Players are aptly chosen and for the most part go through their paces in pro fashion, despite occasional stiffness. Denis Poutra is winning without being over-cute as Ti-koyo the child while Hawaiian thesp Al Kauwe is good as the grownup Ti-koyo. Cocoyo, as a rustic island relic, gives the pic color. Miss Among is a looker as the grownup girl friend of Ti-koyo, while Diane Samsoi is Diana as a child.

Technical credits, entirely earned on South Sea Island locales, are fine, with Pier Ludovico Pavoni contributing an outstanding color lensing job. *Hawk.*

Schaefer's Crops

Continued from page 1

but is getting a theatrical playoff abroad.

He and Paramount have not yet agreed on an initial property, but it might be "The Girls." He had wanted it to be "52 West," whose "frame" is a reunion of old 52d Street residents, but Paramount already owned Merle Miller's novel called "Reunion" (about the reunion of a group of World War II buddies) and told him if he insisted on making a picture about a reunion, he didn't have to go out and buy another property. As a result, he plans it for another company—late next year.

Also on his sked, to follow his 1963 tv commitments as well as his launching of plans for a musical theatre for the 1964 New York World's Fair, is "Love Letters From A Portuguese Nun," to star Natalie Wood. Whether this, or "52 West," will be done first depends on which script is completed first, as well as on Miss Wood's commitments.

Mrs. Pinchot, whose range of interests is rather varied, is, at the moment, winding up a non-fiction book for Prentice Hall: "Hormone Therapy." Schaefer has no plans for that one.

Varan The Unbelievable

Uninspired monster meller for saturation supporting niches.

Hollywood, Dec 12.

Crown International release of Jerry Baerwitz production. Directed by Baerwitz. Screenplay, Sid Harris; camera, Jack Marquette; editor, Ralph Cushman; asst director, Leonard Kunody. Reviewed at Pix Theatre, Dec 12, '62. Running time, 70 MINS.

Commander James Bradley	Myron Healy
Anna	Tsuruko Kobayashi
Captain Kishi	Clifford Kawada
Matsu	Derick Shimatsu

Another in a long line of looney leviathans to emerge from sleep in the deep and indulge in some 20th-century style devastation is "Varan the Unbelievable," Crown International's Christmas season bonus for monster aficionados. The Jerry Baerwitz (Dallas) production follows in the prodigious footsteps of such formidable beasts as "Godzilla," "Gorgo" and "Dinosaurus," but adds nothing new to the genre. It is a hackneyed, uninspired carbon copy, serviceable only as a supporting filler.

Sid Harris' screenplay awakens the impregnable water dragon as a result of scientific experiments to turn the salt agua of a lake into fresh water. Disturbed from his prehistoric-originated nap, the big beast is understandably annoyed and, sensing that he just doesn't quite fit into the 1962 scheme of things, vents his rage on the Japanese countryside. After interminable and repetitious scenes of the monster bobbing up and getting bombarded by a barrage of ineffectual explosives, they finally discourage the poor fellow by detonating some chemical explosives into his one weak spot—a soft underbelly. Like all of his predecessors, he retires to his aquatic resting place. To return again? Let's hope not.

Humans prominently involved in the mayhem are Myron Healy, Tsuruko Krbayashi, Clifford Kawada and Derick Shimatsu. Production contributions are not especially satisfactory. Photography is too dark, editing is jagged. Neither Harris' scenario nor Baerwitz's direction of it can sustain interest. *Tube.*

The Savage Guns
(ANGLO-SPANISH-COLOR)

Worthwhile but overly wordy western; sharp star performances

London, Dec 11.

Metro release of a Capricorn (Michael Carreras) production (in association with Tecisa). Stars Richard Basehart, Don Taylor, Alex Nicol, Pasquita Rico. Directed by Michael Carreras. Screenplay, Edmund Morris; camera (Metrocolor), Alfredo Fraile; music, Anton Garcia Abril; editors, David Hawkins, Pedro Del Rey. Previewed at Metro Private Theatre, London. Running Time, 83 MINS.

Steve Fallon	Richard Basehart
Mike Summers	Don Taylor
Danny Post	Alex Nicol
Franchea	Pacquita Rico
Juana	Maria Granada
Ortega	Jose Nieto
Don Hernan	Fernando Rey
Paco	Felix Fernandez

Michael Carreras, building up a reputation for himself as producer and director with UK's Hammer Films, broke away to make this co-production at Madrid's C.E.A. studios. He has turned out a solid Western, with some good characterization and okay production values. But it doesn't add much to the Western film legend. However, despite being over-wordy, it holds interest and may be a safe booking for many houses.

Story is just another variation of the theme of the bad man who is quelled by a peaceloving citizen and an itinerant gunman who hates to see ordinary guys kicked around. Set in a Mexican valley near Arizona, it has Don Taylor as an ex-Confederate officer who, having seen enough bloodshed in war, merely wants to go it alone in peace. But there is terrorization by a local gang with Alex Nicol as a vicious sadistic gunman. Richard Basehart, a professional gun-slinger, is drawn unwittingly into the affair when he wanders along and sees what's happening.

The screenplay follows fairly predictable lines but the leading characters are well drawn. Nicol shows an unexpectedly vicious streak as the heavy. Basehart is dependable as the visiting gunman. Taylor copes well with a rather wooden character who only comes into his own spasmodically. A most interesting performance is given by Pacquita Rico, as Taylor's wife.

Supporting cast is entirely made up of Spanish feature players who in looks and performance contribute much to the film's authenticity. Alfred Fraille has done a competent task in his Metrocolor lensing and the editing is unobtrusive. *Rich.*

Det. in Seasonal Doldrums Albeit 'Money' Smart $15,000; 'Grimm' Hep 12G, 20th; 'El Cid' Fancy 12G, 2d

Detroit, Dec 18.

Firstruns here are in the pre-Yule doldrums "It's Only Money," new at the Michigan looks good, "Hell to Eternity," out on reissue, shapes slow at the Palms, on opener. The others are holdovers or longtermers and, with the exception of "Brothers Grimm," now in 20th wonderful week at Music Hall, appear to have passed their grossing peak.

However "Mutiny on Bounty" is okay in fourth round at the United Artists. "Longest Day" is rated fair in eighth session at the Mercury. "Gay Purr-ee" is slow in second at the Grand Circus. "El Cid" looks nice in second at Madison.

Estimates for This Week

Fox (Fox Theatres of Detroit Corp) (5,041; $1.25-$1.49)—"White Slave Ship" (AI) and "Assignment, Outer Space" (AI) (2d wk). Slow $7,000. Last week $8,000.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Only Money" (Par). Good $15,000. Last week, "Manchurian Candidate" (UA) (4th wk), $12,000.

Palms (UD) (2,985; $1.25-$1.49)—"Hell to Eternity" (AA) and "I Passed for White" (AA) (reissues). Dull $4,000. Last week, "Reptilicus" (AI) and "Shootout at Big Sag" (AI), $7,000.

Madison (UD) (1,408; $1.25-$1.49)—"El Cid" (AA) (reissue) (2d wk). Nice $12,000. Last week $14,000.

Grand Circus (UD) (1,409; $1.25-$1.49)—"Gay Purr-ee" (WB) and "Mighty Crusaders" (Indie) (2d wk). Slow $6,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50)—"King of Kings" (MGM) (reissue) (2d wk). Slow $5,000. Last week same.

United Artists (UA) (1,667; $1.25-$3)—"Mutiny on Bounty" (MGM) (4th wk). Okay $8,500. Last week, $8,500.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"Brothers Grimm" (MGM) (20th wk). Fancy $12,000. Last week, $13,500.

Mercury (United Motion Theatre Co) (1,468; $1.50-$3)—"Longest Day" (20th) (8th wk). Down to fair $6,000. Last week, $8,300.

Trans-Lux Krim (Trans-Lux) (900; $1.49-$1.65)—"No Morals" (Indie) (3d wk). Lean $2,000. Last week, ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Candidate' Loud $8,500, Balto Ace

Baltimore, Dec. 18.

Exhibs are waiting with holdovers and reissues until Christmas Day when the big ones are due to break. Meanwhile, business is very dull. "Manchurian Candidate," however is nice in the sixth week at two houses to pace city. "Phaedra" is fair in seventh at the Charles. "Gone With Wind" looks okay in second round at the Town on reissue. "Boccaccio '70" looms passable in first English-speaking week at the Mayfair.

Estimates for This Week

Aurora (T-L) (367; 90-$1.65)—"La Dolce Vita" (Astor) and "Les Liaisons Dangereuses" (Astor) (reissues) (2d wk). Dim $1,000. Last week $1,200.

Charles (Fruchtman) (500; 90-$1.50)—"Phaedra" (Lope) (7th wk). Fair $3,000. Last week, $3,200.

Cinema (Schwaber) (460; 90-$1.50)—"Ninth Circle" (Indie) (2d wk). Slow $1,000. Last week, $1,200.

Hippodrome (T-L) (2,300; 90-$1.65)—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues). Slow $3,500. Last week, $4,500.

Five West (Schwaber) (435; 90-$1.50)—"Kitchen" (Union) (2d wk). Sad $1,000. Last week, same.

Little (T-L) (300; 90-$1.65)—"Gervaise" (Indie) and "Gold of Naples" (DCA) (reissues) (2d wk). Slow $1,000. Last week, $1,200.

Mayfair (Fruchtman) (700; 50-$1.50)—"Boccaccio '70" (Embassy). Oke $4,000. Last week, "Lobo" (BV) (2d wk), $3,500.

New (Fruchtman) (1,600; 90-$1.50)—"Manchurian Candidate" (UA) (6th wk). Nice $4,500. Last week, $5,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Angry Silence" (Indie) (2d wk). Poor $1,000. Last week, $1,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"If Man Answers" (U) (4th wk). Slim $3,000. Last week, same.

Town (T-L) (1,125; 90-$1.65)—"Gone With Wind" (MGM) (reissue) (2d wk). Okay $4,000. Last week, $5,000.

Uptown (Fruchtman) (1,100; 50-$1.50)—"Manchurian Candidate" (UA) (6th wk). Good $4,000. Last week, $5,000.

Rex (Freedman) (500; $1.50)—"Seven Daring Girls" (Indie) (2d wk). Warm $1,500. Last week, $2,500.

Hardticket Films Beat Mpls. Bets; 'Day' Brisk $6,000; 'Grimm' 7G, 18th

Minneapolis, Dec 18.

The big coming event on the local scene is the "Mutiny on Bounty" roadshow opening on Friday (21). This means three hard-ticket pix for this city simultaneously, others being "Brothers Grimm" and "Longest Day," in their 18th and ninth weeks, respectively. Former is rated good.

As far as downtown fresh entries are concerned, the Gopher is the lone firstrun to risk a new bill, "Young Guns of Texas" and "Day Mars Invaded Earth," with a dull session shaping. In the dumps. "Baby Jane" looms okay in sixth Century round.

There has been some moderation of the recent 10 below zero temperature and that should help the boxoffice some. A ray of exhibitor hope stems from the last-minute averting of a bus strike.

Estimates for This Week

Century (Par) (1,300; $1.25-$1.50)—"Baby Jane" (7 Arts-WB) (6th wk). Okay $4,000. Last week, $5,000.

Cooper (CT) (800; $1.65-$2.50)—"Brothers Grimm" (MGM) (18th wk). Good $9,000. Last week, $8,000.

Gopher (Berger) (1,000; $1-$1.25)—"Young Guns of Texas" (20th) and "Day Mars Invaded Earth" (20th). Dull $3,000. Last week, "White Slave Ship" (AI), $4,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Period of Adjustment" (MGM) (4th wk). Respectable $7,500 in 9 days.

Mann (Mann) (1,000; $1.25-$1.50)—"Longest Day" (20th) (9th wk).

(Continued on page 12)

'Slave' Tall $8,000 In Seattle; 'Jane' Good 4G

Seattle, Dec. 18.

Takings at deluxers here this stanza range from nice to drab, both for holdovers and newcomers. Top new entrant, "White Slave Ship," shapes good at Coliseum. "No Man Is Island" is fair at Fifth Avenue in second. "Escape From East Berlin" looms sad on opener at Music Hall. "First Space Ship To Venus" is drab in second at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.25-$1.50)—"Baby Jane" (7th Arts-WB) (6th wk). Good $4,000. Last week, $4,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"White Slave Ship" (AI) and "Warriors Five" (AI). Good $8,000 or near. Last week, "Girls" (Par) (3d wk), $5,100.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"No Man Is Island" (U) and "Battle Hymn" (U) (2d wk). Fair $6,000 in 9 days. Last week, $7,200.

Music Box (Hamrick) (730; $1.25-$1.50)—"Period of Adjustment" (MGM) (m.o.). Mild $3,000 for fourth week downtown. Last week, "Miracle Worker" (UA) (2d wk), $3,700.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Escape From East Berlin" (UA) and "Swordsman of Siena" (UA). Sad $2,000. Last week, "Period of Adjustment" (MGM) (3d wk), $5,000.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"First Space Ship on Venus" (FF) and "Varan the Unbelievable" (FF) (2d wk-5 days). Drab $3,000. Last week, $7,100.

'Bounty' Big $11,000 In Philly; 'Day' 9G, 10th; 'Candidate' Hot 9½G, 6

Philadelphia, Dec 18.

Pre-holiday slump is reaching its low point in the current session, with exhibs now looking forward to year-end holidays. Cold weather and 100% holdover situation expecting for some reissues in smaller, arty houses is a further handicap. Best showings by upped-scale pix are being made by "Longest Day," big in 10th round at the Goldman, and "Mutiny on Bounty," also big for fifth week at the Stanley.

Top popscale film is "Manchurian Candidate," rugged in sixth session at the Fox. "Period of Adjustment" looks nice in fourth stanza at Stanton.

"Brothers Grimm" continues amazingly strong in 21st session at the Boyd. "Phaedra" shapes neat in fourth Trans-Lux round. "Joseph and His Brethren" is rated quiet in second week at the Midtown.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80)—"Chapman Report" (WB) (10th wk). Poor $2,500. Last week, $3,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (21st wk). Nice $7,500. Last week, $8,500.

Fox (Milgram) (2,200; 95-$1.80)—"Manchurian Candidate" (UA) (6th wk). Winning $9,500. Last week, $11,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (10th wk). Big $9,000. Last week, $10,000.

Midtown (Goldman) (1,200; 95-$1.80)—"Joseph and Brethren" (Colorama) (2d wk). Quiet $6,000. Last week, $8,700.

Randolph (Goldman) (2,200; 95-$1.80)—"Boccaccio '70" (Embassy) (3d wk). Mild $5,000. Last week, $10,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (5th wk). Big $11,000. Last week, $12,000.

Stanton (SW) (1,483; 95-$1.80)—"Period of Adjustment" (MGM) (4th wk). Nice $7,500. Last week, $8,000.

Studio (Goldberg) (383; 95-$1.80)—"Tempest in Flesh" (Indie) and "Naked Holiday" (Indie) (reissues). Hep $4,300. Last week, "Morals Squad" (Indie) and "Tonight for Sure" (Indie), $4,500.

Trans-Lux (T-L) (500; 95-$2)—"Phaedra" (Lope) (4th wk). Neat $6,000. Last week, $7,000.

World (R&B-Pathe) (400; 95-$1.80)—"Horse's Mouth" (Indie) and "Black Orpheus" (Indie) (reissues). Busy $3,000, being helped by sneak preview. Last week, "Lovers" (Indie) and "Hiroshima" (Indie) (reissues), $3,400.

Cold Clips D.C.; 'Kings' Okay $11,000; 'Bounty' Boff 12G, 4th; 'Grimm' 7½G

Port. Trade Sloughed But 'Bellboy' Hot 9G

Portland, Dec. 18.

Firstrun biz generally is very sluggish in current round. However, an indie combo of "Playgirls and Bellboy" and "Geisha Playmates" is heading for a lusty take at Orpheum on initialer. "First Spaceship on Venus" looms mild at Fox on opener. "Brothers Grimm" still is okay in fourth frame at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50)—"Indiscreet" (WB) and "No Time for Sergeants" (WB) (reissues). Slim $3,000. Last week, "We'll Bury You" (Col) and "The Trunk" (Col), $2,000.

Fox (Evergreen) (1,600; $1-$1.49)—"First Spaceship On Venus" (Indie) and "Varan" (Indie). Mild $5,000. Last week, "Marco Polo" (AI) and "Warriors Five" (AI), $5,300.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Brothers Grimm" (MGM) (4th wk). Okay $6,000. Last week, $4,900.

Music Box (Hamrick) (640; $1-$1.50)—"Period of Adjustment" (MGM) (4th wk). Steady $3,500. Last week, $3,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Playgirls and Bellboy" (Indie) and "Geisha Playmates" (Indie). Lusty $9,000 or close. Last week, "Reptilicus" (AI) and "The Centurion" (AI), $4,800.

Paramount (Port-Par) (3,006; $1-$1.50)—"Playgirl After Dark" (Indie) and "Portrait of Sinner" (Indie) (2d wk). Dull $3,500. Last week, $5,000 in 6 days.

'Bounty' Wow 20G Toronto Topper

Toronto, Dec 18.

Last-minute Xmas shopping is effecting film biz generally here. However, "Power and the Glory" is good at the Hollywood. Continuing its torrid biz is "Mutiny on Bounty," in third stanza at the University. "What Ever Happened to Baby Jane" is swell in fifth session at Imperial. "Manchurian Candidate" shapes solid in sixth at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.75)—"Barabbas" (Col) (11th wk). Sad $3,000. Last week, $4,200.

Downtown, Glendale, Scarboro, State (Taylor) (1,050; 995; 694; 694; 50-$1)—"Playgirl After Dark" (IFD) and "What a Chassis" (IFD). Good $13,500. Last week, "First Spaceship on Venus" (Astral) and "Dangerous Charter" (Astral), in seven-house Taylor combo, $2,500.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (10th wk). Stout $6,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Power and Glory" (Par). Good $7,000. Last week, "Gay Purr-ee" (WB), $4,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Best of Enemies" (Col) (5th wk). Fine $4,500. Last week, $5,000.

Imperial (FP) (3,216; $1-$1.50)—"Baby Jane" (7 Arts-WB) (5th wk). Hefty $8,500. Last week, $10,000.

International (Taylor) (557; $1.50-$2.50)—"Long Day's Journey Into Night" (IFD) (6th wk). Okay $3,000. Last week, $3,500.

Loew's (Loew) (1,641; $1-$1.50)—"Manchurian Candidate" (UA) (6th wk). Lusty $8,000. Last week, $9,000.

Tivoli (FP) (930; $1.50-$2.50)—"West Side Story" (UA) (31st wk). In five days, good $5,000. Last week, $6,000.

Towne (Taylor) (693; $1-$1.50)—"Boccaccio '70" (IFD) (8th wk). Fine $3,500. Last week, $4,000.

University (FP) (1,393; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (3d wk). Sock $20,000, with weekend turnaway biz. Last week, $24,000.

Uptown (Loew) (2,250; $1-$1.50)—"Period of Adjustment" (MGM) (4th wk). Healthy $6,000. Last week, $6,500.

Washington, Dec. 18.

Seasonal factors and low temperatures will slough biz here generally this round. "Mutiny on Bounty" in fourth at the Warner and "Brothers Grimm" in sixth at Uptown still look favorable. "King of Kings" shapes okay at Capitol on reissue.

"Manchurian Candidate" is trim in seventh at Keith's. "Boccaccio '70" looms satisfactory on subsequent-run in two houses. "Longest Day" is rated okay in 10th at the Ontario. "Eddy Duchin Story" and "Pal Joey," two oldies, look drab in third at the Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; $1-$1.49)—"Boccaccio '70" (Embassy) (subrun). Okay $9,000. Last week, "We'll Bury You" (Col) and "Who Was That Lady" (Col), $6,000.

Apex (KB) (940; $1.25-$1.49)—"Divorce, Italian Style" (Embassy) (7th wk). Mild $4,000. Last week, $5,100.

Capitol (Loew) (3,240; $1-$1.49)—"King of Kings" (MGM) (reissue). Okay $11,000 or near. Last week, "Period of Adjustment" (MGM) (3d wk), $8,500.

Dupont (Mann) (400; $1-$1.65)—"Phaedra" (Lope) (8th wk). Fairish $3,000. Last week, $6,000.

Keith's (RKO) (1,830; $1-$1.49)—"Manchurian Candidate" (UA) (7th wk). Trim $8,000. Last week, same.

MacArthur (KB) (900; $1.25-$1.49)—"Ashes and Diamonds" (Janus) (2d wk). Slow $2,000 after $2,000 in first.

Ontario (KB) (1,240; $1.49-$2.75)—"Longest Day" (20th) (10th wk). Oke $6,000. Last week, $8,500.

Palace (Loew) (2,390; $1-$1.49)—"Trojan Horse" (Colorama) and "Mongols" (Colorama). Slow $7,000 or near. Last week, "Legend of Lobo" (BV), $8,500.

Playhouse (TL) (459; $1.49-$2)—"Island" (Indie) (4th wk). Dull $2,200. Last week, $3,500.

Plaza (TL) (278; $1.49-$1.80)—"Too Young, Too Immoral" (Indie) (3d wk). Fair $4,800. Last week, $6,500.

Town (King) (800; $1-$1.49)—"Streetcar Named Desire" (20th) and "Tobacco Road" (20th) (reissues) (2d wk). Mild $3,000 after $3,200 opener.

Trans-Lux (TL) (500; $1.49-$2)—"Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues) (3d wk). Dim $3,000. Last week, $4,500.

Uptown (SW) (1,300; $1.65-$2.75)—"Brothers Grimm" (MGM) (6th wk). Nice $7,500. Last week, $8,000.

Warner (SW) (1,250; $1.60-$2.75)—"Mutiny on Bounty" (MGM) (4th wk). Sock $12,000. Last week, same.

K.C. Trade Lightweight; 'Damon'-'Guns' Drab 4G; 'Day' Stout $6,000, 6th

Kansas City, Dec. 18.

Biz is currently lightweight per usual pre-Christmas trend, although three new bills are listed. "Gay Purr-ee" at Plaza looks mild paired with a reissue. "Humanoids" at Uptown and Granada shapes slow. Saxon's dual bill "Damon and Pythias" and "Savage Guns," looms drab for nine days. "Manchurian Candidate" ended at the Capri on Sunday (16) to prep for "Mutiny on Bounty" set to open Dec. 21. "Longest Day" is strong in sixth Roxy round. Season's worst cold hit Monday (10) and Tuesday to stifle biz.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"If Man Answers" (U) (6th wk). Oke $2,000. Last week, $2,500.

Capri (Durwood) (1,260; 75-$1.50)—"Manchurian Candidate" (UA) (6th wk). Thin $5,000 in 10 days. Goes dark to prep for opening of "Mutiny on Bounty" (MGM) on hard ticket next Friday (21).

Empire (Durwood) (1,294; 90-$2.75)—"Brothers Grimm" (MGM) (19th wk). So-so $4,000; holds. Last week, same.

Kimo (Dickinson) (504; $1.25-...) (MGM) (4th wk). Fair $1,500. Last week, ditto.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissues). Modest $4,500. Last week, "Fancy

(Continued on page 12)

(Continued on page 12)

NO NEWS NOT GOOD N.Y. NEWS

Chi Still Skids But 'Grimm' Trim $14,000, 18th Wk.; 'Period' Hot 15G; 'Day' Loud 14½G, 10th; 'Jane' 12G, 7

Chicago, Dec. 18.

The weather improved slightly over the weekend, but firstrun biz didn't. So exhibs are sweating out another dull round until the holiday fare comes in. All new entries are reissues, with Monroe dualer of "Three Shades of Love" and "House of Women" shaping brisk. "Flower Drum Song" looks okay at Carnegie. Reissued "Swan Lake" is mild in second World round.

"White Slave Ship" and "Escape From East Berlin" pair looks fair in third United Artists frame. "We'll Bury You" rates neat in its Loop third, and "Yojimbo" is frisky for same session at Surf.

"Period of Adjustment" is nailing a lively fourth Oriental round. "It's Only Money" shapes smart in same State-Lake stanza.

"What Ever Happened to Baby Jane" continues sturdy in seventh Chicago stanza. "Manchurian Candidate" is hefty for the same Woods canto. "Phaedra" looms lusty in Esquire seventh session.

Of hardticketers, "Mutiny On Bounty" is still strong in its fifth Todd frame. "Longest Day" is steady in 10th Roosevelt week and "Brothers Grimm" is okay in its McVickers 18th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Flower Drum Song" (U) (reissue). Okay $3,000. Last week, "Devil's Wanton" (Indie) and "Night Is My Future" (Indie) (reissues), $2,700.

Chicago (B&K) (3,900; $1.25-$1.80)—"Baby Jane" (7 Arts-WB) (7th wk). Sturdy $12,000 or near. Last week, $15,000.

Cinema (Stern) (500; $1.50)—"Ballet of Romeo, Juliet" (Indie) (reissue). Fair $2,000. Last week, "Mr. Hulot's Holiday" (Indie) (reissue), $2,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Phaedra" (Lope) (7th wk). Frisky $7,300. Last week, $7,200.

Loop (Telem't) (606; $1.25-$1.80)—"We'll Bury You" (Col) (3d wk). Neat $5,000. Last week, $6,000.

McVickers (Cinerama) (1,100; $1.75-$3.50)—"Brothers Grimm" (MGM) (18th wk). Steady $14,000. Last week, $14,400.

Monroe (Jovan) (1,000; 65-90)—"Three Shades of Love" (Indie) and "House of Women" (Indie) (reissue). Moderate $4,000. Last week, "Viridiana" (Indie) and "Wayward Wife" (Indie) (reissues), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Period of Adjustment" (MGM) (4th wk). Hot $15,000. Last week, $17,500.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (10th wk). Firm $14,500. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.80)—"It's Only Money" (Par) (4th wk). Sharp $13,000. Last week, $15,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Yojimbo" (Seneca) (3d wk). Nifty $3,000. Last week, $3,500.

Todd (Todd) (1,089; $2.20-$3.50)—"Mutiny On Bounty" (MGM) (5th wk). Busy $15,000. Last week, $17,000.

Town (Teitel) (640; $1.25-$1.80)—"Girl With Golden Eyes" (Union) (4th wk). Slick $4,200. Last week, $4,000.

United Artists (B&K) (1,700; 90-$1.80)—"White Slave Ship" (AI) and "Escape From East Berlin" (MGM) (3d wk). Fair $6,000 in 5 days. Last week, $10,000.

Woods (Essaness) (1,200; 90-$1.80)—"Manchurian Candidate" (UA) (7th wk). Smooth $10,000 or

World (Teitel) (606; 90-$1.25)—"Swan Lake" (Indie) (2d wk) and "Pagliacci" (Indie) (reissues). Fair $1,500 in 4 days. Last week, "Lake" solo was $2,500.

Key City Grosses

Estimated Total Gross
This Week $1,731,000
(Based on 22 cities and 253 theatres).
Last Year $1,818,150
(Based on 22 cities and 220 theatres, chiefly first runs, including N.Y.)

'Bounty' Bright 16G Pacing Pitt

Pittsburgh, Dec. 18.

Christmas shopping, frigid weather and absence of much new, strong product will combine to make this stanza at firstruns here a stopgap one prior to Xmas' arrival. "Mutiny on Bounty" alone is doing well with a lusty opening round in sight at the Nixon where playing hardticket.

"King of Kings," back on reissue, is rated modest at the Penn on initial stanza. "Gay Purr-ee" shapes very slow at Stanley on opener. "If Man Answers" is rated fairly good in fourth week at the Gateway.

Estimates for This Week

Fulton (Assoc) (1,530; $1-$1.50)—"Manchurian Candidate" (UA) 5th wk. Slow $1,700 after $5,000 for fourth. "Longest Day" (20th) opens hardticket here Dec. 20.

Gateway (Assoc) (1,900; $1-$1.50)—"If Man Answers" (U) (4th wk). Good $4,000 after $4,000 last week.

Nixon (Rubin) (1,465; $2.50-$2.75)—"Mutiny on Bounty" (MGM). Opened roadshow run last Friday (14). Appears likely to get lusty $16,000 in first week.

Penn (UATC) (3,300; $1-$1.50)—"King of Kings" (MGM) (reissue). Modest $7,500 for return date. "Jumbo" (MGM) opens Dec. 21.

Shadyside (MOTC) (750; $1.25)—"Island" (Indie) (2d wk). Good $2,000 after $2,800 opener.

Squirrel Hill (SW) (834; $1.25)—"Operation Snatch" (Cont) (2d wk). Good $3,000 after $3,700 in first.

Stanley (SW) (3,700; $1-$1.50)—"Gay Purr-ee" (WB) and "Sayonara" (WB) (reissue). Sad $4,000. Last week, "Lobo" (BV), $4,500.

Warner (SW) (1,516; $1.50-$2.75)—"Brothers Grimm" (MGM) (10th wk). Sluggish $1,000 in last three days after $4,000 in previous week.

'Money' Lively 13G, Denver, 'Divorce' 7G

Denver, Dec. 18.

Trade shapes spotty here currently, being mostly on the mild side, with reissues and holdovers offered as the main pre-Xmas fare. One exception is "It's Only Money," which looks very strong on initial week at the Paramount. "Divorce, Italian Style" is rated fairly good on first at the Centre. "Brothers Grimm" still is okay in 19th stanza at the Cooper. "Baby Jane" also is good on subrun at the Crest.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Fine $4,500. Last week, $6,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Divorce, Italian Style" (Embassy). Good $7,000 or better. Last week, "Hatari" (Par) (reissues), $6,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (19th wk). Okay $7,000. Last week, $9,700.

Crest (Wolfberg) (750; $1.25)—"Baby Jane" (7 Arts-WB) (subrun). Good $3,500. Last week, "Manchurian Candidate" (UA) (m o) (3d wk), $3,500.

Denver (Fox) (2,432; $1.25)—"First Space Ship to Venus" (In-

(Continued on page 12)

'Freud,' 'Jumbo' Sock vs. Trend

Coldest weather of the season, usual pre-Yule influences and the N.Y. newspaper strike, along with a dearth of newcomers all add up to a sorry business picture at Broadway firstruns this session. With the temperature below 20 degrees for several days and the walkout of the dailies now in second week, it merely added more woes for exhibitors hurt by the annual Christmas buying.

Initial test of an important picture opening during the strike was "Freud," daydating at the Cinema One and Cinema Two. Despite the blackout of the dailies, use of all methods of bally besides advertising in N.Y. nabe publications, Westchester and Long Island papers as well as weekly news mags is bringing a sock $25,000 or near opening session. Universal employed radio and tele time, bus cards and 40 mobile units using 24 sheets and one sheet.

Second test was "Lovers of Teruel," the production used to launch the new arty Coronet. Pic is heading for big $7,000 in the first four days. "Lawrence of Arabia," playing hardticket, wound its first two yesterday (Tues.) at the Criterion.

Despite all handicaps, the Music Hall's Christmas stageshow and "Jumbo" is soaring to a mighty $178,000 in second stanza winding today (Wed.). Big combo continues on, of course, the Hall starting early morning shows Saturday excepting Sunday and continuing them through the holiday period.

Elsewhere, outside of the hardticket pix, most deluxers are currently just marking time awaiting the launching of their holiday bills. Several launch new pix next Friday (21), including the Paramount, with "Password Is Courage"; the Palace, with "Castaways"; the Victoria, with "The Lion"; and the Astor, with "Taras Bulba."

The Embassy opens "Great Chase" tomorrow (Thurs.). "Arture's Island" goes into the Normandie, also on Friday. "Who's Got the Action" preems at the Trans-Lux 52d Street on Dec. 24. "David and Lisa" opens at the Plaza, Dec. 26.

All hardticket films are running behind last week, but all are holding on, with the prospect of an early Christmas upbeat.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Two for Seesaw" (UA) (5th-final wk). Fourth round ended yesterday (Tues.) was fair $13,500 after $14,000 for third. "Taras Bulba" opens on Dec. 25, daydating with Trans-Lux 85th St.

Cinerama (Loew) (1,362; $1.50-$3.50)—"Brothers Grimm" (MGM) (20th wk). The 19th week finished Sunday (16) was fine $20,000 on 11 performances after $20,500 for 13 shows in 18th session. Stays to February, with "How the West Was Won" to follow.

Criterion (Moss) (1,520; ($1.80-$4.80)—"Lawrence of Arabia" (Col). Opened Monday (17) after charity preem the night of Dec. 16. Pic running on hardticket.

DeMille (Reade) (1,463; $1.50-$3.50)—"Barabbas" (Col) (10th wk). This stanza winding up today (Wed.) is heading for mild $11,500 after $13,000 for ninth week. Goes on continuous-run Friday (21).

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Boccaccio '70" (Embassy). Looks to get okay $5,500 for subsequent-runs in eight days. "Great Chase" (Cont) opens tomorrow (Thurs.).

Palace (RKO) (1,642; $1.25-$2)—"Lover Come Back" (U) and "Come September" (U) (reissues). Looks like passable $11,000 for nine days ending tomorrow (Thurs.). "Castaways" (BV) opens on Friday (21).

Forum (Moss) (813; $1.25-$1.80)—"It's Only Money" (Par) (5th wk). Fourth week finished yesterday

(Continued on page 12)

Additional Picture Grosses On Page 12

Pre-Holiday Sloughing L.A. Trade But 'Freud' Boffo $12,000; 'Shame' Fair 10G; 'Grimm' Great 17G, 19th

Los Angeles, Dec. 18.

L.A. firstruns are channeled in the usual pre-holiday doldrums this session, with only one of four newcomers hinting real strength. Hence, trade generally is down excepting for hardticketers. "Freud" is heading for a great $12,000 at 720-seat Music Hall. But "First Spaceship on Venus" is rated mild $17,000 in four theatres.

"Shame of Sabine Women" is only fair in two houses, also in first week. "David and Lisa" is disappointing at the El Rey.

Of regular holdovers, "Brothers Grimm" shapes great $17,000 in 19th round at Warner Hollywood. "Mutiny on Bounty," on hardticket, looks boffo in fifth session at Egyptian.

"Longest Day" is steady in 10th Carthay stanza. "West Side Story" is hefty in 53d week at the Chinese.

Estimates for This Week

El Rey (FWC) (856; $1.25)—"David and Lisa" (Cont). Mild $2,000. Last week, with Village, "Music Man" (WB) (1st wk, El Rey; 4th wk, Village), $5,500.

Music Hall (Ros) (720; $2-$2.40)—"Freud" (U). Great $12,000. Last week, "Kind of Loving" (Gov) (5th wk), "Out of Tiger's Mouth" (Pathe) (1st wk), $2,300.

State, Pix, Baldwin, Loyola (UATC-Prin-State-FWC) (2,404; 756; 1,800; 1,298; $1-$1.50)—"First Spaceship on Venus" (Crown) and "Varan the Unbelievable" (Crown). Mild $17,000 or close. Last week, State, Pix, "Escape From East Berlin" (MGM), "Savage Guns" (MGM), $8,200. Baldwin with Warren's, Hollywood, "Girls, Girls, Girls" (Par), various second feature pix (1st wk, Baldwin, 3d wk, Warren's, Holly), $6,700. Loyola with Orpheum, Hawaii, Wiltern, "Requiem for Heavyweight" (Col) (1st general release), "Notorious Landlady" (Col) (reissue) (1st wk), $16,000.

Hillstreet, Hollywood (Metropolitan-FWC) (2,752; 856; 90-$1.25)—"Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie). Fair $10,000 or near. Last week, Hillstreet with Vogue, "Gay Purr-ee" (WB), various second feature pix, $7,400.

Iris (FWC) (825; $1.25-$1.40)—"Roman Holiday" (Par) and "Funny Face" (Par) (reissues). Was

(Continued on page 12)

Broadway Grosses

Estimated Total Gross
This Week $474,100
(Based on 33 theatres)
Last Year $472,400
(Based on 29 theatres)

'Lobo' Lusty 16G, St. L., 'Lover' 15G

St. Louis, Dec. 18.

Film biz at firstruns here this round is on the sluggish side but there are some solid spots. "Legend of Lobo" looms fancy at the State while "White Christmas," an oldie, is fairly neat at the St. Louis.

"Lover Come Back," on reissue, is rated fine at the giant Fox. "Longest Day" still is sturdy in sixth week at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.75-$2.50)—"Longest Day" (20th) (6th wk). Nice $10,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25)—"Richard III" (Indie). Average $1,500. Last week, "Big Money" (Indie) and "Joker" (Indie), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Escape From East Berlin" (MGM) and "Never So Few" (MGM) (2d wk). Okay $8,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Lover Come Back" (U) and "Come September" (U) (reissues). Fine $15,000. Last week, "War Lover" (Col), $18,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Huns" (Indie) and "Centurion" (Indie). Mild 6,000. Last week, "Manchurian Candidate" (UA) (6th wk), $6,000.

State (Loew) (3,600; 60-90)—"Lobo" (BV). Fast $16,000 or close. Last week, "Period of Adjustment" (MGM) and "Nun and Sergeant" (UA) (3d wk), $10,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Gigot" (20th) (7th wk). Good $2,500. Last week, $4,000.

St. Louis (Arthur) (3,800; 75-90)—"White Christmas" (Par) and "Seven Little Foys" (Par) (reissues). Neat $11,000. Last week, "Girls, Girls, Girls" (Par) (3d wk), $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Gay Purr-ee" (WB) (4th wk). Okay $2,500. Last week, $4,000.

'Grimm' Great 16½G, Frisco; 'Bounty' 16G

San Francisco, Dec. 18.

Firstrun trade here currently is very spotty, with stronger, new product due to be launched later this week. Best newcomer is reissue combo of "Hercules" and "Attila," which looms fair at St. Francis. Other newies are mainly mild to bad. "Brothers Grimm" continues socko in 19th session at Orpheum. "Mutiny on Bounty" is rated hotsy in fourth round at Coronet. "Manchurian Candidate" looks good in seventh at the United Artists.

Estimates for This Week

Alexandria (United Calif) (1,200; $1.50-$3.50)—"Longest Day" (20th) (10th wk). Good $6,000. Last week, $7,000.

Coronet (United Calif.) (1,250; $1.40-$3.50)—"Mutiny on Bounty" (MGM) (4th wk). Hot $16,000. Last week, $18,000.

Esquire (No. Coast) (846; $1.25-$1.75)—"West Side Story" (UA) (4th wk). Okay $5,500. Last week, $7,200.

Fox (FWC) (4,651; $1.25-$1.50)—"Republicus" (AI) and "The Centurion" (AI). Dull $7,500. Last week, "Son of Samson" (Medallion)

(Continued on page 12)

Cold Wave Hits L'ville But 'Baby Jane' Good $4,500, 6th; 'Bride' 5½G

Louisville, Dec. 18.

Extremely cold weather is hurting biz at downtown houses and with pre-Yule shopping on in full swing, light takes are expected at nearly all situations. Kentucky, with "Fancy Pants" and "Counterfeit Traitor," and United Artists, with "Seven Brides" and "Father of Bride," are sluggish. "Baby Jane" in sixth at the Mary Anderson is still good. "West Side Story" at the Ohio shapes moderate.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Fancy Pants" (Par) and "Counterfeit Traitor" (Par) (reissues). Light $4,000. Last week, "Girls, Girls, Girls" (Par) (4th wk), same.

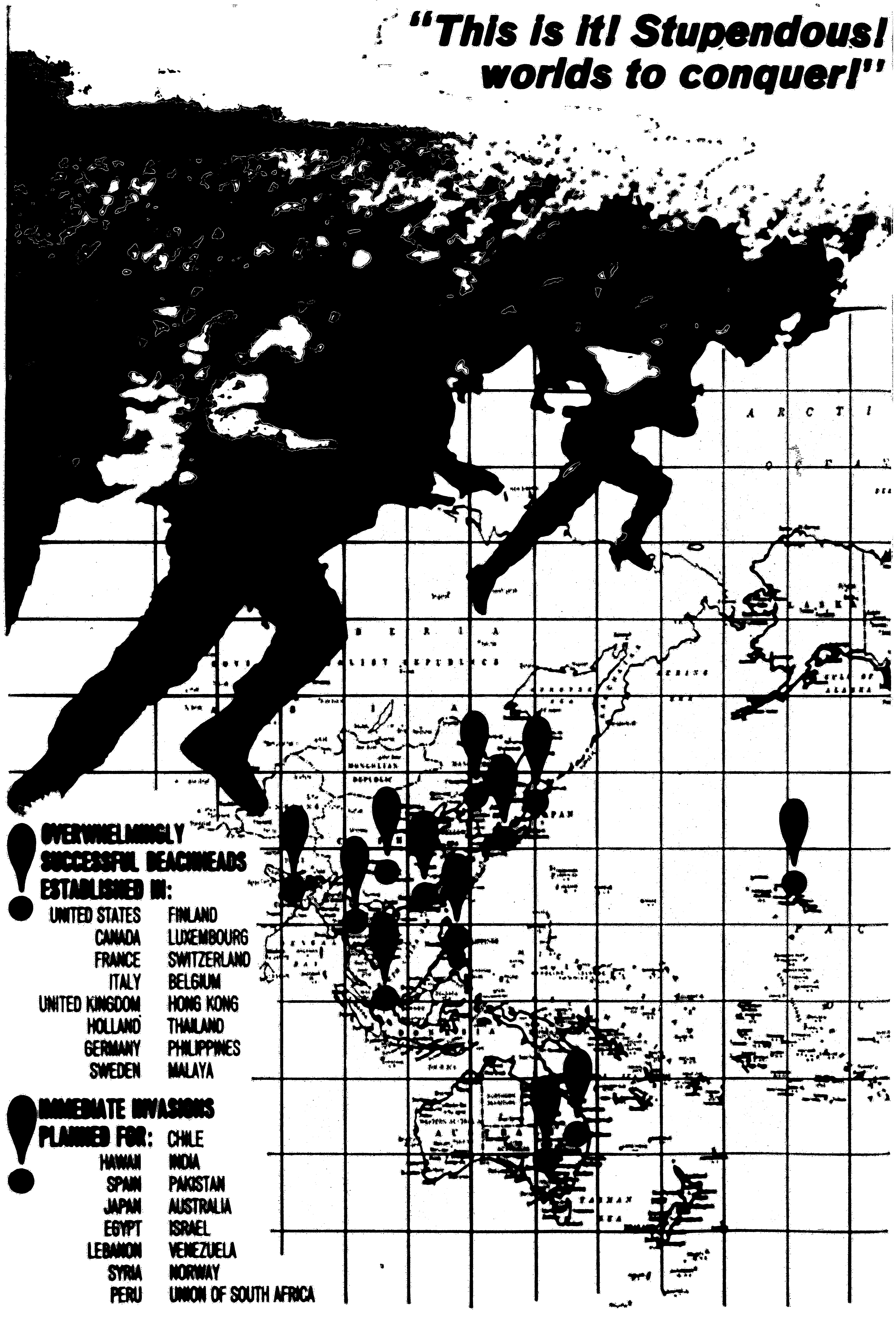
Mary Anderson (People's) (1,100; 75-$1.25)—"Baby Jane" (7 Arts-WB) (6th wk). Good $4,500 after fifth week, $6,000.

Ohio (Settos) (900; 75-$1.25)—"West Side Story" (UA) (5th wk). Medium $4,500. Sixth week, $5,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Best of Cinerama" (Cinerama). Oke $4,000 after fourth week, $4,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Seven Brides" (MGM) and "Father of Bride" (MGM) (reissues). Weak $3,500. Last week, "Beauty and Beast" (BV) (reissue) and "Legend of Lobo" (BV), $6,500.

"This is it! Stupendous! worlds to conquer!"



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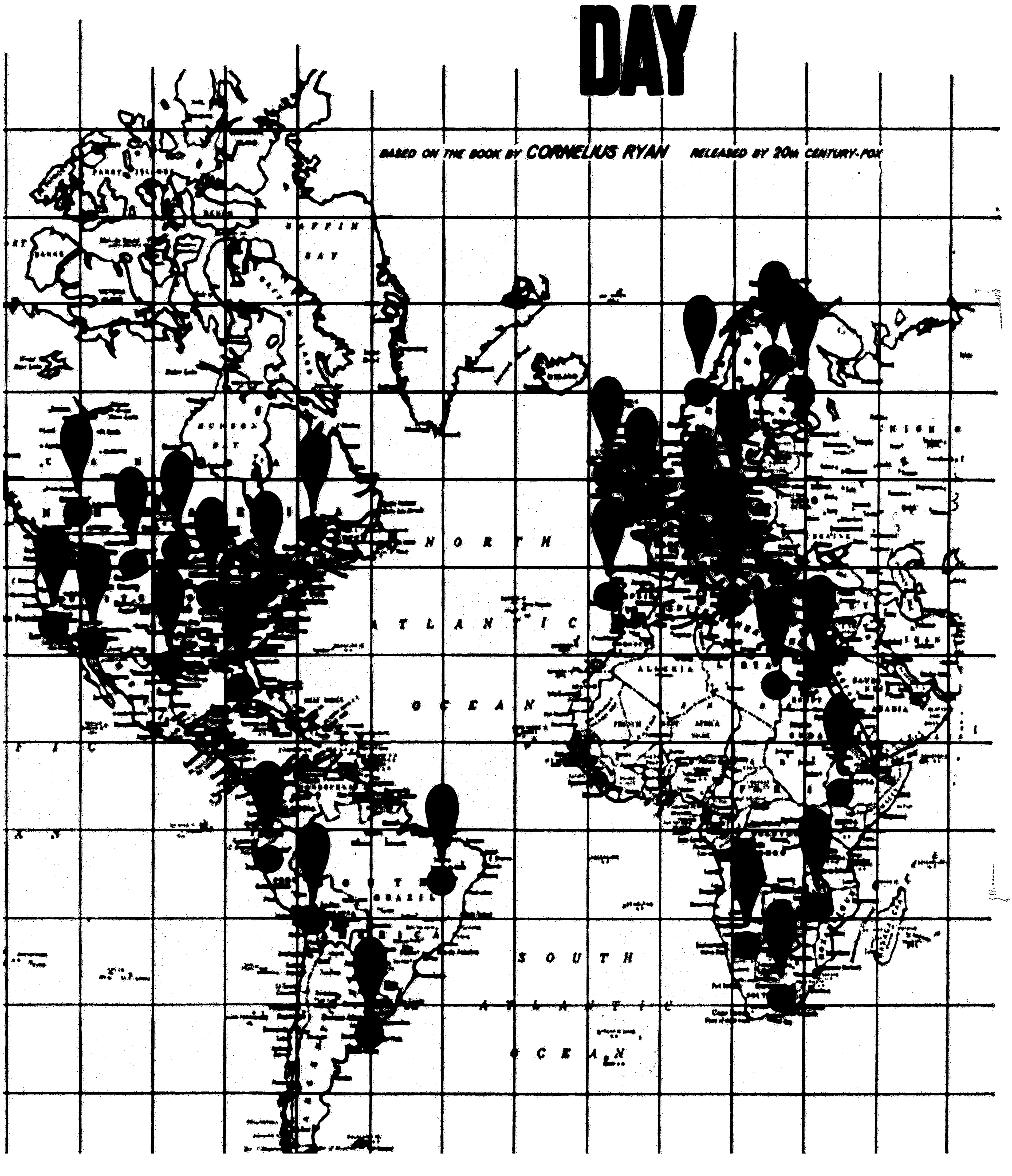
Bosley Crowther, New York Times

DARRYL F. ZANUCK'S THE LONGEST DAY



BASED ON THE BOOK BY CORNELIUS RYAN RELEASED BY 20th CENTURY-FOX

Pre-Yule Hits Hub; 'Lover' OK 13G, 'Pants' 8G; 'Day' Sturdy 9½G, 11th

Boston, Dec. 18.

Pre-holiday slump has really hit the Boston b.o. this week, with several deluxers going to reruns, and other houses holding what they've got. Although department stores are open each eve until 9 p.m., this is not helping "Africa Ablaze," the only new film, looks mild at the Orpheum. Paramount's reissued pair topped by "Fancy Pants" looms mild. "Lover Come Back" shapes nice for an oldie at Memorial.

"Mutiny on Bounty" is holding well at the Saxon in fifth week. "Longest Day" is strong at Astor in 11th round. "Brothers Grimm" is rated neat in 20th at the Boston. "Baby Jane" is still potent at the Mayflower in third session of subrun. "Boccaccio '70" is one of biggest things in town in third at the Capri.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.95)—"Longest Day" (20th) (11th wk). Strong $9,500. Last week, $11,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Phaedra" (Lope) (9th-final wk). Oke $5,000. Last week, $6,500.

Boston (Beacon Ent) (1,354; $1.20-$2.95)—"Brothers Grimm" (MGM) (20th wk). Neat $11,000. Last week, $12,000.

Capri (Sack) (850; 75-$1.80)—"Boccaccio" (Embassy) (3d wk). Perky $9,000. Last week, $12,000.

Exeter (Indie) (1,276; 90-$1.40)—"Trial and Error" (MGM) (4th wk). Third week ended Friday (14) was good $7,000.

Fenway (Indie) (1,300; $1.50)—"Kipling's Women" (Indie) and "I Am Camera" (Indie) (reissue). Mild $1,900.

Gary (Sack) (1,277; $1.50-$3)—"Barabbas" (Col) (10th wk). Okay $5,000. Last week, $6,000.

Mayflower (ATC) (680; 90-$1.50)—"Baby Jane" (7 Arts-WB) (subrun) (3d wk). Neat $3,500. Last week, $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Lover Come Back" (U) and "Come September" (U) (reissues). Pulsing $13,000. Last week, "If Man Answers" (U) and "Stagecoach to Dancers Rock" (Indie) (3d wk), $10,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Manchurian Candidate" (UA) (7th wk). Oke $8,000. Last week, $10,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Africa Ablaze" (Indie) and "The Rack" (Indie). Mild $6,000. Last week, "Period of Adjustment" (MGM) and "Woman Hunt" (20th) (3d wk), $6,500.

Paramount (Net) (2,357; 70-$1.65)—"Fancy Pants" (Par) and "7 Little Foys" (Par) (reissues). Mild $8,000. Last week, "Gay Purr-ee" (WB) and "Air Patrol" (20th), $5,000.

Park Square (Indie) (300; $1.80)—"Divorce Italian Style" (Embassy) (13th wk). Hotsy $4,000. Last week, same.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny on Bounty" (MGM) (5th wk). Stout $14,000. Last week, $15,000.

State (Trans-Lux) (730; 75-$1.25)—"Blaze Starr Back to Nature" (Indie) and "Sons of Youth" (Indie) (2d wk). Lusty $7,000. Last week, $9,000.

DENVER

(Continued from page 9)

die) and "Varan" (Indie). Slow $7,000. Last week, "Trojan Horse" (Fox) and "Mongol" (Indie), $7,500.

Esquire (Fox) (600; $1.25)—"European Nights" (Indie). Stout $2,700. Last week, "Lobo" (BV) (m.o.) (3d wk) $3,500.

Orpheum (RKO) (2,600; $1.25)—"Interns" (Col) and "Wackiest Ship in Army" (Col) (reissues). Sad $5,000. Last week, "Pepe" (Col) and "Who Was That Lady" (Col) (reissues), $5,300.

Paramount (Wolfberg) (2,100; 90-$1.25)—"It's Only Money" (Par) and "Two Tickets for Paris" (Col). Strong $13,000. Last week, "West Side Story" (UA) (3d wk), $10,000 on popscale.

Towne (Indie) (600; $1.25-$1.45)—"King of Kings" (MGM) (reissue). Dim $1,000. Last week, "Damon and Pythias" (MGM), $1,500.

'MONEY' SLICK $6,000, INDPLS.; 'JANE' 5G, 3d

Indianapolis, Dec. 18.

Sub-zero weather and Christmas shopping are combining to hold firstrun prospects to a narrow range here this stanza. "It's Only Money," one of newcomers at Keith's, shapes good. "Whatever Happened to Baby Jane" continues strong in third round at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Baby Jane" (7 Arts-WB) (3d wk). Good $5,000. Last week, $8,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Brothers Grimm" (M-G) (10th wk). Okay $3,000. Last week, $4,500.

Keith's (C-D) (1,300; $1-$1.25)—"It's Only Money" (Par). Good $6,000. Last week, "Legend of Lobo" (BV), $5,000.

Loew's (Loew) (2,427; 75-$1.25)—"Escape from East Berlin" (M-G). Sad $4,000. Last week, "Swordsman of Siena" (M-G) and "Damon and Pythias" (M-G), $3,500.

BROADWAY

(Continued from page 9)

Tues.) held with $10,000 or close after $11,000 for third.

Paramount (AB-PT) (3,665; $1-$2)—"Joseph and His Brethren" (Colorama) (3d-final wk). This session looks mild $17,000. "Password Is Courage" (MGM) preems Friday (21).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Jumbo" (MGM) with Christmas stageshow (2d wk). First holdover week ending today (Wed.) is heading for great $178,000 after $165,000 for initial session. Stays on, of course, with the Hall starting five-show daily policy on Dec. 24. Also used five shows last Saturday. "Jumbo" soared to a mighty $30,300 last Saturday which is comparable with high made last year for this date.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (61st wk). This session ending today (Wed.) looks like fine $18,000 after $24,000 for 60th week. Stays on indef.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (6th wk). This round finishing tomorrow (Thurs.) is heading for sock $30,000 on 10 shows after $31,500 for fifth week. Holding indefinitely.

Victoria (City Inv.) (1,003; $1.25-$2)—"Chapman Report" (WB) (9th wk-8 days). This final week looks like mild $7,000. "The Lion" (20th) opens on Friday (21), daydating with New Baronet.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (11th wk). This session winding tomorrow (Thurs.) is heading for smash $36,000 for 11 performances after $27,500 for 10th week. Stays indef.

First-Run Artie

New Baronet (Reade) (430; $1.25-$2)—"Candide" (Union) (5th-final wk). Hit okay $5,500 in fourth week finished Sunday (16) after $6,000 for third. "The Lion" (20th) opens Friday (21), daydating with Victoria.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Davis) (6th wk). Fifth frame concluded Sunday (16) was wow $11,800 after $14,500 for fourth.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Electra" (Lope). Opened Monday (17). In ahead, "Trial and Error" (MGM) (4th wk-10 days), was okay $8,000 after $6,000 for seven-day third week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Seneca) (10th wk). The ninth week completed Sunday (16) was good $3,000 after $3,000 for eighth.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Freud" (U). Initial week winding today (Wed.) looks to hit great $35,000, amazing in view of problems facing a pic being launched in blacked-out N.Y. Stays on, natch. Teed off with charity preem on night of Wednesday (12).

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Loneliness of Long Distance Runner" (Cont) (subrun) (6th wk). Fifth stanza was fine $5,000, same as fourth.

Coronet (Reade) (500; $1.50-$2)—"Lovers of Teruel" (Indie). Initial pic at this new arty theatre doing surprisingly well despite newspaper blackout, admittedly a double handicap for a new house. Looks like big $7,000 for first four days ended yesterday (Tues.). Given elaborate preem Friday (14) night, with regular run starting following day.

Normandie (T-L) (592; $1.25-$2)—Using reissues until "Arturo's Island" (MGM) opens Friday (21).

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"After Long Absence" (Hakim) (5th-final week). This round finished today (Wed.) looks like mild $3,500 after $7,000 for fourth week. "The Eclipse" (Times) opens tomorrow (Thurs.).

Guild (Guild) (450; $1-$1.75)—"Reluctant Saint" (Col) (3d wk). First holdover session ended Monday (17) was nice $7,200 after $9,700 for opener.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Manchurian Candidate" (UA) (subrun). Opens today (Wed.). In ahead "North by Northwest" (MGM) (reissue) (2d wk), was good $4,500 after $5,000 for first week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (14th wk). The 13th stanza completed Sunday (16) was great $11,500 after $13,000 for 12th week.

Plaza (Lopert) (525; $1.50-$2)—"Phaedra" (Lope) (9th wk). This round ending today (Wed.) looks like okay $4,000 after $6,500 for eighth week. "David and Lisa" (Cont) comes in Dec. 26.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Manchurian Candidate" (UA) (subrun) (4th wk-5 days). Nice $4,000. House now shuttered as a result of early Monday (17) blaze. Likely will be closed for a month. Pic which did $5,500 in third full week was set to stay through holidays.

Sutton (Rugoff Th.) (561; $1.50-$2)—"No Exit" (Zenith) (3d wk). Initial holdover session finished yesterday (Tues.) was nice $8,000 after $11,000 in first six days.

Tower East (Loew) (588; $2-$3.50)—"Long Day's Journey Into Night" (Levine) (11th wk). The 10th week ended yesterday (Tues.) was okay $6,000 after $7,000 in ninth. Goes on continuous-run starting Dec. 24.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Chapman Report" (WB) (10th-final wk). The ninth frame ended yesterday (Tues.) was slow $2,500 after $3,700 for eighth week. "Who's Got the Action" (Par) opens Dec. 24.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Two For Seesaw" (UA) (5th-final wk). The fourth round completed yesterday (Tues.) was fair $3,000 after $6,000 for third. "Taras Bulba" (UA) comes in Dec. 25, daydating with the Astor.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Mishkin) (13th wk). The 12th round ended last Thursday (13) was only fair $4,500 after $7,300 for 11th week.

SAN FRANCISCO

(Continued from page 9)

and "Prisoner of Iron Mask" (AI), $7,800.

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Fancy Pants" (Par) and "Certain Feeling" (Par) (reissues). Good $8,000. Last week, "Billy Budd" (AA) and "Frightened City" (AA) (2d wk), $6,000.

Metro (United Calif.) (1,000; $1.50-$1.80)—"Divorce, Italian Style" (Embassy) (5th wk). Good $4,000. Last week, $5,000.

Orpheum (Cinedome) (1,430; $2.75-$2.95)—"Brothers Grimm" (MGM) (10th wk). Sock $16,500. Last week, $20,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Smashing of Reich" (Indie) and "Kamikaze" (Indie). Mild $8,000. Last week, "Gay Purr-ee" (WB) and "Lad" (WB) $9,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Hercules" (Embassy) and "Attila" (Embassy) (reissues). Fair $7,000 or near. Last week, "Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues), $7,500.

United Artists (No. Coast) (1,151; $1.50-$1.75)—"Manchurian Candidate" (UA) and "Hero's Island" (UA) (7th wk). Good $5,500. Last week, $7,000.

Vogue (S. F. Theatres) (344; $1.50)—"La Viaccia" (Embassy) (3d wk). Okay $1,700. Last week, $2,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Ride, Vaquero" (MGM) and "Escape Fort Bravo" (MGM) (reissues). Bad $4,500. Last week, "Teahouse August Moon" (MGM) and "Butterfield 8" (MGM) (reissues), $6,000.

Prov. Big Hits Bottom, 'Ft. Bravo' Bad $4,000

Providence, Dec. 18.

It's still Christmas shopping time here, hence, mainstem houses are marking time. Trade is down to lowest point this year. State has "Escape From Fort Bravo," for bad returns. Strand's "World of Suzie Wong" on reissue is fair. "Lover Come Back" at Albee also is fair.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"Lover Come Back" (U) and "Come September" (U) (reissues). Fair $2,000 or over. Last week, "If Man Answers" (U) and "Stagecoach to Dancer's Rock" (U) (3d wk), $4,000.

Elmwood (Snider) (724; 75-90)—"Oklahoma" (20th) and "King and I" (20th) (reissues). Slow $1,500. Last week, "Gigot" (20th) (3d wk), $3,000.

Majestic (SW) (2,200; 75-$1)—"On Beach" (Indie) and "Pocketful of Miracles" (Indie) (reissues). Meek $3,500. Last week, "Sayonara" (WB) and "No Time for Sergeants" (WB) (reissues), $4,500.

State (Loew) (3,200; 75-$1)—"Escape From Fort Bravo" (MGM) and "Ride, Vaquero" (MGM) (reissues). Bad 4,000. Last week, "Manchurian Candidate" (UA) (4th wk), $5,500.

Strand (National Realty) (2,200; 75-$1)—"World of Suzie Wong" (Par) and "Hell is for Heroes" (Par) (reissues). Fair $2,500. Last week, "Counterfeit Traitor" (Par) and "Wild Is Wind" (Par) (reissues), $2,600.

LOS ANGELES

(Continued from page 9)

$3,000. Last week, "Baby Jane" (7 Arts-WB) (5th wk), "Miracle Worker" (UA) (reissue), $2,600.

Warren's, Wiltern, Vogue, Village (Metropolitan-SW-FWC) (1,757; 2,344; 810; 1,535; $1-$1.49)—"Seven Brides for Seven Bros." (MGM) and "Father of Bride" (MGM) (reissues). Dull $12,000 or over.

Los Angeles, Beverly, Hawaii (Metropolitan-State-G&S) (2,049; 1,150; 1,106; $1-$2)—"World of Comedy" (Cont) and "Call Me Genius" (Indie) (reissues). Mild $7,500. Last week, Los Angeles, "Poor White Trash" (Indie) (2d wk), "Unwed Mothers" (Indie) (reissues), $4,800. Beverly, "Very Private Affair" (MGM) (5th wk), $2,500.

Orpheum (Metropolitan) (2,213; $1-$1.25)—"Requiem for Heavyweight" (Col) and "Notorious Landlady" (Col) (reissue) (3d wk). Pale $2,200.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (5th wk). Boffo $26,000. Last week, $23,500.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Period of Adjustment" (MGM) (5th wk). Soft $7,500. Last week, $8,500.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"Billy Budd" (AA) (5th wk). Mild $5,000. Last week, $5,300.

Fine Arts (FWC) (631; $1.49-$2)—"Phaedra" (Lope) (5th wk). Stout $5,000. Last week, $6,100.

Crest (State) (750; $2)—"Coming Out Party" (Brer) (5th wk). Tepid $2,000. Last week, $2,000.

Four Star (UATC) (868; $1.50-$2)—"Gigot" (20th) (8th wk). Mild $1,300. Last week, $1,500.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (10th wk). Steady $12,000. Last week, $11,700.

Pantages (RKO) (1,512; $1.25-$2.75)—"Chapman Report" (WB) (10th wk). Limp $4,100. Last week, $4,900.

Lido (FWC) (870; $2-$2.40)—"Divorce—Italian Style" (Embassy) (10th wk). Hep $3,500. Last week, $3,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"Brothers Grimm" (MGM) (10th wk). Great $17,000. Last week, $16,700.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (33d wk). Hefty $14,000. Last week, $11,000.

BUFFALO

(Continued from page 8)

$5,000. Last week, "Legend of Lobo" (BV), $6,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"White Slave Ship" (AI). Fair $7,000 or a bit over. Last week, "Fancy Pants" (Par) and "7 Little Foys" (Par) (reissues), $6,000.

Cinema (Martina) (450; 90-$1.25)—"Lover Come Back" (U) and "Come September" (U) (reissues). So-so $1,500. Last week, "If Man Answers" (U) (5th wk-5 days), $1,400.

'Kings' Good 7½G, Cincy; 'Day' 9G, 7

Cincinnati, Dec. 18.

Firstruns are thawing out this week after a record pre-winter cold spell added to the pre-Xmas woes. Reissues prevail pending arrival of promising holidays fare. "Brothers Grimm" had mild windup of 18-week run at the Capitol. "King of Kings" revival shapes good at Palace. Dualed oldies in so-so rating are "Lover Come Back" and "Come September" at the Albee, and "White Christmas" and "Breakfast at Tiffany's" at Keith's. "Longest Day" looks okay in seventh week at the Grand to retain downtown lead.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)—"Lover Come Back" (U) and "Come September" (U) (reissues). Mild $4,000 or near. Last week, "Gay Purr-ee" (WB), $5,000.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75)—"Brothers Grimm" (MGM) (18th wk). Eight days. Run ended Sunday (16). Mild $5,500. "Barabbas" (Col) relights house Dec. 21.

Esquire Art (Cin-T-Co) (500; $1.25)—"End of Desire" (Cont). Slow $900. Last week, "Mr. Hulot's Holiday" (Cont) (reissue), $1,000.

Grand (RKO) (1,400; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Okay $9,000 after $9,500 for sixth.

Guild (Vance) (300; $1.25)—"Jules and Jim" (Indie) (3d wk). Thin $1,400 in 10 days.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Jules and Jim" (Indie) (3d wk). Thin $1,400 in 10 days.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"White Christmas" (Par) and "Breakfast at Tiffany's" (Par) (reissues). Okay $5,000. Last week, "On the Beach" (UA) (reissues), $5,100.

Palace (RKO) (2,600; $1-$1.25)—"King of Kings" (MGM) (reissue). Good $7,500. Last week, "Swordsman of Siena" (MGM) and "Damon and Pythias" (MGM) (reissues), $6,500.

Twin Drive-In (Cin-T-Co) (800 cars; $1)—West side only "On Any Street" (Indie) and "Young Go Wild" (Indie). So-so $4,000. Last week, "Baby Jane" (7 Arts-WB) and "Merrill's Marauders" (7 Arts-WB) (subruns), $3,000.

Valley (Cin-T-Co) (1,275; $1.25-$1.50)—"Requiem for Heavyweight" (Col) (3d wk). Four days. Light $2,000. Last week, $3,500.

KANSAS CITY

(Continued from page 8)

Pants" (Par) (reissue) and "Forever My Love" (Par), same.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Gay Purr-ee" (WB) and [illegible] issue. Mild $5,000. Last week, "Affair to Remember" (20th) and "Inn Sixth Happiness" (20th) (reissues), $4,500 in 9 days.

Roxy (Durwood) (884; 90-$2.75)—"Longest Day" (20th) (8th wk). Strong $6,000. Last week, $7,000.

Saxon (Durwood) (1,000; 75-$1.50)—"Damon and Pythias" (MGM) and "Savage Guns" (MGM). Slight $4,000 for nine days. Last week, "Escape from E. [illegible]" (MGM), $3,100.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25)—"Humanoids" (Indie) and "Scavengers" (Indie). Dull $6,000 looms. Last week, Uptown only "Girls, Girls, Girls" (Par) (3d wk), $3,000.

MINNEAPOLIS

(Continued from page 8)

Encouraging $6,000. Last week, $7,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"War Lover" (Col) (3d wk). Slow $4,000. Last week, $5,000.

Park (Field) (1,000; $1.50)—"Operation Snatch" (Cont) (2d wk). Fair $3,000. Last week, $4,000.

State (Par) (2,200; $1-$1.25)—"Billy Budd" (AA) (2d wk). Sluggish $4,500. Last week, $5,500.

Suburban World (Mann) (800; $1.25)—Currently playing reissues. Last week, "Waltz of Toreadors" (3d wk), oke $2,000.

World (Mann) (400; $1.25-$1.50)—"Gigot" (20th) (7th wk). Okay $3,000. Last week, $3,500.

REQUIEM FOR PARIS NO-WEIGHTS

Disney's Flair for Calculated Risk-Profit Potential Emphasized

Past year has brought new emphasis on the "loner" role played by Walt Disney in the show business scheme of things.

It was slightly more than a quarter of a century ago that this personally-shy producer made a feature-production splash with "Snow White and the Seven Dwarfs." And ever since, as is well known from Kentucky to the Kashmir to the Kremlin, he's been belting them out—offering to a worldwide public either in cartoon or live-action form a kind of universal enticement that just doesn't depart from the basic formula. Whether it's at the ocean depths with Jules Verne ("20,000 Leagues Under the Sea"), a fairy tale ("Snow White") or whimsically, man in space ("Moon Pilot"), Disney always espouses the cause of cinema for children as well as the entire family.

Of particular interest to the trade is the fact that most of the new Disney product is made "at a price," some of his pictures costing less than $2,000,000 and grossing in the area of $8,000,000 in domestic rentals alone.

The "lone" role refers to Disney's unique position. Other producers refuse to trespass on the Land of Disney, they're fearful of commercial pain should they try to emulate the producer mainly in the animated field. Warner's current "Gay Pur-ee" is an example of faulty boxoffice results when someone else tries an animated feature.

Some of the more outstanding Disney grossers (in terms of domestic rentals)—

"Snow White," including three reissues, $10,300,000; "Shaggy Dog," $9,600,000; "Parent Trap," $9,300,000; "Absent-Minded Professor," $9,000,000; "Lady and the Tramp," including one reissue, $8,000,000; "Pinocchio," including three reissues, $7,900,000; "Swiss Family Robinson," $7,800,000; "Peter Pan," including one reissue, $7,200,000; "Cinderella," including one reissue, $6,000,000; "101 Dalmations," $6,300,000; "Old Yeller," $6,200,000; "Bon Voyage," $5,500,000; "Sleeping Beauty," $5,300,000; "Bambi," including two reissues, $4,700,000, and "Babes in Toyland," $4,700,000.

Much of the Disney product lends itself to highly profitable re-releasing at the rate of every six or seven years.

Selznick Vaulties Up For BBC Re-Screening; British Exhibs' Shut

London, Dec. 18.

David Selznick, blacklisted three years ago by the entire British picture industry for selling a bunch of features to BBC-TV, has just been given the exhibitors' okay to have the corporation screen 16 of them a second time.

Two of the package, "Little Women" and "Topaze," which have not yet been screened under the original deal, have not been included in the new license. Apparently the executive committee of the Cinematograph Exhibitors Assn., after long discussions, decided that any harm that might have been done by the original deal could not be aggravated that much by repeats. But the CEA did not feel similarly disposed toward the two features remaining.

"Spiral Staircase," "Rebecca," "Intermezzo" and "Prisoner of Zenda" are among the okayed pictures.

Harvard Data on Punks Into Gelitzin Pic for U

First project for George Golitzin, recently signed to a producer pact by Universal, is to be "Street Corner," drawn from material compiled by a Harvard Univ. research program into juvenile delinquency.

Company is billing pic as one of its "important" '63 productions.

Copyright Attorney

Stanley Rothenberg

has an interesting discourse on

Performers' Rights

* * *

one of the many interesting Features in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

WB Yearly Net Up to $7,566,000; Outlook Healthy

Warners had net income of $7,566,000, or $1.56 per common share, for the year ended last Aug. 31, president Jack L. Warner disclosed this week. This compares with 1961 earnings of $7,200,000, or $1.40 per share. Thus there was a further improvement and the outlook generally is healthy, said Warner.

The new financial report lists 4,830,052 common shares outstanding, with the profit computed after provision of $7,200,000 for federal taxes.

Assets as of last Aug. 31 amounted to $48,331,000, including $11,732,000 in cash. Debt due after one year was listed at $6,126,000. At the close of fiscal 1961 the assets were $47,513,000 including $20,657,000 in cash, and the debt was $5,842,000.

Balance sheet shows total revenues in the new year of $86,255,000, representing a drop of $4,185,000 from 1961. Offsetting this was a reduction of $5,242,000 in operating expenses, from 1961's $76,731,000 to 1962's $71,489,000.

Among the major WB properties skedded for 1963 production are "My Fair Lady" and "Camelot." Releases for 1963 include "Days of Wine and Roses," "Term of Trial," "Critic's Choice," "PT 109," "Incredible Mr Limpet," "Not on Your Life" and "Spencer's Mountain."

Taylor-Roffman

Continued from page 3

and several countries in South America, and still has others there to play, as well as France and maybe Austria and Germany. Warners distributes it.

T-R also owns "Execution," war novel by Colin McDougall of Montreal, which won a Governor General's Award and will cost about $1,000,000 to produce.

Taylor-Roffman's president is Nat Taylor, whose wife Yvonne Taylor is on the board. She also runs two Toronto art theatres, Towne and International Cinemas. Taylor heads 20th Century Theatres (in Canada) and International Film Distributors, which distributes all Joseph E. Levine's Embassy pictures in Canada. Taylor also heads Channel TV, a Toronto tv production company, and has an interest in tv station CJOH in this capitol. Its owners—headed by Ernest Bushnell of Ottawa—now also fully owns its Cornwall, Ont., satellite.

Montreal-born Roffman, 46, who was one of "March of Time's" first directors, also made shorts for RKO, Paramount and Universal.

RENE CLEMENT ON THAT WAVE

By GENE ARNEEL

"New Wave"? The term is meaningless, and most of its so-called leaders don't lead, but follow. And who do they follow? Some of the older Hollywood directors like George Stevens (per "Shane") and commercial minded operators like Stanley Kramer (per "High Noon").

This pronunciamento upon the young big talkers of Paris was given in New York by Rene Clement, a French director who admits he hit the beach of cinema long before the noisy but short-tided wave in question. His comments were given in reply to questions put him at an interview with a VARIETY reporter.

At the best the avant-garde, scores of whose films have never found commercial outlet, were trying to make a virtue of poverty, per Clement. They were on the make, or whatever the French equivalent to that term is.

Self-Promotion

Some of the young upstart directors were not so much production men as publicity men, and their ideal clients were themselves. They could certainly make themselves look important, in their own house organs. It was a coterie of back-scratchers. "You call me a genius and I'll call you a genius in print." It was part of the stock-in-trade of the New Wave—"really now quite dead"—to pan all established talents and to downgrade experience. A director with a record of 15 or 20 commercial releases had to be old hat—like George Stevens.

Technically Clement's criticism of most of the newcomer crowd in French direction is that they "don't care enough for story." They try again to make a virtue of their poverty by asserting that their vagueness in story is evidence of their emancipation. The claims of innovation are mostly just that—claims. It all turns out to be hark backs to early, often silent, methods of handling scenes.

On the other hand, he continued, the new directors in France, a publicity-minded group, are simply doing things which have been done in past. "They deal in a kind of violence of the young but they have no sense as to the direction in which they're going. They are not sincere. They need talent and something to say."

Bilingual Simone

Clement was in Manhattan—he returned to Paris over the past weekend—to deliver to Metro an answer print of "Today We Live," starring Simone Signoret and Stuart Whitman. Picture was made as part of a continuing deal which MGM has with producer Jacques Bar under which MGM provides the financing and takes distribution rights, as well as participating in the profits.

Under Clement's direction Miss Signoret speaks both French and English and Whitman speaks English only. It's indicated that titles will be added for the American market.

Most previous Clement picture, and one which was successful in the American market, was "Purple Noon."

Ely Landau's 5 Features in 1962

Washington, Dec. 18.

Ely A. Landau has skedded program of five features next year, four of quintet to cost in area of $3-$4,000,000 and starting off with "The Fool Killer" next March in Hollywood.

Second and third will be "Madwoman of Chaillot," filmed in France, and an untitled original to be shot in Italy. Remaining two not yet set. Films will follow production pattern set in his "Long Day's Journey Into Night," he reported.

Previous $6,800,000 Loss Offset As National Theatres Earns $2,913,014

From Bombay

N. V. Eswar

contrasts the hindrances to native Hindi as the primary reason why

India Best Likes U.S. Pix

* * *

one of the many Editorial Features in the soon-due

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Los Angeles, Dec 18.

National General Corp (National Theatres) chalked up earnings of $2,913,014, or $1.03 per share on 2,830,363 shares of common, for fiscal year ended Sept 25, 1962, against a net loss of $6,800,000 last year.

Eugene V. Klein, president, reported that net income from operations alone totalled $2,282,212 compared to $804,488 in 1961, and net for fourth quarter was $973,304 against $100,981 for corresponding period last year. Gross for 1962 amounted to $43,546,289 as compared to $43,849,109 in 1961.

Vending machine activities of company were cited by Klein as being particularly productive of income. This operation, he said, is being expanded both within theatres and in adjoining properties, which should add substantially to profits in the near future.

Plans of company also call for opening of additional retail shops adjacent to theatre properties, according to Klein, who declared firm has six retail establishments, called Nut 'n' Kone Shoppes, in test operation. Another proposed acquisition in company's diversification program is Mobile Rentals Corp. Acquisition is subject to approval by Mobile Rentals stockholders and a final tax ruling.

Chain is also interested deeply in real estate development. These interests include joint ventures with Sunset International Petroleum Corp. in a $100,000,000 project near San Francisco and a $15,000,000 luxury high-rise apartment complex on Wilshire Blvd. in L.A.

'Take to Posters!' Command Cry On Blackout 'Bulba'

United Artists is likewise re-deploying its exploitational guns for an important pic to get around the newspaper blackout in Gotham. Film that UA is concerned about is "Taras Bulba," slated for the "Premiere Showcase" starting Christmas Day.

Additional to radio-tv saturation, distrib plans to go heavy with a poster campaign covering all New York subway lines. Line of attack is being mapped in concert with ad-pubbers from the metro area circuits. Figuring on the campaign also includes usage of "floats" to tour town, as well as stepped up ad schedules in specialized periodicals.

Strategy as devised by UA and the circuit reps generally parallels approach being taken by other companies during the gazettes' strike, wherein any and all avenues for exploitation have taken on something like lifesaving importance.

Polly Bergen

Continued from page 3

playing with no trouble in London.

Actress said she had been aware of the censorship problem before the trip "because director J. Lee Thompson made a valiant effort to keep the picture intact." Thompson, of course, is British and travelled to England after completion of the picture to try to get it approved by British censors.

In doing the p.a.'s on behalf of "Fear," Miss Bergen said "I really blasted English censorship and they'll probably never ask me back again." She noted her most recent film, "The Caretakers" for Hall Bartlett and United Artists, "has several areas that will probably be considered violent even though they are an integral part of an important social message and they will probably not be allowed for screening in England."

Latter, she noted, "has been fully passed by the Shurlock office here." Miss Bergen will go on tour for the U.S. Mental Health Assn. on behalf of "Caretakers," which concerns establishment of day hospitals for mentally disturbed people. Assn. also is planning tie-ins on film with charity premieres.

Actress next expects to do "The Appian Way" on a participation deal with Peter Sellers, for whose company it will be made. She also owns Anne Helming's book, "A Woman's Place" with Bartlett.

Mel Barker is the new operator of the State Theatre, Winnsboro, Tex., and the State Theatre, Pittsburg, Tex.

Truancy From Contract Not Tolerable But Jack L. Not Sore at Miss Stevens

Hollywood, Dec. 18.

Warners, in winning an interlocutory decree barring Connie Stevens from working a hotel date in Sydney, Australia, this week expressed elation over a "principle" that was upheld. In a formal statement, WB president Jack L. Warner noted that Miss Stevens was under studio suspension for failing to report to work for her "Hawaiian Eye" telefilm role.

Upon being suspended, Miss Stevens accepted the down-under booking in alleged violation of her exclusive WB pact.

Warner said there was no personal animosity against the actress-singer but did feel "the economic structure of the free world today is based on mutual contractual obligations" and the "entire structure of the business community is placed in jeopardy" when contracts are disregarded.

Miss Stevens was working at the Chevron Hilton Hotel, Sydney, until the court order.

COLUMBIA WRAPS UP JAMES WOOLF'S THREE

British producer James Woolf has a deal set with Columbia calling for the delivery of three features, including adaptation of "Time of the Barracuda," play starring Laurence Harvey which is scheduled to open on Broadway late in 1963. It's to be Woolf's first made-in-America production, and is to be made under the banner of Caleytown Productions.

Others, Romulus entries, are "The Pumpkin Eater," based on a novel by Penelope Mortimer to start in London next April with Jack Clayton directing, and "Life at the Top" from a novel by John Braine. Latter is to be a sequel to Woolf's "Room at the Top" and takes place 10 years after the close of "Room." Production is slated to start in 1964 with Harvey starred and via a Wolf Mankowitz screenplay.

UNITED ARTISTS PROUDLY PRESENTS THE OFFICIAL FILM OF

"Jacqueline Kennedy's Asian Journey"

A HALF-HOUR MOTION PICTURE OF THE FIRST LADY'S VISIT TO INDIA AND PAKISTAN

FILMED IN EASTMANCOLOR · DIRECTED BY LEO SELTZER · WRITTEN BY DORIS RANSOHOFF · NARRATED BY RAYMOND MASSEY · UNDER THE SUPERVISION OF GEORGE STEVENS, JR., DIRECTOR OF THE MOTION PICTURE SERVICE OF THE UNITED STATES INFORMATION AGENCY

December Dates In: **New York Premiere Showcase Theatres / Astor · Trans-Lux 85th · Brandt's Yonkers (Yonkers) · Branford (Newark) · Colony (White Plains) · Elmsford Drive-In (Elmsford) · Green Acres (Valley Stream) · Huntington (Huntington) · Kingsway (Brooklyn) · Luxor (Bronx) · Meadows (Flushing) · Roosevelt Field (Garden City) · State (Jersey City) / Chicago-Oriental; Cincinnati-RKO Albee; Denver-Paramount; Los Angeles-Beverly; Miami-Olympia, Shore, Beach (Miami Beach), Gables (Coral Gables); Minneapolis-World; San Francisco-United Artists; Washington-RKO Keith's**

Contact your UA Exchange for complete details.

Insider Buys, Sells—Oct.11-Nov.10

Washington, Dec 18.

MCA Inc continued buying Decca Records stock to highlight insider deals for Oct 11-Nov 10 session. MCA purchased 8,600 capital shares to increase holdings to 1,297,315, according to Securities and Exchange Commission.

Through Robin International, Nicolas Reisini bought 4,500 shares of Cinerama Inc. Total shares owned through Robin now come to 331,350. In addition Reisini personally owns 350,000 shares.

Other insider buys and sells, common unless otherwise noted were:

Allied Artists — Roger Hurlock picked up 300 bringing total to 33,600.

Capital Cities Broadcasting Corp.—Daniel Burke bought his first 300. Harmon Duncan sold 200 leaving him 21,907.

Columbia Pictures Corp.—M. B. Silberberg received 242 as liquidation dividend from S. J. Briskin Pictures.

Metromedia Inc.—Mark Evans purchased 100 for total 9,750.

Paramount Pictures—Y. (Young) Frank Freeman disposed of 500 leaving him 1,250.

Radio Corp. of America—Ernest Gorin sold 404 with 3,130 remaining.

Reeves Broadcasting & Development Corp.—George Buist sold 4,524 leaving him 10,000. Harry Petersen picked up 500 bringing total to 2,630. Richard Weininger, through Premier Investment Co. bought 1,500 for total 77,000. Buist sold his $20,000 worth of 6% covertible sub debentures.

Teleprompter Corp.—Irving B. Kahn garnered 200 more shares bringing total to 54,198.

Trans-Lux Corp.—Harry Brandt personally purchased 5,500 raising personal total to 977,000. His wife got an additional 10,000 bringing her total shares to 23,765. Brandt picked up an additional 300 through corporations bringing those holdings to 6,000. Brandt through foundations disposed of 3,000 leaving 41,727 of these shares.

Twentieth Century-Fox Film Corp.—Arnold Grant purchased his first 200. Francis S. Levien purchased 600 bringing total to 22,000.

Walt Disney Productions—William Anderson bought 355 for total 2,000.

Warner Co.—Fred Fox gained 500 boosting total to 24,000.

Zenith Radio Corp.—Alexander Ellett purchased 200 upping total to 3,790. Leonard Truesdell exercised option on 2,250 raising total holdings to 12,100.

Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¼	ABC Vending	58	14¼	12⅞	13	—1
47½	22¾	Am Br-P't Th	128	35	33	34⅝	+ ½
20⅝	10	Ampex	415	17⅜	16⅛	16⅜	— ⅛
45⅞	31½	CBS	367	45¼	43¾	44½	+ ¼
33⅞	8½	Chris Craft	107	13¼	12	12	— ¾
31	14	Col Pix	370	25¾	23½	23⅞	— ⅞
51⅜	34½	Decca	150	45	44½	44¾	+ ⅛
40⅝	21	Disney	50	29	27⅝	27⅜	—1
115⅞	85	Eastman Kdk.	320	110⅝	106¾	107⅜	—1½
6¼	4¼	EMI	†181	5¾	5½	5½	..
14⅝	8⅝	Glen Alden	167	10⅜	9⅞	9⅞	— ⅜
47½	17⅜	Loew's Thea.	122	22¼	21¼	22	+ ½
78⅞	33	MCA Inc.	55	40⅞	40	40	— ¾
16⅛	10⅜	Metromedia	44	16	15½	15⅝	+ ⅝
58⅛	26⅞	MGM	1206	34½	31¾	32	—1⅞
9¼	5¼	Nat. G. Corp.	200	8¼	7½	7⅞	+ ⅜
25½	19	Outlet	†3610	23	21	22½	+1½
58⅝	31	Paramount	36	36½	35¼	35⅝	+ ⅛
221	81½	Polaroid	1474	144¾	130	130⅝	+ ⅞
63⅞	38⅞	RCA	453	37⅝	35½	36¼	—1½
12⅝	6½	Republic	90	7½	6⅝	6⅝	— ⅜
17	12½	Rep., pfd.	116	14¼	13⅝	13½	— ⅞
40¼	18⅞	Stanley War.	104	21	20⅝	20⅝	— ¼
33¼	27¼	Storer	32	31½	30½	30¾	— ½
39⅜	15⅜	20th-Fox	177	20⅞	19½	19½	— ⅜
35⅞	22¾	United Artis's	88	28	27¼	27¾	+ ⅜
20¾	10½	Warner Bros.	277	15	14⅝	14½	— ¼
75⅞	42⅞	Zenith	362	55½	53	53	— ⅞

American Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
4⅝	2½	Allied Artists	62	3⅞	3½	3½	— ¼
9	3⅞	Bel-M'nt GAC	21	5⅞	5⅛	5¼	— ⅛
21⅞	10¼	Cap. Cit. Bdc.	14	17¾	17½	17⅝	— ⅛
20⅞	8½	Cinerama Inc.	811	14⅝	12⅝	13	—1⅛
12	6½	Desilu Prods.	28	8⅛	7¾	7⅞	..
9⅞	4½	Filmways	24	5⅞	5½	5⅝	— ⅛
18	8⅞	Movielab	4	9⅝	9½	9½	— ⅛
14⅞	6	MPO Vid.	14	6	5⅝	5⅝	— ¼
2¾	⅞	Nat'l Telefilm	95	13/16	⅝	11/16	—1/16
5⅛	2	Reeves Bdest.	37	2⅞	2½	2½	— ¼
7½	2¾	Reeves Snd.	72	4	3½	3⅝	— ¼
22¾	13	Screen Gems	23	18⅝	17⅝	18½	+1⅛
26⅞	8⅝	Technicolor	177	9½	8½	8½	— ⅞
16⅞	4¼	Telepromt'r	36	6¼	5⅜	5⅜	— ⅞
3	1½	Tele Indus	44	2½	2¼	2¼	— ⅛
18¾	10⅝	Trans-Lux	11	12¼	12⅛	12⅛	— ⅛

* Week Ended Mon. (17).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp	1⅜	1⅞	— ¼
Commonwealth Theatres of Puerto Rico	6½	7⅝	
Four Star Television	9½	11	—2
Gen Aniline & FA	235	250	
General Drive-In	8¼	8⅝	— ¾
Magna Pictures	1⅜	1¾	— ⅛
Medallion Pictures	4¼	4¾	— ¼
Music Fair Enterprises Inc.	4¾	5	
Premier Albums	7¼	8	— ⅛
Rust Craft Greeting Cards	10¼	11½	
Seven Arts Productions	8	8⅞	— ¼
Transcontinent Television	9⅝	10½	— ⅜
U. A. Theatres	5¼	6¾	
Universal Pictures	57	60⅞	
Walter Reade-Sterling Inc.	2⅜	2⅞	— ⅛
Wometco Enterprises	19	20⅞	
Wrather Corp.	4½	4⅞	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

Spell Backward Nations Backwards, It's Threat of Nationalized Distribution

Washington, Dec 18.

Just back from an Asian trip, Eric Johnston of the Motion Picture Export Assn reported some progress in a number of knotty problems.

He was able to get the U.S. share of theatre admissions raised in Indonesia from four one-hundreds of a cent to six one-hundreds. Even at such low rates the U.S. film industry takes more than $1,000,000 a year out of Indonesia.

He and his Far East v.p. Irving Maas, signed an agreement with Pakistan to keep the status quo until the end of 1963, thereby stopping at least temporarily the Pakistan effort to take over distribution of U.S. films on a flat fee basis, rather than U.S. companies receiving a percentage on admissions.

There is a growing tendency among economically "backward" nations to "nationalize" distribution of Yank films. Under the flat purchase arrangement, the foreign government gets more of the revenue. The old procedure of giving a percentage of admissions to U.S. companies earns more for the companies.

Johnston reported a new corporate setup is being instituted in Indonesia to stop that government from doing the same thing. Five new companies are being formed there, wholly owned by American film companies, to handle U.S. motion pictures and continue to collect admission percentages.

Johnston discussed restrictions on the imports of U.S. feature films in Japan and will have to return there in the spring for further talks on this troublesome problem.

Johnston said Japan is not letting enough Yank films in. He discussed censorship headaches in Japan, Indonesia, India and Pakistan. U.S. films are censored in Asian countries not only on moral grounds but also on whim, such as individual censor disliking a particular performer or subject matter.

There are major remittance problems in India and Pakistan which remain unsettled because of the Red China invasion of India and the corollary war of nerves generated over the India-Pakistan Kashmir dispute. India has nearly $3,000,000 blocked which is due U.S. film companies, and Pakistan, about $1,400,000.

'Tamiko' in Honolulu With Nuyen, Hyer, Umeki There; Absolutely No Deadheads

Honolulu, Dec 18.

World premiere of "A Girl Named Tamiko" (Par) in Royal circuit's Palace Theatre Dec 27 will be attended by three of the film's stars, France Nuyen, Martha Hyer and Miyoshi Umeki.

It's an all-out benefit for Friends of the East-West Center at the U. of Hawaii. Tickets—$5 each—entitle purchaser to attend an aftershow reception at the Japanese Chamber of Commerce's Cultural Hall.

Freelance publicist tub-thumping for the premiere says there'll be no passes for anyone, including circuit execs and presumably the working press. "Even I've got to pay for my ticket," he adds.

HELLMAN FAMILY'S CHARITY FOUNDATION

Albany, Dec. 18.

Hellman Family Foundation has been chartered as a non-profit membership corporation "to maintain a fund or funds, to control, manage and sell said fund or funds to invest and reinvest the same, and to collect and receive the income and profits, the income and the principal to be applied in aiding religious, charitable, scientific, and literary activities and agencies devoted to the mental, physical, spiritual and moral welfare of man."

The three incorporators are: Mrs. Nettie Hellman, widow of the late Harry Hellman, one of Albany's first nickelodeon operators and an exhibitor for 40 years; their son, Neil, motion picture theatre and motel owner, and his wife.

Additional subscribers are two daughters: Mrs. Barbara Iselin, wife of Alan V. Iselin, head of Iselin Drive-In Theatres, and Mrs. Joyce Bookstein, wife of a Hellman executive.

Neil Hellman has since built the 1,050-seat Hellman Theatre, next to his Thruway Motel (and night club). He also owns two drive-ins near Philadelphia and two in New Jersey.

The mother, in her 70s, is still active and interested in Hellman Enterprises. She and her husband originally operated a gaslight-mantle business, near the present Sheraton-Ten Eyck Hotel.

Ben Thau to Morris

Washington, Dec. 18.

Ben Thau, for 32 years a key Metro executive, has joined William Morris Agency. He will function as an overall top exec. WM prexy Abe Lastfogel said, "With changing conditions of the industry, Thau with his knowledge and experience will provide a major contribution in all aspects of the agency's global activities."

Thau was brought to Hollywood from Loew's booking office by the late L. B. Mayer.

Ralph Foster-Roffman (Made Falk's 'Brood') Sell Their Canadian Co.

Ottawa, Dec. 18.

Longtime partners in Meridian Films Ltd., Ralph Foster and Julian Roffman have split amicably and sold the business—now entirely taped and filmed television commercials—to N. A. (Nat) Taylor, with whom Roffman is partnered in Taylor-Roffman Productions Ltd. of Toronto. Foster is now p.r. and ad director of CTV Television Network Ltd., Canada's indie web, and a member of its management committee. He and Roffman still own Meridian's real estate and buildings.

Meridian made one feature, "Bloody Brood," a harsh beatnik film which brought actor Peter Falk to prominence. It played Canada nearly two years ago but didn't hit the U.S. till late this year and is still playing—distributed by Astor Films. Holdup was due to insistence of Production Code on "a few small cuts." Roffman produced and directed it, and its lenser Eugene Shuftan next did "The Hustler" and won an Oscar. "Brood" was distributed in Germany by UFA and is being readied for showing in Britain.

Foster, ex-Toronto Star, was deputy film commissioner of Canada (National Film Board) in the 40's, then became film commissioner of Australia and set up its film board, returning after he got it going to form Meridian with Art Wells, also ex-Toronto Star. Wells later bowed out to become p.r. director of National Breweries Ltd., Montreal, and Roffman joined as vice-president. In his earlier days with NFBC Foster was in charge of a combat camera unit in Europe.

National Boxoffice Survey

Biz Hits Bottom; 'Bounty' First Again, 'Grimm' 2d, 'Day' 3d, 'Candidate' 4th, 'Money' 5th

It's the week before Christmas and most exhibitors across the country will be happy when it is over. Because biz generally is sagging to lowest level since warm weather days six months ago, with usual pre-Yule shopping taking the rap for the way trade is staggering. Extreme cold also has been no help.

Taking No. 1 spot for third week in succession is "Mutiny on Bounty" (MGM) with some excellent showings despite conditions. "Brothers Grimm" also from Metro, is climbing to second position. It was third last week. "Longest Day" (20th) is winding up third.

"Manchurian Candidate" (UA) is capturing fourth spot, same as a week ago. "It's Only Money" (Par) is moving up from far back in the pack to fifth position.

"Baby Jane" (7 Arts-WB), long high on the list, is winding up sixth. "West Side Story" (UA) is taking seventh spot. "Period of Adjustment" (MGM) will be eighth.

"Lover Come Back" (U), out on reissue, is doing best of several oldies, to wind up with ninth money. "Divorce, Italian Style" (Embassy) is taking 10th place.

"Boccaccio '70" (Embassy) will capture 11th money while "Phaedra" (Lope) rounds out the Top 12 grossers.

"White Slave Ship" (AI) and "King of Kings" (MGM) (reissue) will be the runnerup films.

Few new films were launched since last week, and even fewer got far. Outstanding exception was "Freud" (U), preemed in N.Y. despite newspaper blackout. It shapes amazingly sock in two arty theatres.

"Jumbo" (MGM), opened last week at N.Y. Music Hall with annual Christmas stageshow, is topping the preem session with a wow take in second round. Pic continues through yearend holidays.

"El Cid" (AA), playing as a reissue in Detroit, shapes nice.

"If Man Answers" (U) is rated good in Pitt and okay in K.C. "Operation Snatch" (Cont) looms good in Pitt and Minneapolis.

"Sundays and Cybele" (Davis) continues wow on extended-run at N.Y. Fine Arts. "No Exit" (Zenith) shapes nice in N.Y.

"World of Suzie Wong" (Par) (reissue) is rated fair in Providence. "Gigot" (20th), okay in Minneapolis, looks good in St. Louis.

(Complete Boxoffice Reports on Pages 8-9-12.)

Frigid Spell As Boxoffice Killer

Exhibition of motion pictures suffered a severe case of frostbite the past week. A circuit executive whose territory encompasses a major part of the eastern coast said, "we might just as well not have opened."

The same was true of the midwest, the central area and Rocky Mountain. Atlanta hit five degrees above.

In many instances drive-in theatres, in the south, decided to shut down rather than bother.

The sustained frigid weather kept many people at home, obviously, and this has been damaging. The Christmas show at New York's Radio City Music Hall, which is a criterion, in many cases was devoid of the long queues that in past were familiar.

Showmen who cling to the theory that a "good picture makes money regardless of conditions" were changing their story this week. They had a ready alibi for poor business.

Nothing Like It

Atlanta, Dec 18.

A frigid wave, completely foreign to Atlanta's experience, dealt amusement business a solid blow last week. Arctic air brought death to six Georgians in fires, closed schools, left hundreds of automobiles stalled and froze water pipes solid in all parts of the state.

Temperatures in Atlanta dipped to near zero Wednesday (12) and following day (13) reading was a flat 0 here and below in other areas in Georgia. Atlanta's mean reading of 10 degrees Wednesday was 34 degrees below normal.

DESPITE FREEZING COLD AND NEW YORK'S NEWSPAPER STRIKE, THE SUTTON'S LOBBY IS CROWDED WITH PATRONS SEEKING ENTRANCE TO—

"NO EXIT"

from the world-renowned play of the same title by
JEAN-PAUL SARTRE

The stars are
VIVECA LINDFORS • RITA GAM • MORGAN STERNE • BEN PIAZZA

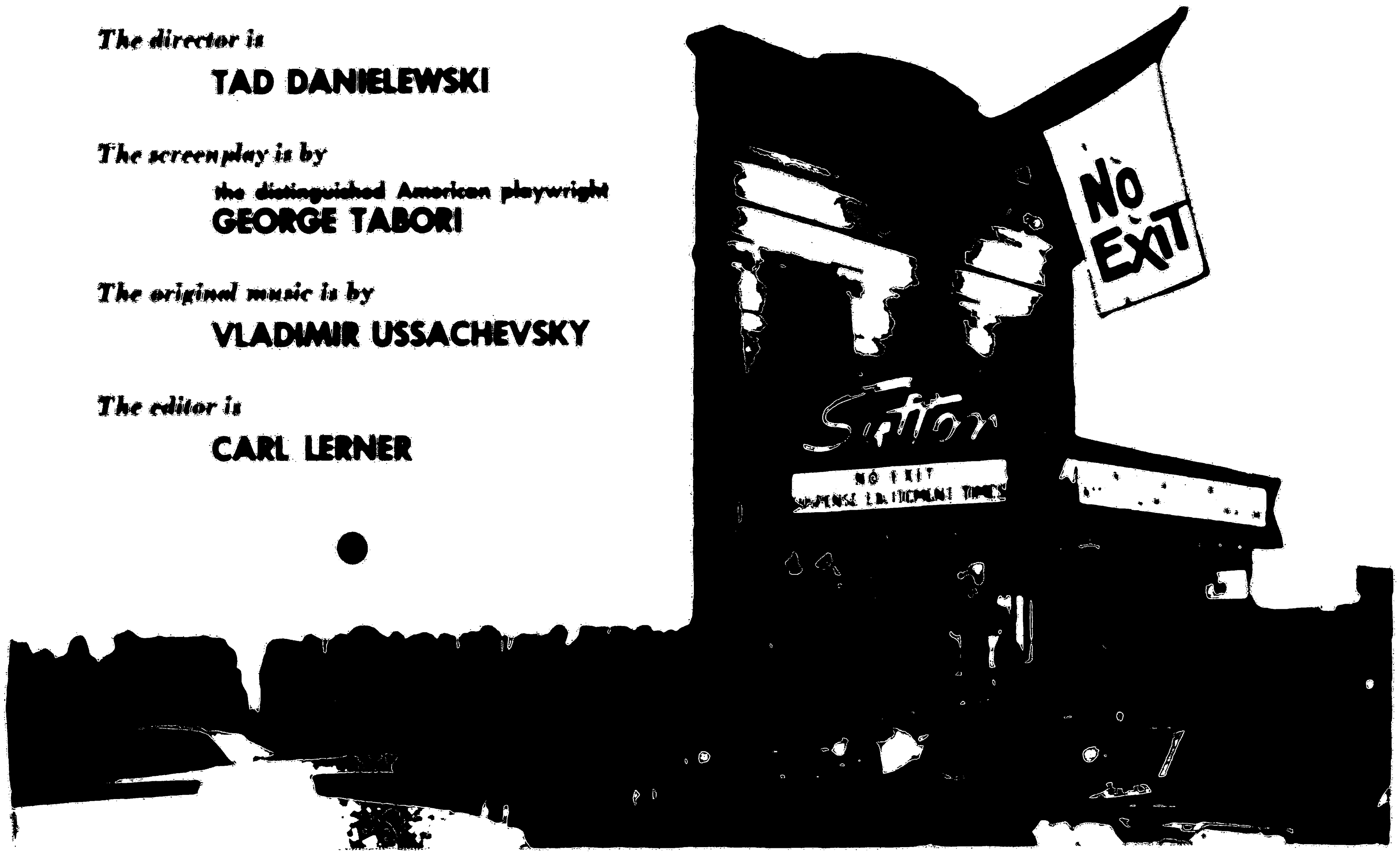
The producers are
HECTOR OLIVERA and FERNANDO AYALA

The director is
TAD DANIELEWSKI

The screenplay is by
the distinguished American playwright
GEORGE TABORI

The original music is by
VLADIMIR USSACHEVSKY

The editor is
CARL LERNER



ZENITH INTERNATIONAL FILM CORP.

1501 Broadway, New York 36, N.Y.
Telephone: CHickering 4-1395

Hero's Homeland Hurrahs 'Lawrence'; Some Wanna Go Home Sooner

London, Dec. 18.

Two newspaper serializations, coverage on how the film was made and several profiles of its new star, Peter O'Toole, got "Lawrence of Arabia" away to a biff-bang start. The reviews that followed its world preem last week were unanimously raves, even though all the critics had enough respect for the film to indicate certain faults. O'Toole's performance was universally given the thumbs up.

Wrote Paul Dehn (Herald): "David Lean's 'Lawrence of Arabia' makes all previous screen-deserts seem false. O'Toole may be the story's titular hero but the film also boasts three hero-technicians: Sam Spiegel, David Lean and F. A. Young who photographed in the best Technicolor ever." The Times praised O'Toole, others in the cast and the film but said "Lawrence of Arabia remains a film for the eye rather than the mind." Patrick Gibbs (Telegraph) thought that the splendors of the desert scenes are caught to perfection and added that the film owes very much to O'Too'e.

Felix Barker (News) wrote: "The picture has magnificent sweep, superb photography and a sense of extraordinary achievement." "This is a titanic achievement in picture making which measures up superbly to the challenge of its gigantic subject," enthused Donald Zec (Mirror). "It is a shade too long but it stands sturdily in all departments—a fine motion picture."

"This painfully sensitive, raw-nerved and beautifully executed film gripped me as no other movie has," raved Fergus Cashin of the Sketch. "We expected great things from Peter O'Toole and we got them." Wrote Cecil Wilson (Mail): "Beyond all praise, and that includes Peter O'Toole's vivid reincarnation of the uncrowned king of Africa." But Wilson was another who questioned the undue length of the film. He asked: "Need even a film of this truly epic splendor run for three hours 42 minutes? Not quite." But Wilson again praised O'Toole as "a spellbinder and a triumph." The Financial Times' David Robinson thought: "With Peter O'Toole's performance the film soars. 'Lawrence of Arabia' must be accounted a landmark in the history of the cinema. For the first time a film which has cost several million pounds and has taken years of work by armies of men and women has proved to be worthy of consideration as a work of art."

Though most of the critical attention was devoted to the film, the direction of Lean, the lensing of Young and the performance of O'Toole, Robert Bolt's screenplay and performance by Alec Guinness, Omar Sharif, Jack Hawkins and Anthony Quayle all received bouquets.

Alexander Walker (Standard) praises the film with the words: "If this British film isn't loaded with every Oscar there is, then justice as well as talent will have deserted Hollywood. Here is an epic with intellect behind it." Walker describes Spiegel, Lean and Young as "an unbeatable team." And he enthuses over O'Toole: "For him the word is brilliant, make no mistake."

Leonard Mosley of the Daily Express, which serialized the picture in five daily parts, reviewed the film thus: "Three hours and 40 minutes of gorgeous desert spectacle and bloodthirsty battle . . . O'Toole's is the performance of the year. 'Lawrence of Arabia' made be proud of the cinema as a medium of entertainment and enlightenment. When at its best its impact is tremendous and it hits you hard both in the heart and the head."

BURT DAHL SUCCEEDS DAD AT UA-FINLAND

Paris, Dec. 12.

Burt Dahl has replaced his father, Werner, as United Artists manager for Finland, per announcement here by UA Continental chief Norbert Auerbach. Latter, stepping aside after 30 years in the pic business, will remain with the company as a director of UA-Finland.

Son Burt formerly was sales manager for Finnish operations.

Guinness on Actors

Philadelphia, Dec. 18.

Sir Alec Guinness on his first visit to Philly for "Lawrence of Arabia" promotion, told reporters that "Bridge on the River Kwai" was his most successful film.

"But I turned down the role of Col. Nicholson, three times. That's an actor's sense of judgment for you."

Cheep-Cheep on Films, By 2 Visiting Legiters, Makes Twin City News

St. Paul, Dec. 18.

While John Myhers was here in "Sound of Music" and Viveca Lindfors was in the other Twin City, Minneapolis, in "A Far Country" the same week, these old Hollywood friends got together for a U.S. film panning session.

Morning Pioneer Press staff writer Jackie Germann reported the session to which he had received an invitation. During the past year they were members of the "Weddings and Babies" film cast. It's the picture which shared the Critics Award at the Venice Film Festival.

"Right now we are both angry with the 'Wedding and Babies' producer-director Morris Engel because he hasn't released it yet," said Miss Lindfors.

"The major trouble with the American film industry is that the distributors aren't sensitive. They think they know what the American public wants, but they don't."

Myhers' plaint is that the American film producers have lost the pioneering spirit.

"If 'Weddings and Babies' had come from Europe, it would be released by now," asserted Myher. "American distributors are afraid to pioneer anything of Hollywood extraction, and yet supposedly this is the country of pioneers. Our producers don't want to help experimental art."

Dropouts Can Retain Allied States Insurance

Allied States Assn., pleased with the progress of its "associate membership" enrollment, plans to extend eligibility to exhib members who dropped out within past year owing to foldes or other reason. Gesture will enable them to retain various accrued benefits, notably the organization's new insurance program via Prudential.

Allied says it has 1,000 theatremen covered by insurance totaling some $5,000,000 since the plan's inception a year ago.

Great States Replaces Lyric, Blue Island, Ill.

Chicago, Dec. 18.

Great States division of the Balaban & Katz circuit will bow its newest theatre, the 850-seat Lyric in south suburban Blue Island on Friday (21). Doris Day will turn the lights on by remote control from Hollywood.

New theatre replaces the original Lyric which was razed by fire two years ago. It has a one-floor auditorium and the screen is of CinemaScope size.

Philadelphians Elect

Philadelphia, Dec 18.

Motion Picture Associates of Philadelphia have named the following officers for the coming year: Jerry Levy (Columbia), president, Mort Magill (Buena Vista), vice president; John Kane (Paramount), treasurer, and Jack Zamsky (United Artists), secretary.

Elected to the board were Ed Adleman, George Beattie, Al Davis, Sid Eckman, Joe Engel, Ely Epstein, Jack Greenberg, Dave Law, Carl Reardon, David Supowitz, Milt Young and Charles Zagrans.

Associates annual fundraising event will be the premiere of "Lawrence of Arabia," at the Midtown, Dec. 19.

TURN ON HEAD RAYS AT STANLEY WARNER

Underway this week at the Stanley Warner homeoffice in New York is what's described by the circuit as a "thorough executive analysis" of all operations. The powwow is between h.o. execs and zone managers.

Though not disclosed, the agenda is presumed to include hard-think on marginal situations, current booking policies, and opportunities for profitable expansion in the theatrical field.

Paris Re Fests

Continued from page 3

that these awards can also give a pic a big hypo factor.

The toppers were the French "Black Orpheus" with 573,406 admissions, the French "Wages of Fear" with 407,406, the Italo "La Dolci Vita" with 442,382, the U. S. "From Here to Eternity" (Col) with 412,756, and the Russian "The Flying Cranes" with 361,252. On the all-time list they placed fifth, 16th, 20th, 30th and 33d respectively.

It might be noted that Fred Zinneman's "Eternity" was put out of competition in '54 for it had already taken a flock of Oscars. But it was considered a sort of honorary top prize garnerer. Other awards went to the Japanese "The Gates of Hell" which took 75,932 at the wickets, the Yank "Marty" (UA) with 67,447, the French documentary "The Silent World" with a big 280,411, the Yank "The Friendly Persuasion" (MG) with 90,703, the Spanish "Viridiana" with 120,475, the French "Such a Long Absence" at 50,457, and the Brazilian "The Given Word" with 35,790.

Only five took less than 100,000 patrons but an offbeater like "Viridiana" was pushed into a good grossing slot. Overall it appears that the public goes for the fest film, and it is not just a downbeat, grim, morbid affair that is always relegated to obscure art runs, as other potshots by anti-fest factions have intimated.

It may also be interesting to see how these prizewinners fared on Yank screens. The '53 winner, H. G. Clouzot's "Wages," did not make it stateside where it was severely cut and reviews were split. In 1954, the Yank "Eternity" had already scored while the Japanese "Gates" had a solid specialized art career. The '55 "Marty" of Delbert Mann did well by its Oscars and was also aided by its Cannes win.

The '56 "World," by Jacques Yves Cousteau, on underwater exploration, was a solid art entry and also got extensive circuit release in a dubbed version. "Persuasion," of William Wyler, was fair at home but its prize helped it do good summer biz, usually slow, in France. Russo "Cranes," of Kalatazov, the '58 winner, got good reviews in the U. S. and was an exchange sales item between the U. S. and Russia. It only did fair, however.

"Orpheus," of Marcel Camus, was a French item that had solid Yank exposure. It was the '59 winner. Federico Fellini's "Dolci Vita," which took the Golden Palm in '60, was a Yank bonanza. The '61 Hispano controversial opus of Luis Bunuel, "Viridiana," did okay but not big and its co-winner, the French "Absence" of Henri Colpi, has just opened to good reviews and promising biz while the recent '62 prized pic the Brazilian "The Given Word" of Anselmo Duarte, has yet to play the U. S.

So fest winners loomed as an okay average in re commercial careers here and in the U. S. This does not take into consideration winners in other categories, which were helped, as well as the launching of the short-lived but potent French filmmaking movement, the New Wave, in '59 via such pix as "The 400 Blows" and "Hiroshima Mon Amour." The other major fests have also contributed grossers, unveiled new filmmaking countries, and pushed offbeaters into the world film ken. The Japanese, Mexican and Indian pix can be mentioned as well as the dedication of the Swedish wunderkind Ingmar Bergman. It looks like fests are here to stay, even if there are too many, and Yank participation will probably even be stronger now that the U. S. will soon have its own fest.

Important Interpretation on Plays As 'Holdback' for Film Version

American Arbitration Assn. last week (12) ruled that "World of Suzie Wong" as performed in 1960 at the Riviera Hotel, Las Vegas, was a "first class" presentation. Decision, to be entered as binding in New York Supreme Court, cost Paramount Pictures, which made the film version, an additional $18,000, representing 10% of the receipts from an eight-week run of the play in the Nevada resort.

Much more importantly, however, the decision invites Broadway to new sources of significant revenue. Henceforth, touring legit can book offbeat stands such as hotels and cafes with impressive boxoffice capability and qualify as "first class" ("not stock") productions. Under the "escalator" clause common in screen sale agreements, the potential for enhanced revenue, pegged to b.o. percentage, becomes apparent.

Complainants in the action versus Par were "Suzie" producer David Merrick, director Joshua Logan and writer Paul Osborne. Logan had directed the Las Vegas edition.

Until now, tuners and straight plays offered in cabarets were classified as stock productions, hence not susceptible to screen sale clause as contractually defined. In the "Suzie" case, Paramount conceded that the production was "first class" but argued that the hotel's stage was not a legitimate speaking stage, therefore was exempted from the screen sale contract. Arbitrator Maurice I. Sohn denied this claim. Another point of contention by Par was that the Riviera's presentation had no boxoffice in the accepted sense. But Sohn ruled that lack of same, as well as traditional b.o. statements, was "not to be considered a determining factor in this matter."

The Las Vegas edition, and ditto the general "Suzie" tour, was somewhat shorter in running time than the Broadway version, but this, too, was judged by Sohn as "not a material factor" in consideration of the production as "first class."

Price of the picture sale was geared to the number of "first class" weeks the play ran both on Broadway and the road. The eight-week Riviera engagement ended April 30, 1960.

In the arbitration action, plaintiffs were represented by the N.Y. firm of Fitelson and Mayers and Par by attorney Richard Colby.

Award for Steve Broidy

Hollywood, Dec. 18.

Steve Broidy, prexy of Allied Artists, will receive the 1963 American Judaism Award, at ceremonies held Jan. 23 at Beverly Hilton Hotel.

Award by the Union of American Hebrew Congregations and the Hebrew Union College, Broidy was named for "distinguished achievement on behalf of both Jewish and general community causes."

Catholic Booklet Tells Parents to Keep Young Out of Drive-In Spots

Minneapolis, Dec. 18.

A new 24-page booklet guide for Minneapolis Roman Catholic parents in regulating teenagers' conduct suggests, among other things, that drive-in theatres should be out-of-bounds for the youngsters as far as attendance with opposite sex members is concerned.

The guide also advocates the screening of television programs and consultation of various movie rating lists by parents "to protect a child from undue exposure to temptation, brutality and materialistic attitudes."

Relative to the ozoners, the guide's exact wordage is "drive-in theatres are strongly discouraged for any kind of mixed company."

Par Presses Censor Fee Refund Case in Ohio

Columbus, Dec. 18.

Ohio Supreme Court will rule on a request for a refund of $55,846 collected by the state in film censorship fees between 1951 and 1954 under statutes which were subsequently held unconstitutional by the U. S. Supreme Court.

Paramount Film Distributing Corp., New York, appealed from lower court decisions which held that the company lacked a cause of action. Paramount contended that personal liability extended to various state officials, including the state treasurer, auditor, and superintendent of public instruction, whose department censored the films.

The suit said the Ohio State Supreme Court held Ohio's censorship laws were unreasonable and unlawful on Dec 1, 1954, after the U. S. Supreme Court had ruled them unconstitutional.

'Barabbas' Advance Man: Hinterlanders Pretty Hip

Kansas City, Dec 18.

Touring the country on behalf of "Barabbas," Lon Jones reported here last week that he is pleased to find that folks in the hinterlands have an "awareness." You couldn't call them sophisticated in the sense of people in bigger metropolitan centers of continentals, but they know what movies are all about. They know that the name of the picture is "Barabbas" and they know who the title figure was, he said in a radio interview on "Conversation" daily look-into-er over WDAF, last Tuesday (11).

Jones is director of international publicity and advertising on the Columbia release, and is making the tour exploiting the picture. He made his conclusions about the midwest awareness after stops in Chicago, Minneapolis and Kansas City. He's working his way south and west across the country.

Interest in motion pictures generally is higher in these parts than in the metropolitan centers, he said, whether it's due to fewer distractions, or whatever. At any rate he is greatly heartened by this outlook he declared.

The picture was screened for press and trade Saturday (15) a.m. at the Brookside Theatre where it opens for a regular run Christmas week.

EASIER FIRE RULES FOR ONTARIO PIX

Toronto, Dec 18.

New regulations covering theatre operations in Ontario, now awaiting Cabinet approval, were explained by William Summerville, Famous Players-Canadian exec, at the annual meeting here of the Motion Picture Assn. of Ontario.

Under these, he said, theatremen are not required to lower and raise the asbestos curtain after each performance, smoking will be permitted in projection booths and exhibs will not lose their licenses because of fire hazards due to prints because latter are nonflammable acetate.

Summerville is a member of the association's board.

INDIANAPOLIS SHIFTS

Indianapolis, Dec 18.

Robert Osborne, formerly manager of the Brown Theatre of Louisville, Ky., has been named manager of the Lyric, Indianapolis, and Bill Blankenship, formerly manager of the Josephine Laurel Theatre in San Antonio, Tex., has been named manager of the Circle, Indianapolis. They report to F. J. Clumb, general manager of the Greater Indianapolis Amusement Co.

Don Mott, formerly manager of the Lyric until it was closed three months ago, and most recently manager of the Circle, has been named publicity and promotion director for circuit.

Lyric will reopen Dec 20 with a sold out house of 20th's "The Longest Day" for personnel at nearby Fort Benjamin Harrison. General showing of the reserved-seat show starts Dec. 21.

This distinguished old gentleman hasn't signed a long-term contract with us. It's just that we wish to join him in extending to all of our friends Season's Greetings and best wishes for a healthy and prosperous New Year...from Seven Arts.

SEVEN ARTS PRODUCTIONS

SEVEN ARTS ASSOCIATED CORP.

Made Cable News by W. Germany's Envoy, Greek 'Island' Aims for U.S.

Athens, Dec. 18.

"Island of the Brave," Greek film which stirred up a page one dispute here when it was originally released in 1960, is currently being primed for U. S. audiences. Feature, produced by Olympia Films, Greece's second biggest film outfit, concerns guerilla operations on the island of Crete during the German occupation of World War II. Some of the guerillas in the real version of true incidents reenact their own real life roles.

Pix, shot in the fall of 1958, took three months, double the normal shooting schedule for a Greek film, and was budgeted at $70,000, about $40,000 over average. Simultaneous premiere in Athens in four top theatres, the Titania, Radio City, Kotopouli and the Astor, was announced for Oct. 26, 1960.

Reading the advance publicity, the German ambassador requested a private screening two weeks before the scheduled opening. He then claimed that the picture was anti-German and demanded that the distributor withdraw it. He also appealed to high government officials to intercede and stop the picture.

Director Dimitri Dadiras immediately invited the local press to a special screening. Reaction was twofold. The press declared that the feature was not anti-German, but rather treated the occupation of Crete rather sympathetically. Newspapers lashed out, front page, at the German ambassador for his demand and against the film distributor who was ready to withdraw the film.

Government officials requested screenings but because of the howl raised in the press, adopted a "do nothing, say nothing" attitude.

The film opened to universal rave reviews, something usually gained by only one or two pix a year in Greece. (There are 14 dailies.) It grossed a record $140,000. (Average Greek film, budgeted up to $30,000 grosses, domestically, about $40,000.)

Over $10,000 has been spent adapting "Island of the Brave" for U. S. showing, including a few new scenes and English titles by Connie Soloyanis. It has Alecos Alexandrakis and Janie Karezi, both of whom head their own acting troupes in Athens, and has a musical score by Manos ("Never on Sunday") Hadjidakis.

Pix is now being shown to distributors in New York by U. S. rep Mrs. Aliki Dadiras Hansen. She is former musical comedy player, last in U. S. on strawhat dates in "Can-Can".

Co-Op Loans

Continued from page 1

to continue buying shares which earn dividends. Such dividends paid by other credit unions throughout the country last year ran between 4% and 5%. Members of AFCU will have the right to apply for loans which can be in excess of their deposits and on which the interest rate is only 1½% per month on the unpaid balance. However, the issuance of loans will depend on a credit committee's determination of an applicant's reliability and ability to repay the money he wishes to borrow.

A meeting open to all Equity members is to be held tomorrow (Thurs.) at the Masters Institute Theatre, N.Y., for the purpose of electing AFCU officers who are to serve without pay.

Mel Weiss

Continued from page 3

"Strangelove," Weiss will be holding down the New York office.

(Two other 20th "alumni" who earlier made the indie switch: Ed Feldman, Seven Arts' ad-pub veep, and Jack Brodsky, who last week took over as ad-pub director for Martin Ransohoff's Filmways.)

Weiss' moveover to the Kubrick company, which was in negotiation for a couple of months, means that 20th's publicity department, under new global publicity director Harold Rand, who started his duties this week, will be pretty much a "new faces" operation (although Rand, too, is a 20th alumnus). Martin Michele, 20th's radio-tv manager for a number of years, exited the West 56th h.o. last week.

N.Y. Arters Mull 2d Run

With N.Y. arty theatres finding it increasingly difficult to obtain suitable firstrun product, several arty house operators are mulling the possibility of going second-run or subsequent with arty-type pix. Particularly interested are cinemas on the lower East Side below 52d Street.

At the present time, only the Grammercy Park, a Rugoff Theatres operation, is playing second-run in that area. Because such policy has proved so profitable for Rugoff, other arty houses, now struggling to obtain suitable firstrun fare, are seriously considering a switch to a permanent subrun setup.

Columbia Made 144 Trailers; New Jack Atlas Pact

Hollywood, Dec. 18.

Columbia Pictures, only film company producing and distributing its own trailers, will continue practice and has inked Jack Atlas to a new contract as head of the activity. New pact, renegotiated after two and one-half years of present deal, calls for one year of services plus options.

Scope is expanded to include short subjects, sales subjects for exhibs, teaser trailers, tv spots, tv featurettes and newsreels for theatre and tv.

During past 12 months, total of 144 trailers were produced, 119 made available to exhibs on a gratis basis.

BRAZILIAN PRODUCT AT N.Y.'S MODERN ART

New York's Museum of Modern Art will present a Brazilian Film Festival, starting Jan. 25. The festival was organized by the Brazilian consul in N.Y., Dora Vasconcellos, Cruzeiro Films International prexy Louis Serrano, and N.Y. exhibitor Elio Romano. The features to be shown are:

"O Pagador de Promessas" (Keeper of Promises—Best Picture winner at Cannes and Frisco Film Festivals.

"Os Cafagestes" (The No-Good Ones).

"A Ilha" (The Island).

"Os Mendigos" (The Poor People).

"Couro de Gato" (Cat's Skin).

"A Grande Feira" (The Great Market).

"Cinco Vezes Favela" (Five Times Favela).

"Um Morto ao Telefone" (Death Man On the Phone).

"Barravento" (Strong Wind).

Brazilian short subjects will be included in the festival. Sergio Ricardo's Frisco Fest short "O Menino dos calcas Brancas" (Boy in the White Pants) heading the list.

Fonda Helps Cinerama Open 'Grimm' in Hawaii

Honolulu, Dec. 18.

Consolidated circuit's Cinerama theatre, which represents $200,000 in actual reconstruction costs and $75,000 in technical equipment, opened Dec. 12 with "The Wonderful World of the Brothers Grimm" (MGM), after two dignitary-attended invitational premieres.

It's the former nabe Pawaa Theatre, located midway between downtown and Waikiki. Luxurious showhouse itself has won enthusiastic acclaim from showgoers.

Henry Fonda, who stars in another Cinerama film, "How the West Was Won," stopped over while en route back from Japan, Australia and New Zealand to undertake a whirlwind schedule of tv, radio and press interviews, attend both invitational openings, and—hopefully—"soak up some sunshine."

PACKAGE FOR JANUARY

U Releases 'Lover' and 'September'—New In Times Square

Universal has put together a comedy combo of "Lover Come Back" and "Come September," both prominent moneymakers.

They're scheduled for latter half of January, when exhibs will have need for some solid attractions. Package opened at the Palace, N.Y., last week.

Let-It-Ripps

Continued from page 3

his string of successful horror and sci-fi pix made for American International and his own Filmgroup company. Although still an unknown quantity to the vast majority of American film patrons, "Intruder" has already been worthwhile to its producer-director "within the trade," he feels, since it has shown would-be backers that he can do more than just turn out film fantasies of one type and another.

There may, of course, be a certain virtue in what's happened to this particular "prestige" pic, Corman adds, though it was hardly in his mind when he was planning the film. An indictment of racial bigotry, the film, going out via the artie houses, would be seen by selective audiences who might ordinarily be expected to agree with its point of view anyway. The exploitation release should attract patrons who had never before been required to think about the problem, or forced to reexamine stereotyped attitudes.

Corman emphasizes that although Ripps is free to do any kind of campaign he wants, the distrib "cannot change one frame of the picture."

Although the film hasn't yet had any overseas openings, it has been acquired by Rank for Britain and is being repped for other territories by International Film Distributors (who made the Rank deal). Corman has hopes that the prestige approach may be successful abroad. Re its rough picture of a contemporary American social problem, Corman is not afraid the film will damage the American "image" abroad. Thoughtful audiences, he says, are more impressed by the climate of freedom in which a film such as this can be made. "Unless somebody reedits the picture, it can't possibly be construed as anti-American propaganda."

Corman is waiting to get his investment out of "The Intruder" before tackling any more prestige items. In the meantime, he's been busy doing what comes naturally for him; completed and awaiting release are E. A. Poe's "The Raven" and an adventure pic, "The Young Racers," both for AIP, as well as "Dimentia" and "The Terror," both for Filmgroup. Scheduled for the immediate future are another Poe opus, "The Masque of The Red Death," and "The Haunted Village," both AIP, plus "The Dubious Patriots," a coproduction to be made in Yugoslavia for United Artists release.

Wayne Ball to Embassy, Ditto Sheldon Tromberg

Still-shaping domestic distribution setup of Embassy Pictures now bills Wayne Ball as western district manager, covering 11 states, and Sheldon Tromberg as Washington branch manager. Ball will operate out of Los Angeles.

He was briefly with Magna, also as western manager, and before that with Columbia's Denver and L.A. offices. He had functioned, also, as national sales director on "Windjammer" for Cinemiracle.

One of the first projects on Ball's schedule is a San Francisco branch, with probability a Denver office will follow. Other branches are contemplated for Salt Lake City and either Portland or Seattle.

Tough Casting Problem

Edmonton, Alta., Dec. 18.

Jack Couffer, of Walt Disney studios, has asked Al Oeming, operator of the Alberta Game Farm, to try and find a wolverine family for a new Disney film. Oeming says the assignment is the toughest he's ever faced because, to his knowledge, nobody has ever found a wolverine's den with young in it.

"The wolverine is the most difficult animal to photograph," concedes Couffer.

U Not Afraid of the N.Y. Dark Anymore as 'Freud' Opens Okay

Even though New York's metro dailies are blacked out by the current strike Universal's ad-pub-bers are prone to maximize the influence of the film critics for what appears to be a highly successful launching of "Freud." Distrib is crowing over the first-week (ended today, Wednesday) near-capacity b.o. at Cinema I and II, the Rugoff eastsider, with a 1,000-seat combo.

The critics, of course, aren't in print, but several of them have been getting regular airtime as part of the expanded news coverage on the Gotham radio outlets. Besides a potentially larger "readership" than they'd have in print, film trade observers think the bylilners are also reaching a sizable new audience for their critiques. Whatever the significance of this, the crix rate beaucoup credit from Universal for the "Freud" takeoff.

The reviews, or at least those aired or otherwise made available to U, have been upbeat. The company has been quick to merchandise their obvious value, incorporating quotes in broadcast blurbs and via a fleet of mobile units being used around town to get out the word on the pic.

This being the traditional pre-Yule lull, coupled with the strike, the "Freud" b.o. is naturally all the more impressive. Opener last Thursday (13), it's said, outgrossed anything on Broadway.

London's New Plan

London, Dec. 18.

The three-way London release plan, introduced in the spring of 1943 as an emergency wartime measure because of a shortage of raw stock at the time, is to be dropped at the end of the year.

From Dec. 30, London will be covered by a two-leg release, with the river Thames dividing the city north and south. The new plan has been agreed on by the Kinematograph Renters Society and the London branch of the Cinematograph Exhibitors Assn.

'Manchurian' Not Good Yank Image To Paris Critics

Paris, Dec. 18.

French intellectual reaction to the United Artists feature based on Richard Condon's novel, "The Manchurian Candidate," has been that it's another case of the Yanks giving foreigners a curious vision of themselves. French view the entertainment from standpoint of a nation that may be caught in the crossfire of US-USSR missiles, if ultimately the buttons are pushed.

Communists are more than rivals and potential foes to Americans, critics here imply. They are mystical devils of incalculable cleverness. Some of the Parisian reviewers were aware that their brethren in the States were not too high on the film, which deals with the brainwashing (i.e. mass hypnotism) of a Yank patrol in Korea, one of whose members is the stepson of a U.S. Senator and whose mother is secretly an agent for the Reds.

Comment of the weekly, L'Express, and the daily, Le Monde, serve well enough to suggest French reaction to the Condon kind of science fiction, with murder - by - remote - physic - control angle.

The story was found "hallucinating" and it was suggested that such a tale could never be made in France.

If film's potshots at McCarthyist tactics were deemed "progressive" by Express, the tale of macabre brainwashing was considered overdone and without the more crackling science-fiction flair to make it acceptable on that score.

Film was also felt to present a terrifying attitude towards American womanhood. Critic on L'Express, a woman, said she walked out of the pic praying that something of Europe would be able to survive between the two big powers but a film like this made her doubt it.

Le Monde was rougher and the critic, also female, thought tale incoherent, delirious and the type of film that would add fuel to any anti-American propaganda labeling Americans silly, infantile and given to hysterical, misguided, patriotically-backed witch hunts.

Monde further tagged it boring and disturbing due to so much silliness and extravagance.

However, other Parisian reviewers did not take mixture of self-criticism and anti-Communism that seriously and rated film primarily a good thriller if sometimes farfetched. Release did some early biz but faded fast and had a short firstrun, below expectations.

'Story's' Chinese Year

Los Angeles, Dec. 18.

"West Side Story" wound up its first year's stay at the Chinese Theatre Thursday (13) with a record-shattering $1,212,000 for 52-week period. Figure marks a high mark for theatre both for gross and running time. Film is skedded to continue into 1963.

Previous record-holder was "Windjammer," which introduced National Theatres' new widescreen Cinemiracle and only pic lensed in this process. Feature ran up $407,500 during its 38-week run in 1958.

HIRE AUDIE MURPHY TO BALLY 20TH'S 'DAY'

San Antonio, Dec. 18.

Actor Audie Murphy, holder of the Congressional Medal of Honor, will appear here Dec. 20 for premiere of "The Longest Day" (20th) at the Woodlawn Theatre.

He will speak at a luncheon in Granada Hotel and will participate in an all services memorial ceremony at Fort Sam Houston National Cemetary honoring the men who died on the Normandy beaches.

Due to arrive Dec. 19 where he will welcomed at International Airport, Murphy will open his premiere day schedule with a press breakfast.

Prior to premiere showtime at 8:15 p.m. Murphy will make an appearance at an hour long program which will be staged in front of the theatre. Included will be a mock battle sequence with local military units participating.

MANSFIELD, DORS COMBO

Yank Contender Lined Up, 10 Features Ahead

Hollywood, Dec. 18.

Jayne Mansfield has been cast in 10 features in which she'll star during the next two years. Slate will lead off with Tommy Noonan's production of "Promise Her Anything," to start in January, with Noonan, John Ireland and Diana Dors.

Remaining pix are for European production, first to be "The Midases," first of two she'll do for Pepino Amato, producer of "La Dolce Vita," second being "Leif the Lucky," in which she'll play three roles.

All deals, firmed, are on salary and percentage basis, according to her agent, Jack Cushingham.

Sam Shapiro Expanding

Philadelphia, Dec. 18.

Shopping centres continue to be a big hope of film exhibition. Sam Shapiro, who operates a number of Philly houses (Arcadia, Merben and MacDade Drive-in), is planning to put into operation two new theatres.

The 1,400-seat Eric will be built at the Fairless Hills Shopping Center in Bucks County, by the Danherst Corp., developers of the spot, and leased to Shapiro. He also recently announced a 1,200-seat hardtop in the Valley Forge Shopping Center, scheduled to open next Spring.

Stella Stevens' exclusive three-pix-a-year contract two-pix-a-year for next seven years with Paramount.

Single National Board of 19 Rules Directors Guild of America Hereafter

Hollywood, Dec 18.

Directors Guild of America will henceforth be ruled by a single national governing body, with Eastern and Western regional boards being abolished, it was unanimously voted by DGA's national board of directors at a recent meeting in Chicago.

The board action followed a referendum in which DGA's membership endorsed constitutional and bylaw changes establishing a single national board of directors, by an overwhelming margin. The new board, comprising members in all categories from all parts of the country, will hq here but will meet in various cities from time to time, DGA prexy George Sidney said.

There are 19 members on the new national board, 13 of them from the west and six from the east. Two-thirds of DGA's membership is in the director category, the rest consisting of assistant directors, associate directors and stage managers. Board has 12 alternate members, six coming from each region.

Sidney described the Chicago action as well as that of the membership as "one of the most important and constructive moves in the history of our Guild, and it certainly reflects our growth into an important national organization. The meeting also demonstrated the unanimity of the Guild and the cohesion of the membership."

He said one-third of the Chicago membership attended the meeting. DGA has 70 members in Chi. After its session, the board had a two-hour q and a period with Chi members.

Delbert Mann, directing a play in N.Y., skied in for the Chi meeting in the morning, returned after lunch. Sheldon Dierkes came from Detroit, Larry Carl from Washington, D.C., and Sidney skied there from San Diego, where he was directing a film.

Other board members who attended were Dick Bennett, Jack Shea, Les Selander, Jerry Fritz, Don Weis, Bob Vreeland, Lamar Caselli, Willis Goldbeck, King Vidor, George Schaefer, H. C. Potter, John Rich and Phil Ruskin. DGA execs attending were Joseph C. Youngerman, Ernest Ricca, Morris R. Abrams, Fred Poller, Nora Padway, Virginia Dinwiddie, Gordon Youngman, Bernard Axler and Richard Shelton.

At DGA's invite, five Chi web execs attended a luncheon with the board. They were Bob Link, Charles Hinds and Hank Schaefer of CBS, Manny Fingerhut of ABC and Harry Trigg of NBC.

'Sports Yearender' Ready

Movietone-UPI 1962 "Sports Yearender" is now available for booking, per W. R. Higginbotham, recently named veep and producer of Movietonews.

The 30-minute short was written by Osborn Segerberg Jr., under the editorial supervision of Edward Castein, with narration by Joe Wills.

BELIEVED IT FINALLY

Theatre Closing Brings End To Town's Tax

Regina, Sask., Dec 18.

Town of Unity has dropped its amusement tax, largely because the local theatre has brought the matter to a head by closing during the summer. The 440-seat house and a 150-car drive-in are operated by H. Selanger's Star Theatre Co.

Closing of the hardtop had an effect on business in the town, it was found.

Odd angle was that amusement tax funds had been used to assist the Unity baseball team.

Decency Legion Slugs; Voltaire Still Naughty, 2 Italo Pix Over-Leer

The National Legion of Decency has B-rated (morally objectionable in part for all) the French import, "Candide," an updated retelling of the Voltaire satire.

The LOD says the pic "is dominated by a cynicism which tends to ridicule religion and authentic moral values." Union Films is the distrib.

Also B-rated were Embassy's Sophia Loren import, "Madame," because of "suggestive costuming, dialog and situations," and Metro's Italo "Arturo's Island," which the LOD calls a "film of merit," but "seriously marred by the unnecessary introduction of a sordid and suggestive sequence."

FIVE LANGUAGE TEXT

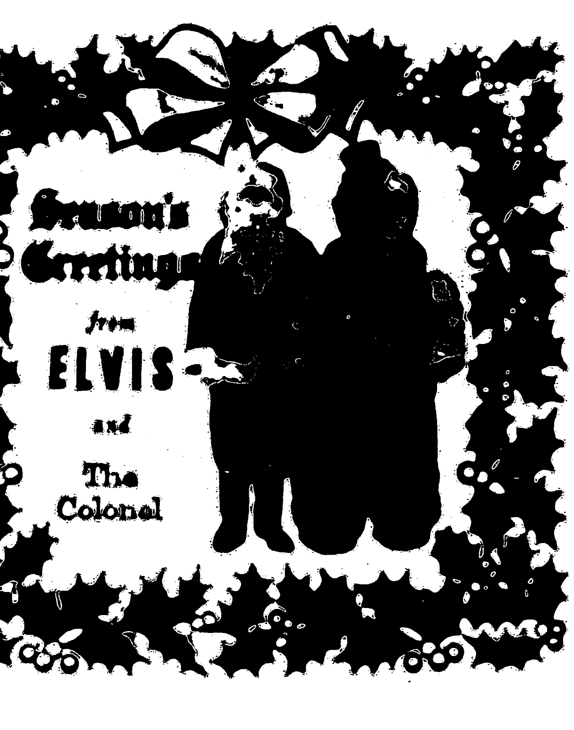
Rank Exploitation Pamphlet For 'Gomorrah'

London, Dec. 18.

The Rank Organization has produced an elaborate color brochure for "Sodom and Gomorrah," in which the text is available in five different languages. The total print order was 10,000 copies, but costs were kept down because only the first and last inside pages had to be reprinted in the foreign tongues.

The color illustrations are run-ons of the standard set of 16"x14" exhibitors' front of house stills. There's a flap on the inside back cover for insertion by overseas branches of locally produced advertising matter. The brochures are not available to the public, but are designed to whet the appetite of exhibitors, press, radio, tv, and other important contacts.

The brochure was designed and compiled by Geoffrey Martin, head of Rank Overseas publicity division, and printed in Rome. The German version was compiled by Johannes Tominski; the Spanish by A. Cupit, Buenos Aires; the Portuguese by Geoffrey Foster of Lisbon and Terry Lindner of Rio de Janeiro; the French by Consortium Pathe; and the Italian by Titanus of Rome.



Humor Unintended

Albuquerque, Dec. 18.

An Albuquerque exoner last week had an apparent Freudian double bill without realizing it.

Marquee on the Duke City Drive-In here read: "The Chapman Report" and "The Couch."

Now Ask Minima Of $1.50 Hourly

Albany, Dec 18.

The pre-filing by Assemblyman Orest V. Maresca, Manhattan Democrat, of a bill increasing the statewide minimum wage from $1.15 hourly to $1.50, on and after Oct. 1, 1963, will presumably alert exhibitor forces.

Although they lost a prolonged campaign, at and after the 1962 session of the Legislature, to obtain exemption of ushers, doormen, cashiers and matrons from provisions of a bill recommended by Governor Nelson Rockefeller and overwhelmingly passed by both Houses, the exhibitor groups should have the support of the Chief Executive and the Republican legislative majorities against a measure which would hike the minimum rate to $1.50 an hour, 12½ months before that second-stage rate is to become operative.

The Jerry Act jumped the scale from $1 to $1.15 per hour, on Oct. 15 last. Two years from that date, it is to reach $1.50 an hour.

BROUMAS WILL OPERATE YOUNGSTOWN HARDTOP

Youngstown, O., Dec. 18.

Greater Boardman Shopping Plaza in suburban Youngstown, probably largest between Pittsburgh and Cleveland, will be expanded with a new wing, to contain a first-run theatre and six store units, including a large restaurant, a music centre, and variety shops.

John G. Broumas, a former Youngstowner, who now lives in Chevy Chase, Md., and operates a 27-theatre chain, has signed a long-term lease for the Boardman Plaza Playhouse, as the new situation will be known. He intends to return to Youngstown when he retires. He started in the theatre business as an usher at the Warner Theatre in Youngstown.

The new Playhouse will seat 800, and offer first-run, single feature programs, along with news and short subjects.

Developer Edward J. DeBartolo, Youngstown, said the new wing will bring the centre's total number of stores to 50, and will mark the fifth time the Plaza has been expanded since the original 23 stores were built in 1951. Parking areas will be added.

Allied States Endorses Importers Awards Fete

U.S. exhibition's increasing recognition of the foreign cinema is further mirrored in a delayed resolution to come out of the recent Allied States convention in Cleveland.

That exhib body resolved for the record to endorse the Independent Film Importers and Distributors annual awards fete, scheduled for Jan. 15 at the Americana Hotel, N.Y. Observed by Allied is that "aims of this dinner are of great benefit to the motion picture theatre owners" of the U.S., apropos the growth in playtime for overseas productions on Yank screens.

Beachler Encores Dayton

Dayton, Dec. 18.

Walter Beachler, president of United Fireworks Manufacturing Co., renamed Chief Barker of the Dayton Variety Club for the seventh consecutive term. Also re-elected were Harry Good, first assistant chief barker; Dr. A. J. Denlinger, second assistant; Roy Wells, property master, and Slyvan Fred, dough guy.

Board members include Al Davis, Cyril Grillot, William Keyes, R. William Patterson, Abe Rosenthal and Henry Sullivan along with past chief barkers William Clegg, Robert Gump and Fred Kriman.

Inside Stuff—Pictures

A motion picture ad published in two Washington newspapers which contained a vague-but-discernible drawing of love-making created quite a stir locally.

It advertised "Too Young, Too Immoral," a Rialto-International release, currently playing at the Plaza, Trans-Lux house.

The ad ran in the Washington Post through all editions, evidently before the paper's advertising department saw in the benday line drawing what some of the subscribers saw. The Washington Star carried it only in the first edition before removing it.

The city's other paper, the Washington Daily News, refused the ad, but did carry another with no drawing, but with the line "It out-Frenches the French. He went down, down ... to the lowest level of sin."

Both the Post and Star refused to carry any further advertising of the film, even including an ad which simply gave the name of the motion picture, according to Ed Rosenfeld, local Trans-Lux manager.

"The Post told me," Rosenfeld reported, "that newspaper wanted no further association of any kind with the picture."

Ben Sack is operating in Boston with marked success on the theory that an image must be created for film houses such as the five showcases he's operating in Boston. He's a fond believer in the values of modernization of theatres, promotion beyond the usual bally outlets and diversified bookings.

An example is the Music Hall here which Sack acquired from United Paramount when the house was named the Metropolitan. Sack had the situation overhauled and it is now grossing over an average of $18,000 weekly, more than three times the previous average.

Met is run on a sometime presentation basis sans rigid policy. Interesting switch is the booking this week of the live Bolshoi Ballet to go for seven performances and interrupting "Manchurian Candidate" (UA). Latter film's run will be resumed after the dance troupe.

Sack's Gary Theatre will open "Lawrence of Arabia" at a $3 top Dec. 21 with the promotion to include a march to the theatre by 800 Shriners.

Sack's idea is to create new public interest in his theatres by way of dressing up, provocative bookings and razzmatazz.

Stanley Warner modus operandi in face of a questionable film product supply, suggests that the big exhibitors are trying to attune themselves to a new economy and indeed, a new kind of makeup of the business.

Like other of the major circuits, S-W is cutting down and expanding at the same time. S-W is lopping off marginal theatres which show little likelihood of being profitable in future. Concurrently the company is buying new sites, including 37 in Texas. Being lopped off are the houses in dwindling-population areas and being acquired are situations in so-called growth spots.

Si Fabian, president of S-W, has expressed dissatisfaction with the flow of boxoffice films but at the same time theatrically expanding in other areas. Theatres of the S-W chain in New Haven, Paterson, Hollywood and Washington have undergone extensive renovations, and new ones are under construction in La Mirada, Calif., and Storrs, Conn. Negotiations are underway for other acquisitions.

Bernard Luber in comment upon a Dec. 5 story in VARIETY of his severance of coproducer status on "Lancelot and Guinevere" emphasizes that he was in Yugoslavia and not available for comment. He states he retains a "substantial interest" in the film and is completing the property for delivery to Universal. Regretting the publication of the disagreement, Luber writes, "This is by no means the first time that a disagreement has arisen between co-producers where one of them has had separate and conflicting ideas in his capacity as star and director."

Luber declares that Cornel Wilde's company, Emblem Productions, has not had control of the film since July 10 when Film Finances Ltd., the completion guarantors, took over the management of the production. He states that it is for the latter that he now continues to function.

Sidelights on the Ecumenical Council at Rome: On the morning of its opening, approximately 30,000 cups of coffee were consumed in the coffeehouses near St. Peter's Square. More to show business interest was lighting of St. Peter's for film and tv cameras. Some 150 spotlights of 10,000 watts each and 100 more at 5,000 watts were placed in strategic points.

Technical staff consisted of five "organizers," 25 assistants, 22 operators, 25 electricians and 50 technical personnel. Screen reporters in all counted 400.

Erskine Caldwell, author of "Tobacco Road" and 30 other novels, (as well as 150 short stories) which have been printed in 34 languages and have sold more than 64,000,000 copies, commented, via an interview recently over NBC-TV, that he could "only guess" the reason for the good sale of his works "in Iron Curtain countries." It was "Perhaps my books are a little better, more arresting, than, say, the average film which is concerned with American society of penthouses and Cadillacs." Caldwell, just returned from a visit to Poland, as part of "the process of continuing my adult education."

Playwright Arthur Miller in the November issue of Harper's Magazine, says, "The delinquent is stuck with his boredom, stuck inside it, stuck to it, until for two or three minutes he 'lives': he goes on a raid around the corner and feels the thrill of risking his skin or his life as he smashes a bottle filled with gasoline on some other kid's head. In a sense, it is his trip to Miami. It makes his day. It is his shopping tour. It gives him something to talk about for a week. It is life."

Mr. and Mrs. George McConnell, operators at Del City, Tex., El Capitan Theatre, have taken over operation of the local newspaper in addition to the operation of the theatre.

Carmichael Re-Elected Charlotte, N.C., Barker

Charlotte, N.C., Dec. 18.

Mike Carmichael re-elected Chief Barker of Charlotte Variety Club for coming year. Other new officers are Al Mann, first assistant chief barker; Frank Lewis, second assistant chief barker; Robert Heffner, dough guy; Dean Phillips, property master; and Ray Ervin, press guy.

Members of the crew are John Corbett, Walter Pinson, Mike Valdivid; Walter Thomas and Kap Smiley. The local Variety Club, known as Tent 24 in the international organization, recently moved back into its original clubrooms in Hotel Charlotte.

Energetic young Dutchman, 30 yr., single, commercial and accounting experience in picture business and theatre management (especially Latin America), good knowledge of various languages, offers his services. Letters: [illegible], Amsterdam, Holland.

New York Theatres

RADIO CITY MUSIC HALL
"JUMBO"
"HAPPY HOLIDAYS"

New York Sound Track

Twentieth-Fox global sales veep **Seymour Poe** and his exec assistant for domestic sales, **Bob Conn**, are in St. Louis today (Wed.) for a meeting of central, southern and western branch managers . . . **Anthony Perkins**, whose legit play, "Harold," folded in a hurry, has taken off for Germany to make a series of p.a.s for his new UA-**Anatole Litvak** production, "Five Miles to Midnight" . . . The St. George Playhouse, Brooklyn Heights, which joined the Preem Showcase for the run of "Two for The Seesaw," has dropped out for the "Taras Bulba" release. Latter pic opens Christmas day in 15 Preem Showcase houses around the city . . . The Greek Consul General here hosted a reception Monday (17) for "Electra" director **Michael Cacoyannis**.

Dick Brandt, chairman of IFIDA's upcoming (Jan. 15) annual awards dinner dance reports that more than 550 tickets already have been sold for the affair, to be held at the Americana . . . The MPAA is going along with the New Frontier's culture kick. Its board rooms are currently featuring a show of abstract art by faculty and students of Pratt Institute . . . **Theodore Bikel, Ephraim London, Oscar Brand** and **John Henry Faulk** will participate in a panel discussion titled "The Thunder of Reaction" at the Sheraton-Atlantic here Dec 30. The discussion, sponsored by the American Jewish Congress, will be moderated by New York Supreme Court Justice George Postel.

Arnold Panken, producer head of Film Programs Inc., picked up screen rights to "The Snow Leopard," novel by **Sigmund Miller**. Panken, longtime in the industrial and documentary field, is following through on plans to expand to theatricals . . . **Howard W. Koch**, exec producer of "Come Blow Your Horn," here for release talks . . . **Joe Pasternak**, who got around mightily, now off to Germany and England for "Jumbo" praisery . . . Metro auditioning sites for test runs of "The Hook."

Christopher Plummer replaces **Richard Harris** as Emperor Comedius in **Samuel Bronston's** "Rise and Fall of the Roman Empire" in Spain. Harris withdrew because of dissatisfaction with script changes.

Twentieth-Fox prez **Darryl F. Zanuck** plans to jet to Switzerland for a few days of skiing during the upcoming holidays . . . **Gary Dartnell**, Lion International rep here, hosted a reception for **Lord Archibald**, chairman of the Federation of British Film Makers, at the Astor here yesterday . . . UA reports its "Dr. No," first pic based on **Ian Fleming's** secret service stories, looks to become one of the company's all-time top moneymakers in Britain. It has taken in a boxoffice gross of $1,660,490 in the first nine weeks of release there—repping [illegible] 473 [illegible].

[illegible] Motion Pictures president **Dave Flexer** to London on biz . . . **John** and **Faith Hubley's** latest animated subject, the two-reel "The Hole," will be opening in L.A. before the yearend to qualify for the Oscars. They won one for their "Moonbird" in 1960 . . . Because of the [illegible] Astor Pictures has postponed indefinitely the scheduled [illegible] of "The Quare Fellow" at the Carnegie Hall Cinema.

Doris Day and **Mel Marsh** in [illegible] upcoming musical, "Cabana," which **Martin Melcher** will produce and **Francis Webster** score . . . [illegible] **Mark Hannah's** original screenplay, "Blood on the [illegible]" . . . **John Wayne's** Batjac . . . **James Darren's** new deal with [illegible] releases him from exclusive pact for seven-year [illegible] calling for three in first two years and one annually [illegible] **Steve McQueen** with **Lee Remick** in Pakula-Mulligan production "The Travelling Lady." AIP changed tab of "The Sea[illegible]" . . . **John Mills** and daughter **Hayley** pair up in **Edward Dmytryk's** "The Flight of the Dancing Bear" with release in [illegible] . . . **Nick Adams** signed **M. M. Davis** to script his novel "The Naked Lover" to be produced by actor's Hondo Productions.

Stanley Kramer's "Judgment at Nuremberg" was named best foreign picture of [illegible] year by Mexico's Institute of Film Studies at the Ibero-American University . . . **Ludmila Tcherina** star of the French "Lovers of Teruel," [illegible] released this side by Continental Distributing, arrived at Idlewild Thursday (29) in an all-white outfit and was met by a white Cadillac which transported her and her all-white luggage into town. It has something to do with the picture.

An exhibition of 40 film poster designs from 1917 to the present time has opened at the new Hopkins Center at Dartmouth College and will continue until Dec 12. It was prepared and circulated by the Museum of Modern Art in New York, via grant from **Bill Paley's CBS Foundation Inc.**

Typo mishap last issue deleted an "e" from name of **Kenneth Hargreaves**, new British rep for Embassy pictures . . . **Peter Ustinov** in from Europe for tv shots and, primarily, Yank-company rehearsals of "Photo Finish," his London legit hit which **Joseph E. Levine** and **Alfred de Liagre Jr.** present on Broadway in January . . . Universal, anticipating N.Y. Film Critics and Oscar recognition for **John Huston's** "Freud" is holding general release plans to see which way the balloting goes.

Seven Arts' ad in the Coast trades Thursday (13) for the remake of "Of Human Bondage"—"The Story Of A Bitch" raised many eyebrows on this coast. Ad, however, was placed by 7A, which doesn't have to get MPAA ad code approval, as would have Metro, which is going to release the picture but which was not mentioned in the ad.

Twentieth-Fox publicist **Bill Stutman**, planning to spend the holidays on a motor trip through Israel.

Should be noted that German-made "Threepenny Opera," nearing final photography, also bills **Sammy Davis Jr.**, who'll film his contribution in New York shortly. Embassy has acquired the pic for English-speaking markets . . . Blacktie preem in Los Angeles last (Tues.) night for "Long Day's Journey Into Night" . . . **Rossano Brazzi** joins **Rhonda Fleming** for "Sugar Loaf," the **Martin Cohn-Buddy Kaye** project rolling in Brazil next month . . . Circuit scion **Abe Fabian**, having done acclimation duty tours around the metro area, is back in the Fabian Enterprises homeoffice.

Universal set **George England** to produce new version of "Beau Geste" previously made by Paramount in 1926 and 1939 and rights sold by Par to MCA several years ago . . . **Barbara Eden** and **Jack Klugman** with **Pat Boone** in **Robert L. Lippert's** "Evil Come, Evil Go" for 20th-Fox release . . . **Arthur Hiller** to direct "The Wheeler Dealers," which **Martin Ransohoff** is producing under Filmways banner for Metro release . . . **Saul Levitt** inked by **Harold Hecht** to script "The Last Frontier" . . . **Martin Ransohoff** has five writers working on series of pix for his Filmways banner: **Ira Wallach**, "The Wheeler Dealers"; **Arthur Ross**, "The Americanization of Emily"; **Irene and Louis Kamp**, "The Sandpiper"; **Michael Wilson**, "The Light of Day."

Arthur Godfrey, tabbing an approaching guest date by **Hedda Hopper** on his CBS radio network program, to plug her new book, "The Whole Truth and Nothing But," called the Hollywood columnist "charming, delightful, what a lovely thing she is." Godfrey said that he had met her briefly several times, before a "real meeting at Mason City, Ia." Comedian **Phil Foster** kidded that, "I told her I didn't like her hats. She wasn't too impressed." Godfrey commented that he felt Miss Hopper was "lovely with, or despite, the hats."

Walter Wood is prepping four indie films, for which he's discussing release with United Artists and **Max Youngstein's** new company. Quartet include "Man Running," "History's Greatest Bank Robbery," "La Vie Parisienne" and "A Most Civil War" . . . **Marlon Brando** and **David Niven** into "King of the Mountain," a Universal-Pennebaker-Lankershim coproduction . . . Columbia Pictures bought **Jack Finney** novel, "Good Neighbor Sam," for reported $100,000 plus percentage . . . Gold Coast Productions, which purchased "Three Times Around the Mountain," **Arnold Belgard** novel has budgeted film to be lensed in Thailand at $2,000,000 . . . LoraJon Productions, with "The Last Grave" canned, next will do "Fourteen's the Number."

The court's reversal of the ban against the showing of "The Connection" in New York state threw Film Culture editor (and indie filmmaker) **Jonas Mekas** into something of a bind. The winter issue of the quarterly had already been run off with a cover still from the picture, with the words "Shame on New York For Banning 'The Connection'" superimposed. The cover had to be junked and a new one, featuring a frame from **Orson Welles'** "Mr. Arkadin," substituted. Incidentally, Film Culture has started a new regular feature, a movie rating chart which outlines the poor, good and exceptional pix as picked by such as Mekas, **H. G. Weinberg, Dwight MacDonald, Dan Talbot, Amos Vogel**, among others, each separately, of course.

Beta Films has signed to distribute in Europe **Ernie Pintoff's** "The Shoes" his first live-action pic, plus his cartoons, "The Old Man and The Flower" and "The Interview." Union Films handles them this side.

Bernard J. O'Connell, New York City License Commissioner, who recently suspended the license of the Tivoli Theatre and threatened a crackdown on other Times Square picture houses if they did not clean up "offensive and misleading advertising" out front also teaches at the Fordham Law School.

Expansion in Canada

Ottawa, Dec. 18.

Besides the $350,000, 750-car Ottawa drive-in, previously reported, Odeon Theatres (Canada) Ltd. is building two more—one near Toronto, just completed, and one in Winnipeg. The Toronto ozoner will hold 1,050 cars and cost $800,000, the Winnipeg one 900 and cost $4,000,000. Neither it nor the Ottawa one are yet ready.

Odeon plans to build no new hardtops, but is negotiating for two spots, of 800-1,000-seat capacity in large shopping centres. Its also remodelling and renovating its older houses.

GENERAL'S CHARLOTTE TWINS FOR SUMMER

Charlotte, N.C., Dec. 18.

General Drive-In Corp. of Boston has under construction here a "twin theatre"—that is, two separate theatres housed in the same building, one with 1,200 seats and the other 800. The Boston-based circuit has similar structures underway in Fort Lauderdale, Fla., and Philadelphia.

The T-shaped stucco and aluminum building here is blueprinted to be ready by next summer at a cost of $750,000. It's situated in a shopping center and will provide parking space for the customers.

General Drive-In was an active builder and operator of ozoners shortly after World War II and shifted to hardtops in 1951. Company has plans for a total of 20 new houses, according to Robert M. Daugherty, southern division manager.

Cinema Manager Named Dublin Chief Barker

Dublin, Dec 18.

Desmond O'Keefe, general manager of Carlton Cinema here, has been named Chief Barker of Variety Tent 41.

Other officers elected include Jim Walls, first assistant chief barker; Phil Parker, second assistant barker; Noel Coade, property master; Ken McCullough, dough guy; Gerry McGuinness, press guy.

Canvasmen are Jimmy Campbell Jr., Ben Dunne, Noel Mountaine, Sammy Parker and Val Thomas. Louis de Felice is liaison officer for the Tent's branches in Belfast and Cork.

Outgoing Chief Barker Jack Cruise reported that the 35th annual Variety Convention, held here, netted $13,500 for children's charities.

Hyman Sees More 'Order'

Edward L. Hyman, circuit exec and "orderly release" apostle, is satisfied that his campaign for same has borne some fruit. His latest "interim report" to exhibs, in fact, avers only one remaining orphan period of distribution—the April-June quarter.

Official wants his fellow showmen to justify the smoother product flow by going after business with more advertising-publicity vigor at the main street level. Distribs have long goaded the theatre bunch on this point, and Hyman's exhortation is apparent acknowledgment.

Hyman, a v.p. with American Broadcasting-Paramount Theatres, will be off to the Coast studios early next year for his annual advance peek of product. Trip, per custom, will result in another Hollywood Report, this one accenting the late '63 release schedules.

Academy Underpaid by Producers

New Compensation System Will Increase Services Deficit—But Deemed Better Approach

Hollywood, Dec. 18.

Member-companies of Assn. of Motion Picture Producers no longer will pay a flat sum annually to make use of the various services of the Academy of Motion Picture Arts & Sciences. Beginning Jan. 1, 1963, they will be charged for each of the services on a unit basis, which previously has been the practice followed for all non-member organizations and individuals.

Change in method of payment is due to fact that such annual blanket disbursement by the AMPP to Academy for its services to member companies is not sufficient to meet the expenses of these services, according to Acad. prexy Wendell Corey. Such services include use of the Academy Award Theatre for press and studio previews, the Player Directory, which comes out three times a year, monthly Credits Bulletin, etc.

Corey pointed out, however, that under the new plan "the expectation is that the Academy will lose more money than before, but it's a more realistic approach for everyone."

Prexy reported that the $100,000 blanket payment in 1962 by AMPP, which was a reduction from the 1961 payment of $150,000, "did not meet the costs to the Academy of supplying the services." Such payment has been made to AMPP by member companies in form of blanket assessment or other formula made by the association, which in turn has turned over amounts to Academy in a lump sum, as $100,000 for current year.

"Even the $150,000 payment of 1961 did not meet the increasing expense of materials and labor of the different services," Corey stated. "Since costs are rising on all commodities, the Academy must set its charges at a reasonable market figure, always reserving the right to discontinue any or all industry services whenever the demand fails to justify the expense."

Under the old scale of charges, non-member companies paid $350 rental for the Academy Award Theatre, which now is expected to be upped in price. Member companies have always been able to make free use of theatre under their blanket payment formula, which of course now will be changed to a per unit charge.

"As the Academy, we hope to continue to serve the industry, to do this we must be realistic about the costs of our services," Corey declared. "The Players Directories, Theatre facilities, etc. must be sold in such quantities and at a price which meets their cost or be discontinued. We cannot, in fairness to our individual members, divert income from their annual dues or monies acquired from the sale of the Awards Show to pay for services to studios.

"The Academy is a non-profit organization and will remain as such. To insure our continuance as a service organization we must have a financial policy which will guarantee that the Awards (of enormous monetary value to the companies) and the basic plant which supplies other services, will be secure."

Corey pointed out that after January 1, in order to maintain its Theatre, the Academy will be compelled to reserve the right to schedule events other than studio previews and make requests for its auditorium "subject to availability."

He also said that there is no plan at this time to charge for the services of the Academy Library which will continue to serve the industry, public and press as it has for the past 28 years.

Cows Gone, Not Family

Ottawa, Dec. 18.

Mayfair Theatre on Bank Street here was 30 years old this month and still in the same family. The 630-seat neighborhood house was built by the late Fred W. Robertson and is now operated by his son, Fred G. Robertson. Latter's wife runs the boxoffice.

Cows grazed in pasture across the street when the Mayfair was put up in 1932. Since that time 12 theatres in the general area were forced to close but the Mayfair goes on. Policy calls for double features on second run.

Don Schwartz Named Chief Barker by Mpls.; To Serve Second Term

Minneapolis, Dec. 18.

Along with Don Swartz, who will serve a second term as Chief Barker, Northwest Variety Club, Tent No. 12, will have for its 1963 officers Gilbert Nathanson and Clem Jaunich, first and second chief barker, respectively; Robert H. Karatz, Doughboy, and Bryon M. Shapiro, Propertymaster. They were chosen by the recently elected board of directors.

Swartz is the first non-film man ever to head the club here. He's general manager of 20th-Fox's KMSP-TV, Minneapolis ABC affiliate. However, before entering tele he had been a local film company branch manager.

Jaunich and Karatz are exhibitors. Shapiro is the Columbia Pictures branch manager here. A newcomer to the board is Ray Scott, football and baseball play-by-play broadcaster. He's former Pittsburgh, Pa., resident and was a one-time Variety Club officer there.

Tent No. 12 here is raising funds for an addition to the internationally famed heart hospital.

NEGRO YOUTHS SEEK IN; HIGH POINT WON'T SELL

High Point, N.C., Dec. 18.

Negro youths sought admission to a High Point theatre and a restaurant Friday night but were turned away at both places.

A group of about 20 teenage Negroes queued at the Paramount Theatre. As they reached the ticket office, the cashier informed them they would not be sold tickets.

After being rejected, the Negroes went to the end of the line, returned to the ticket office and were again denied tickets. They left in a group after about 90 minutes.

Demonstrators were identified as members of the Youth Council of the National Association for Advancement of Colored People.

'West' Due in Gotham

"How the West Was Won," Metro-Cinerama coproduction, will open at Loew's Cinerama (ex-Capitol) Theatre, New York, in February.

Follows "Wonderful World of Brothers Grimm."

TOWNSENDS' NEW ONE

Canadian, Tex., Dec. 18.

Mr. and Mrs. Charles Townsend have taken over the operation of the Palace here from Frank McMordie. They are making preparation for a formal reopening.

The Townsend also have the Canadian Drive-In Theatre, now shuttered.

'News' on 'The Times'

It's somewhat academic now, of course, with all the metropolitan New York newspapers allied in a union battle against the Printers' Union along with other craft problems, but last week the N.Y. Daily News editorialized on "Two Infuriating Books." One was former Ambassador to Cuba Earl E. T. Smith's book, "The Fourth Floor" (Random House) and the other dealt with "The Fringe On Top" also a politico theme.

Ex-Ambassador Smith, according to the News' blast at the Times coverage of Castro and Cuba is quoted: "Wieland (William W. director of the Office of Caribbean and Mexican Affairs) and Rubotto, (Roy R., Asst. Secretary of State for Latin American Affairs) were aided importantly in the Castro buildup by Herbert Mathews, whose dispatches from Castro's mountain hideaway to the N.Y. Times in 1957 led many people to suppose that Castro was a 20th Century Robin Hood. The Times called Mathews a reporter or correspondent. Smith in his book calls him, repeatedly, an editorial writer . . ."

TV Man's Book Promotion

Halsey V. Barrett, of the Eugene Katz station rep firm in Manhattan, generated the idea which has resulted in a "Books, U.S.A." scheme to distribute American paperbacks in foreign countries, a la CARE technique. Under the plan, disclosed at the Overseas Press Club by Edward R. Murrow, chief of the U.S. Info Agency, a donation of $4 buys $5 worth of paperbacks to go to any "designated country" for free circulation among natives.

Titles are selected by USIA and all paperback pubs are eligible. As starter some 24 countries will be serviced, among them Pakistan, India, Mexico, Argentina, Liberia, Finland, Thailand, Japan, Philippines, Jordan.

Barrett promoted scheme for altruism's sake, derives no profit. He reports that he germinated the scheme after reading Frank Stanton's M.I.T. speech a year ago urging self-determination in literacy.

Don Freeman's Fla. Add

First Don Freeman column run by the 18-paper all-Florida TV Week Magazine includes a big boost for—California. Piece was on thesp Gale Gordon, honorary mayor of Borrego Springs, Calif.

Freeman's tv-entertainment pillar originating in San Diego Union is syndicated via Copley News Service to 40 papers nationally, the Florida chain being the latest to sign.

'Female Ernie Pyle'

"Forgive Us Our Press Passes" by Elaine Shepard (Prentice-Hall, $4.95) is the light-hearted autobiography of former model and actress turned foreign correspondent, winner of Winchell's salutation "the female Ernie Pyle."

Author acted here and abroad, on stage and in films. On tv, she once moderated a panel of New York cabdrivers. For past two years she has been sent to 40 countries as correspondent for Women's News Services.

Tome covers her assignment on President Eisenhower's Middle East junket in 1960, and her interviews with Khrushchev, Castro and Nehru, Tito, Nasser and Chiang Kai-shek, among other heads of state. Her Congo reporting during the Lumumba crisis was especially astute, and her African adventures are recorded here. She obtained the only private interview with Soviet astronaut Yuri Gagarin, who thought she was Alan Shepard's sister.

Behind excitement and glamor in these pages, emerges a clear portrait of a very bright young American with uncommon good sense, a saucy nose for news, and a breezy, informative style of communication. Goes without saying that if the lady were not a good sport, able to adjust pleasantly to unusually trying situations in a man's world (she was barred from covering Operation Deep Freeze because there is no powderroom at the South Pole), she could not have produced the excellent yarns that form basis for this book of effective reminiscences. *Rodo.*

Paris Literary Prizes

The time of the annual Paris literary prizes is at hand. The top, and most coveted award, the Goncourt, went to a woman for the fourth time in its 50-year history, while the second most important prize, the Renaudot, also went to a femme. Prizes, respectively, were for Anna Langfus' "Les Bagages De Sable" (The Baggage of Sand) and to Simone Jacquemard for "Le Veilleur De Nuit" (The Night Watchman).

Actual cash for prizes is small, about $10, but can usually mean up to 200,000 sales, big royalties, name commissions and probable film sale rights. Several other prizes will follow these two biggies.

Miss Langfus' novel "Sables," published by Gallimard, is about a Polish girl who had survived a concentration camp wandering about Paris and finding no solace or place. She has an affair with an older man that ends listlessly and uselessly and she realizes she is cut off from the living by the seeming curtain of sand consisting of the memories and dead of the concentration camps. Miss Langfus is of Polish origin, and also survived the camps.

Miss Jacquemard's "Nuit," published by Le Seuil, is an allegorical tale about a demented old man who hides a young girl in a well he has dug. His reasons and outlook unfold during a trial. It seems he had reverted to an old atavism of walling up a virgin to appease the wrath of the gods.

Both books are already out with the prize notation wrappers around them and selling fast. Difficult subject matters are holding film bids in abeyance. However, there are some pending.

More Paris Literary Prizes

After the Goncourt and Renaudot annual literary awards, in Paris, comes the third most important, the Femina, given by an all-femme jury, which went to Yves Berger this year for his first novel "Le Sud" (The South), published by Grasset.

It is about a young writer in love with the old pre-Civil War American South who purges himself of it by writing a novel on it, and is also involved in a near-incestuous relationship with his sister. Awards are small in actual prize money but can mean up to 200,000 in sales and top royalties as well as chances for film or legit sales or more lucrative writing assignments in mags, pix etc.

The Medicis' nod went to Colette Audry for her engaging book about her love for a pet dog, "Derriere Ma Baignoire" (Behind My Bath). More prizes are due but the main ones have been given.

Weinrott's Gag Book

Lester A. Weinrott, prexy of North Advertising's industrial division and onetime program director of WBBM in Chicago, has authored the witty captions for "The Suburban Jungle Book" (Creative Associates, $1.50), a satirical tract that is in the new wave of adult picture books. It surveys contemporary suburban modes (such as restricted areas, sex, status symbols, PTAs, etc.) in terms of jungle critters, and while the subject matter is nothing new the humor is nicely pointed and on target.

Stylized illustrations by Dino Kotopoulis, former ad agency art director who's now supervisor at Pelican Productions in New York, are firstrate cartoons. Best thing about it is that, as a gag gift item, it's agreeably priced. *Lee.*

Prolific Frank Kane

Frank Kane, writer of the Johnny Liddell detective series, has been renewed on his four-book-a-year contract by Dell Publishing for another 12 books. The Liddell series, with 22 titles in print, has sold over 15,000,000 copies in the past 10 years and is published in 13 foreign languages.

Kane, who apparently doesn't have enough to do with his books, publishes liquor trade papers and a hard bound "Review's Who in the Liquor Industry." A former Broadway columnist for the N.Y. Press and other sport papers throughout the country, he is starting a syndicated weekly column dealing with tv, books and people.

'Chan' Paperbacks

Paperback Library Inc. has obtained the softcover rights of all the published "Charlie Chan" hardbacks. The deal was arranged by American Play Co. and its client, Mrs. Eleanor Biggers Cole, widow of author Earl Derr Biggers, originator of the Chan character.

The arrangement with Paperback Library also allows for new stories to be written about the Oriental detective.

Publishing Stocks

(As of Dec. 18 closing)

Allyn & Bacon (OC)	25	—⅛
American Book (AS)	46⅞	—1⅛
Amer. Strat. Press (AS)	5	
American Heritage (OC)	8¼	+⅜
Book of Month (N.Y.)	22½	—1⅞
Conde Nast (N.Y.)	9	
Cowles Mfg. Co. (OC)	11⅜	
Crowell Collier (N.Y.)	10¾	—⅞
Curtis Pub. Co. (N.Y.)	6⅛	—¼
Ginn & Co. (N.Y.)	24	+⅜
Grolier (OC)	30¼	+2¼
Grosset & Dunlap (OC)	11¾	—½
Harcourt Brace (N.Y.)	29¼	
Hayden Pub. (OC)	4¾	—⅜
Hearst (OC)	24½	
Holt, R&W (N.Y.)	20½	—1½
L.A. Times-Mirror	30	
Macfadden Bartell (AS)	1⅞	+⅛
McCall (N.Y.)	22⅛	—⅜
McGraw-Hill (N.Y.)	24⅝	—1⅝
Meredith Pub. Co. (OC)	21	
Nat'l Per Pub. (OC)	7¾	—¼
New Yorker (OC)	83	—3
Pocket Books (OC)	6⅝	—⅞
Prentice Hall (AS)	33½	+¾
Ran'm House (N.Y.)	11½	—1¾
Scott Foresman (OC)	30½	—⅝
H. W. Sams (OC)	24	—1½
Time Inc. (OC)	70	+3½
Western Pub. (OC)	20½	—2¾
World Pub.	9⅝	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange
(Supplied by Bache & Co.)

Cowles Adds 'Family Circle'

Cowles Magazines & Broadcasting Inc. has bought Family Circle and will operate the woman's mag as a wholly-owned subsidiary.

Gardner Cowles, prexy of the Cowles firm, says Circle will continue unchanged "except for the continuous improvements that are always going on in any progressive magazine," with Palmer C. Leberman remaining as publisher and board chairman of The Family Circle, and Carl J. Schaefer as president of TFC. Both have been elected to the Cowles board. Family Circle has a circulation of more than 7,000,000 via supermart distribution.

Christopher's Encore

On the heels of his "Panorama of Magic," which has gone into a second edition, Milbourne Christopher has signed with the same publisher, Dover, for a new edition of Robert-Houdin's "Memoirs." This is the classic autobiography of the magico wizard who was the "daddy" of them all, including Houdini (who took his name from him). Christopher will add about 50 pictures from his own private collection and write a new introduction and annotations. It will be published next spring.

Meantime, Christopher's recently taped video special, "Magic, Magic, Magic," will be nationally syndicated via Westinghouse Broadcasting.

'The Incomparable Max'

"The Incomparable Max," a collection of writings of Sir Max Beerbohm (Dodd, Mead; $5), is first of a projected trilogy concerning the redoubtable Max (1872-1956). Forthcoming books will contain letters and repros of Max's drawings and cartoons.

Current tome, with intro by S.C. Roberts, draws from several of the subject's works, including six entries from his stage criticisms, "Around Theatres," and a chapter from Max's book about his brother, the English actor-manager, Herbert Irving derives from "Mainly on the Air," a selection of Beerbohm broadcasts.

A good crossection of Beerbohm substance and style.

Rodo.

CHATTER

Hoer Zu (Listen), Hamburg radio and tv weekly, (Axel Springer Co.), 4,000,000 circulation, opened a Vienna office (in the Ullstein Publishing House) and will issue an Austrian edition regularly. Uwe Luchs is chief editor. Springer sought since beginning of this year to buy the weekly Radio Austria, issued by the Austrian Radio-TV Co., but was turned down.

Wolfe Kaufman, S. Hurok's rep on the Continent, and sometime VARIETY contributor, has kicked off a skip-week "Report from Paris" column in the Dublin (Ireland) Evening Press.

Ted Pratt starts teaching a class in Creative Writing at the New Univ. of Palm Beach (Fla.) on Jan. 8, incepted there by Dr. Ludd Spivey, former president of Florida Southern College.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

SONNET TO 'NO VACANCY'

What was it like the night that Child was born?
Was it like this, where sand and moon are one?
Did all the poor, the natives, look forlorn
While at the Inn the rich had just begun
To celebrate the Season with their fun?
Was it a night when wraps were worn
Before all responded to the revel's horn,
Or did they play as quiet as a nun?

Was Bethlehem a mixed-up town like this?
Was everyone excited by the din?
Were lovers under mistletoe in bliss,
And others contemplating ways to sin?
In all the crowded pleasures did they miss
A chance to welcome Him, denied the Inn?

In an era when few know the value of anything and can only judge by the price asked, the chances of these pix which exceed in cost the national budget when McKinley was Prez have a good chance even so of making money. People like to tell how excessively they were charged as well as what bargains they got.

Between what MGM figured "Mutiny on the Bounty" cost and what the cuff accountants figure was the real tab, all agree the picture will have to charge high prices and gross between 30 and 45 millions before anybody makes a nickel.

The ship around which the picture and the mutiny evolve cost MGM $750,000. It was built from the keel up in the Smith & Rhuland shipyards, Lunenberg, Nova Scotia. It is 118 feet long, 33 feet longer than the original, which of course didn't have to allow for camera movements on deck.

The original cost of 1,950 pounds sterling. That was in 1787. It was built in Hull, England. The pound sterling, which is now valued around $3, was around $5 then, but specialists in inflation, who seem to figure costs on what labor was paid, think the pound sterling in 1787 was worth about 20 times what it is today. That would run the cost of the original Bounty up from $9,750 to about $117,000 today, about one-seventh what MGM had to shell out for the "Bounty" it used in the picture.

The British Navy had 617 ships at the close of the 18th century. All in the class of the Bounty cost about the same, 1,950 pounds sterling. Figured in what the British pound is worth today, that means the whole Navy couldn't have cost the treasury more than $3,500,000. But figured the way boys who knew Meynard Keynes personally figure, the tab would run near 60 or 70 millions.

Revell Model of Bounty Cost Plenty

Revell Authentic Kits made a model of the Bounty and according to the original Bounty figure of 1,950 pounds sterling, even the model which is 1/110 the size of the actual ship cost more today than the Bounty did in 1787. Actually the model cost $85,000 to launch, according to Henry Blankfort who was a Hollywood scriptwriter for years and now handles the public realtions of Revell. Their models, which retail around $3, have to be assembled and thousands more have been assembled than constituted the entire British fleet at the time of the mutiny.

In fact in the cargo space of the MGM Bounty when it left Newfoundland, Capt. Ellsworth T. Coggings in command, were 1,000 Revell Bounty kits. Someone hoped that the assembling of these miniature plastic ships would hold the attention of the cast and crew over and above the Polynesian models who might be walking the beach at Tahiti, which the late Kit Morley said should rhyme with "naughtie," and more recent visiters say is pronounced to rhyme with "matey." The pre-Bounty name was Otaheite.

Brando Assembles Model Ships?

Busy Hollywood people like Dick Powell, Rod Sterling and Stephen Longstreet have snatched these plastic ship kits from their spawn for the excitement and pleasure it gave them to construct the models. I have seen pictures of Marlon Brando with one in his hands and a natural query that arises is, when did he find the time? Between acting with Tarita, the Polynesian 19-year-old beauty from the island of Bora Bora, and answering the questions of all those Polynesian gals about his private life an actor could be kept pretty busy.

I have also seen a picture of Cairn Christian, a descendant of the leader of the mutiny, Fletcher Christian, the part Brando plays, assembling one of these Bounty miniatures on Pitcairn Island, but I guess he has been around "slim, laughing, brown-skinned beauties who walk with the grace of swaying palm trees" so long that assembling miniature ships is more fun.

Add: How to Succeed Series

Though the skipper of the ill-fated ship was called Capt. William Bligh, his rating at the time he was heaved overboard with 18 partisans who favored his brutalities was that of a lieutenant in His Majesty's Royal Navy. For surviving 41 days in an open boat and traveling 3,618 nautical miles till he reached the island of Timor, about 400 miles northeast of Australia, Bligh was considered such an able seaman that he was elevated to the rank of rear-admiral before he eventually died in London in an odor of sanctity at the age of 63.

As for Christian, who took command of the Bounty after he gave Bligh his walking papers, the ship and the mutinous members of the crew vanished from history for 18 years. A trading ship out of Boston solved the mystery. It found the bounty beached, stripped and burned at Pitcairn Island. That was in 1808.

MGM's historians record that by then only one of the mutineers was still alive. Seems a lot of them had either been liquidated in fights over women or died of natural causes. They simply couldn't adjust to this Polynesian paradise. But this couldn't be right because there was a courtmartial of some of the ringleaders of the mutiny in Plymouth, England, and plenty of evidence advanced that Bligh's tyrannical conduct was responsible for the revolt.

Root Of All Evil Planted In Tahiti

In the MGM version of the mutiny, of Tahiti's 35,000 natives, 7,000 got picture work as extras or bit parts, which meant $2,000,000 went from producer Aaron Rosenberg's account into First Coconut Bank of the Polynesians.

Carefree before, this kind of dough could give the inhabitants a lot of trouble. Nothing brings in mildew faster than money. From a philosophy that there is no tomorrow and life must be lived for today, the inhabitants now had to worry about the future. Sums like 2,000G bring on anxiety-neuroses. Money always does that to people.

After completing its picture assignment the Bounty set sail for the West Coast. It's first port of call was Vancouver, British Columbia. The subsequent tour from Vancouver, through the Panama Canal to London and eventually to New York for the November preem of the pic made the "Bounty" a terrific attraction in every port where it has anchored. At least 25,000 boarded the ship in San Francisco's harbor. Vancouver turned out 250,000 to see the ship. More than 30,000 boarded her in Seattle. In total over half a million trippers toured the three-masted ship before it left for Eastern waters.

As it is not likely that anybody will again spend $750,000 to build a three-masted schooner in this day of jets and manned missiles, the Bounty should remain a nostalgic attraction for years.

Everywhere but in Tahiti. That carefree island already has seven jets a week lousing up the peace and quiet of its former paradise.

Inside Stuff—International

Peripatetic showman, Maurice Chevalier, planes out next month for Hollywood to do a cameo stint in the Paul Newman-Joanne Woodward starrer "Samantha" being directed by Mel Shavelson. He has a flock of other chores lined up as well.

After a week on the Coast, he goes to Toronto, for a one-man show at the O'Keefe Auditorium, followed by four weeks at the Ziegfeld Theatre in New York. He then has a week in Detroit before heading home.

In May, he has a starring role in Disney's "The Monkeys," three months after having taped an NBC-TV show "The World of Maurice Chevalier" which will be aired Feb. 14. In October he does four weeks at the Theatre Des Champs-Elysees, followed by four weeks in London.

Family angles within the Bolshoi Ballet were emphasized in the publicity on the Moscow company's just-ended U.S.-Canada tour. Toronto Star piece was typical, revealing the troupe has two rare combinations: a sister and two brothers, and a father and son.

Former contingent numbers prima ballerina Maya Plisetskaya and brothers Alexander and Azari. Additionally, there's uncle Asaf Messerer, a balletmaster and choreographer, responsible for the "Ballet School" number danced on the tour.

Salzburg Festival of 1963 will span 37 days, 87 performances. At the new Festival House 13 operas and eight orchestra concerts, at the old Operahouse 17 productions, on the Cathedral Square six productions at the former Imperial Riding school (open air but with a roof for inclement weather) four productions, at the Mozarteum, 22 chamber music concerts and six performances at the old residential palace.

Operas from last year with the same casts are to be carried over ("Figaro," "Abduction," "Rosenkavalier" and "Trovatore"). Also "Everyman" is unchanged and the only novelty in drama will be Goethe's "Faust II."

Of the orchestral concerts, five will be played by the Vienna Philharmonic, who will also play all operas; five concerts will be played by the Czech Symphony from Prague. For the Viennese, conductors will be Boehm, Solti, Karajan and Mehta—for the Czech, Ancerl (it's regular conductor), Maazel, Sawallisch, Szell.

Apparently in response to consensus impression that he loses himself in his art while production cost balloons, France's Alain Resnais insists he's actually a disciplined filmmaker. Asserts his photography schedule is confined to eight hours daily, with "never" more than three takes per setup. Also states his identification is singular—just directs, never writes his pix. He's presently doing "Muriel," which he says will contain more action and be less obscure than such previous works as "Hiroshima, Mon Amour" and "Last Year at Marienbad."

British Exhibs Want Stronger 2d Features, Maybe Series a la TV

London, Dec. 18.

Better support features with some effort at original scripting or story lines and, if possible, second features in skein form like top tv programs, are among the other ideas producers picked up from a recent meeting with reps of the Cinematograph Exhibitions Assn.

Far from knocking the idea of second features the exhibitors made it plain that they found them to be "the sauce that gives bite to the main dish" just as long as they were of good quality. If more effort was put into shaping second features instead of simply churning them out, say the exhibitors, they might well play a big part in yanking back the cinema's lost customers.

One strong idea was for second features to be built in series around the same central characters, but not needing a particular order of screening. As support for this line they pointed to the success of tv skeins which were also usually of a more handy length than the cinema supporting film. These days when long first features were becoming more and more the rule, supports of 40-45 minutes were deemed much more adaptable than traditional second features.

Forecast More Chinese Film Prod. in Malaya; Hong Kong Cos. Active

Singapore, Dec. 11.

There's a trend here towards more Chinese film production. And, of course, producers of these films are high on the prospects for additional Chinese pix production, even going so far as to claim that the 1,000,000 Chinese population here craves native product—and not so much western fare.

One new Chinese filmmaking outfit, New Era Movie Co. Ltd., has just finished "The Black Gold," most of the production having been done in Kuala Lumpur, administrative center of Malaya. Producer Tang Pek Chee claims the demand for Chinese pix is great, his contention being that the demand for such films exceeds the supply.

"Hong Kong sends us only 300 Chinese films a year," Tang states. "We can use twice that number. We have full faith in local Chinese film production. All it takes is time. Before long we will have another Hong Kong."

Caverson to Pathe

London, Dec. 18.

Sidney Caverson, branch supervisor of Anglo Amalgamated Film Distributors, will be joining Warner Pathe on Dec. 30, the date on which the latter company takes over U.K. distribution of all Anglo's output.

It had originally been announced that Alan Kean, Anglo's general manager, would move over to Warner Pathe on the transfer date, but he has now made a separate deal, and is joining BLC Films as sales director replacing Leslie Faber.

Dubbing Studios Form Mex Assn.

Mexico City, Dec. 18.

The six major dubbing studios here have decided to band together into an association for "mutual protection."

Carmen Baez, Film Bureau head, still has a petition by motion picture producers asking for suspension of dubbing activity in Mexico on grounds that this is injurious to their interests.

Dubbing studio spokesmen deny charges, claim they are not keeping people away from movie houses by turning out foreign episodes. Their counter-claim is the "consistently poor quality" of Mexican productions in feature lengths.

Studios claim that dubbing now has an "important place" in television since soundtracks are dubbed not only for American but for French, German, British, and even Spanish television material. Latter might seem queer but actually isn't since it is generally acknowledged that Mexican dubbing has technical and artistic quality and, further, idiom is broadly acceptable throughout Latin America whereas Spanish tongue with inflections, colloquialisms, etc., is not readily followed.

Odd point is that apparently the Mexican dubbing industry, according to a very informed source, will seek "protection" via move to ask for federal ban against exhibition of any foreign episodes dubbed in Spanish elsewhere than in Mexico.

Seize Israeli Pic

Tel Aviv, Dec. 18.

Spanish authorities have seized a print of the Israeli pic "Sinaia" and refuse to release it. The picture is about a bedouin baby found by Israeli soldiers in an abandoned Sinai desert camp during the Suez campaign. It is based on a true story.

Spanish distribution rights were sold by "Coproduction" of Tel Aviv to Golda. However, Spanish customs seized the print upon arrival. Though there is no law which prohibits showing Israeli pictures in Spain, the Spanish authorities stated that they will not permit an Israeli pic to be shown in their country.

A few years ago, the Spanish authorities acted similarly, when an Israeli-German coproduction "The Hot Sands," starring Dalia Lavi, arrived in Spain. But in that case, the distributor received another copy labeled as "German production" and the Spanish didn't seize it.

Since there are Spanish pictures shown in Israeli theatres, some newspapers here demanded that the authorities retaliate in similar fashion and forbid import of Spanish pix.

South Africa Film Biz Heartened By 'Official Interest'

Johannesburg, Dec. 11.

Film industry here is heartened by governmental action to promote the business.

Republic of South Africa, previously aloof from cinema problems, is now moving in with technological research. Priority attention is going to improved production-lab facilities in hopes of stimulating coproduction with other countries. Possibly in the works, too, are financial subsidies to producers.

While producers here would like to see more bank money being made available, they're also avid for tax rebates on native-made features, and for a quota act that would compel theatres to screen a minimum of South African pix each year.

As for wooing coproduction, the the progress report on this is cheering. British thesp Richard Todd has a deal with Rand Film Productions, based here, to make an adventure yarn, "Diamond Story" (from an Ian Fleming tale) here next year. Additionally, Todd has signified interest in doing a pic-a-year in South Africa.

Importantly to all the future planning, the Rand outfit, via subsidiary South African Film Studios, is about to construct a new studio plant on perimeter of this capital.

Besides the deal with Todd, Rand has also concluded a pact with Italy's Rodes Cinematografia for four co-projects, the first to star Yank actor Cameron Mitchell and Italo actress Lea Massara.

Roman Rambler

Sam'l Steinman

details the perennial hero here—the Romans' answer to "Superman and Tarzan" in a bright piece titled

Make Mine Maciste

• • •

one of the many Editorial Features in the soon-due

57th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles

N.Y. Success of French 'Cybele' Seen Bringing More U.S. Preems Pre-Paris

Paris, Dec. 11.

The case of the French film, "Sundays and Cybele" (Les Dimanches De La Ville D'Avray), may have set a precedent here. French films have opened in the U.S. before France previously, but never one that got the enthusiastic reviews handed this first pic by 31-year-old director Serge Bourguignon. It was sold primarily on its Manhattan reviews at the beginning and then depended on local crix and word-of-mouth. French critics were more reserved but generally wrote excellent reviews.

The film opened in three big houses here. Their 3,216-seating capacity total compares with only 468 seats at the Fine Arts in N.Y. Sans stars and mainly depending on its reviews and delicate theme, this picture may not be able to hold on too long in three Paris spots. Some feel that Columbia, which has it worldwide, could have done better to start out in one arty house where it might have enjoyed a long, lucrative run.

Paris Dailies Favorable

The influential morning paper Figaro found the pic dispensed treasures of tact via director Bourguignon's work, and that it was generally a pure marvel. Staid Le Monde thought there was too evident an attempt to "poeticize" the film and that it sometimes got mannered and obscured its simple story. But the critic wrote the few faults did not impune the sincerity of the director.

Top-selling France-Soir pegged it a sort of masterpiece while the highbrow weekly L'Express tagged Bourguignon's work remarkable if, at times, marred by some talky periods.

Aislesitters here also differed on whether the man, who had lost his memory when he thought he had killed a little girl during the Indo-chinese War, would have killed the little girl to be once and for all accused of the crime and thus purged. Or whether the police were a symbol of the incomprehension and pettiness in thought of the people who preferred to misinterpret this pure relationship.

Yank Boxoffice Helped

At any rate, the Yank triumph forced attention on the pic and got it publicity and more pain-taking reviews at home than it may have obtained. Since the ebb of the New Wave many promising first pix have gone by unnoticed and many have even found it hard to get release. The interest focused on "Sundays" could lead to unblocking the big backlog of first films. And new filmmakers may again get more attention in the trade.

Bourguignon, however, considers himself outside the Wave. He made

(Continued on page 24)

Faber Leaving BLC

London, Dec. 11.

Leslie Faber is leaving BLC Films, where he has been director of sales since its formation almost two years ago, when Columbia and British Lion affiliated in a U.K. distribution outfit. He will be succeeded by Alan Kean, general manager of Anglo Amalgamated, who was due to move to Warner-Pathe at the end of the year when the latter takes over the distribution of Anglo's output.

Faber, who started in the industry with Columbia, first joined British Lion in Nov. 1947 as assistant sales manager, and was named general sales manager in 1950. He was promoted general manager in 1958.

ASFP Adopting A 3 Assn. Format

London, Dec. 18.

The Association of Specialized Film Producers is adopting a new format which will result in the formation of three separate associations which will be merged into a new federation, to be known as the Federation of Specialized Film Associations.

One association will represent producers of theatrical shorts, documentaries, sponsored industrial and government films, and children's pictures. The second will cover producers of tv and picture commercials, and the third will represent animated and model film makers.

Frank Hoare, who has been ASFP president for the past 15 years, and who had intimated that he would be retiring at the end of this month, has now agreed to stay on until March 31 to provide continuity during the transition period. Consideration is now being given to the appointment of a chief executive for the Federation.

Columbia to Reissue 'Kwai' In London, Click Of 'Lawrence' a Factor

London, Dec. 18.

Columbia is to reissue "The Bridge on the River Kwai" and tentative plans are for it to go into the Odeon, Haymarket, currently housing "Barabbas," for two weeks on Jan. 6, with a subsequent Rank general rerelease. When the film was withdrawn around 18 months ago it was stated that the pic would be brought back in 1963.

Decision, therefore, has not been whipped up because of the standout click of "Lawrence of Arabia" from the stable. But with the two films both helmed by Sam Spiegel and David Lean, and with Alec Guinness and Jack Hawkins prominent in both starry casts, the result should prove a good London boxoffice double and whip up even more "Lawrence" interest in the sticks.

Edinburgh Film Fest Wants More Brit. Pix

Edinburgh, Dec. 18.

Officials of the International Edinburgh Film Festival have initiated talks with leading British film producers with a view to getting a larger British film participation in the annual celluloid junket here.

They huddled in London with John Davis, Rank chairman, Robert Clark, head of Associated British Pictures, and David Kingsley, British-Lion topper. Lord Harewood, Artistic Director of the Edinburgh International Fest, who is a cousin of the Queen, sat in on the talks, since there is a close liaison between the Edinburgh Film Fest and the city's larger Festival of Music and Drama.

Plans to set up a Film Festival in London have recently alarmed festival officials here. Another meeting between the officials and the film trade execs is set for February.

Aussie Cinema Loops Look to Star p.a.'s To Boost Business in '63

Sydney, Dec. 18.

Major Aussie cinema loops will bid for key stars to make personal appearances as a pre-selling medium to put added glamor and ballyhoo back into the film business in the year ahead.

Hoyts started the p.a. ball rolling with Henry Fonda jetting in for "How the West Was Won" in Sydney, Melbourne and New Zealand. A loop spokesman said plans were being set in Hollywood and London to jet stars to this territory for a two weeks' stopover as an added boxoffice boost. Spokesman added that via the p.a. plan loop operators would be a jump or two ahead of any outside opposition in '63. Cost of bringing the stars here will be split by the loop and respective distributor.

It's known that Metro is angling for Marlon Brando to do a brief p.a. here for "Mutiny on the Bounty," due to preem at the end of January. Some time ago Metro brought in Charlton Heston for a "Ben Hur" p.a. and recorded smash biz. Paramount later had Alfred Hitchcock here for "Psycho," with resultant outstanding boxoffice.

Greater Union Theatres also favors the p.a. idea and may back moves by Columbia, Universal and Rank on star importation for the '63 season.

German Theatres Play 'Old Wave' Reissues in Pre-Xmas Doldrums

Frankfurt, Dec 18.

As West Germany is caught up in the pre-Christmas hurly-burly it's the "Old Wave" that's sweeping the country and just about flooding the cinemas. In contrast to the French "New Wave," it's the oldies and reruns that are having a field day currently.

Frankfurt's top houses, for instance, are offering such attractions as "Micky Maus Jubilee" (two hours of Mickey Mouse films, recommended for baby-sitting the little ones while parents Christmas shop), a remake of the German classic "M," (this version starring Peter Lorre and Gustaf Gruendgens), "Homesick Lassie," Charlie Chaplin's "Gold Rush" (now in its eighth month), and just about the only newie, "The Longest Day" running in its eighth week.

The "Old Wave," though, is a symptom of the film shortage affecting West Germany. During the '58-'59 calendar, the cinemas offered 571 new films of which 109 were German productions. In '61-'62 it dropped to only 485 new productions, of which just 78 were German and estimates for the current '62-'63 calendar indicate a total of 420 first runs, with a maximum of only 60 from German producers.

West Germany is thus the only one of the Common Market countries which has had a dwindling number of productions in the last couple of years. France and Italy have both upped their output slightly from '59 to the present.

Drop in the number of films offered in West Germany during the past four years has been about 18%, but the number of cinemas has decreased only 4%, hence the hunger of the cinemas for features, new or old.

Escudo Devaluation Hits Chile's Film Biz

Santiago, Dec 11.

The devaluation of the Escudo is having serious side-effects on local film distributors and exhibitors. A series of new taxes and duties aimed at saving dollars has hit distribs especially hard increasing the cost of importing films by more than 100%.

This will tend to eliminate small films from the market as, under present conditions they are unlikely to recoup their cost, and it is likely that there will soon be a shortage of new films for Santiago's firstrun houses. Independent distribs are particularly hard hit as the new costs require much larger capital. Their position was serious before, and now it seems probable that most indies will either have to close shop or radically reduce their activities.

As a compensation the government authorized a hike in admissions from 46c to 59. This 27.9% increase in tickets is the first in four years. Previous hikes were completely absorbed by taxes but the immediate result has been poor attendance at practically all cinemas.

As the government, with admission taxes amounting to more than 40% of the gross, obtains the lion's share of the income derived from films, it may well be on its way to killing the goose that laid the golden egg.

Hoyts (Aussie) Circuit Profit Off to $596,000

Sydney, Dec. 11.

Hoyts' film loop, major opposition to Greater Union Theatres, operating in the keys and country plus a chain of driveins, turned in a profit of $596,000 to last June 30, a decline of $12,000 from the previous year.

Hoyts, with Ernest Turnbull at the helm, anticipates a major upbeat in the current year.

The chain draws its product from 20th-Fox (major stockholder), United Artists and WB plus Cinerama. Hoyts brings in "Longest Day" (20th) to the Embassy here Dec. 18 on hardticket.

Hassle Over Italo Pic, 'Four Days,' Blossoming Into Int'l Controversy

Rome, Dec 11.

The controversy over the Italian film "Four Days of Naples" (Titanus) started and subsequently fanned by the Italian press has become an international one. Recent comments by the West German ambassador to Italy who generally followed the German press comments deploring insistence of Italian pix in depicting anti-German resistance themes as well as questioning historic truth of some of the episodes depicted in "Days" have been followed by a renewed Italo press blast. Press is predominantly leftwing but also numbers some indie sheets.

A government interrogation by Christian Democrat Senator Riccio also has followed. In this he asked the Italian Foreign Ministry to intervene with the Bonn government and ask that an immediate stop be put to the press campaign against the Italian resistance movement, and against "Four Days" in particular.

"Days" director Nanny Loy likewise has answered German beefs—and the German ambassador's statements in a lengthy and strongly worded reply in a Rome paper Paese Sera, in which he states that not only would he have made the pic much "stronger" had he thought the Germans would have reacted as they did but that he had enough material for 27 such films on the subject of the Naples revolt.

This is in answer to accusations that there was little basis in fact in his picture about the Neapolitan uprising. RAI, the Italian telenet, is likewise reported to have refused to carry a debate on "Days" because of its controversial aspects.

Germany Awards 500G In Script And Picture Prizes; U.S. Gets One

Bonn, Dec 18.

The trouble-ridden West German film industry has received some good news. About $500,000 in awards are to be handed out to outstanding films and scripts by the West German Interior Minister, Hermann Hoecherl.

About $50,000 each went to three films: "The Red," produced by KG Real Films of Hamburg and Magic Films Cinematografia Champion, "Do You Find That Constance Behaves Properly?" produced by Peter Goldbaum of Munich and Walter Wood's "Tunnel 28," coproduced with Hans Albin Films. (Thus an American film is a participant.)

Additional awards of $12,500 apiece went to some outstanding films that were given an award in 1961—"People in a Hotel" produced by CCC Films; "Chess Novel" Roxy Films of Munich. Added premiums went to these films because they improved the image of Germany in foreign countries.

Prizes of $50,000 went to the following scripts:

"The Lamb" produced by Fono Films and written by Frank Leberecht; "The Flying Carpet," produced by Peter Bamberger and written by Gregor von Rezzori; "The Patriot," Real Films, script by K. A. Stemmle and Falk Harnack; "The Series," produced by Filmaufbau and written by Herbert Reinecker; "A Weekend," produced by Atlas and written by Detlen Schleiermacher, and "Last Stop Freedom," Probl Film and Gerhard T. Buchholz coproduction, scripted by Gerhard Buchholz.

Daiei's Prez Replies To Widmark Blast

Tokyo, Dec 11.

Bristling over comments made by Richard Widmark in a recent VARIETY interview, in which the actor charged Japanese picture people with being "deceitful," Daiei prexy Masaichi Nagata said, "It is completely unfounded and most unpleasant to hear.

"If it were true it would be a black mark on the Japanese film industry. But I'll stand on my record and on Daiei's record as a company dealing successfully overseas for many years."

Although Daiei was not mentioned by name in the story it was obvious that Widmark was referring to the Harold Hecht-Daiei coproduction of "Flight from Ashiya" (UA), in which he location in Japan for several months with costars Yul Brynner and George Chakiris.

Widmark had said, "It's not unethical in their belief, it's simply their custom. They'll promise that a set will be ready by tomorrow morning whereas they know it will not be ready for two weeks, but meanwhile they maintain, if only for a few hours, all-important harmony."

Nagata said he knew of no such incident. He added, "It must be a misunderstanding, some sort of mistake. And I don't think anyone should try to criticize others strictly from a narrow, personal viewpoint. They should try to see the overall picture."

Nagata's son Hidemasa Nagata, Daiei's managing director and the direct overseer of the filmery's interests in "Flight from Ashiya," pointed out that the film's American production manager had told the Japanese studio that Brynner had to be finished by a set date and that therefore his scenes were to get priority. Nagata said they were repeatedly advised of the urgency of Brynner's departure and that they complied.

N.Y. Success

Continued from page 23

shorts until he was ready to try his hand at a feature pix. Whether this will also lead to more difficult and offbeat pix trying the N.Y. arty theatre route before Paris is also something in doubt. There is no doubt that its N.Y. world preem helped this subject enormously here.

Another interesting sidelight is that producer Roman Pines is a veteran filmite who made some important pre-war French pix but has not done much since. Columbia decided to back and distrib the pic when most French distribs were reluctant to go along with such a seemingly fragile tale.

Drew Venice Special Mention

Film was among the 14 first pix shown at the Venice Film Fest this year. The award for the best first film went to the Yank "David and Lisa," and an Argentine pic, "The Flood Area," with "Sundays" getting only a special mention.

Figures for the first week of "Sundays" at three houses showed a $36,000 take. This was only about twice as much as the gross in N.Y. where seating was eight times less. Pic will probably hold only about two weeks in one house and four in the others. So it does not look to equal its Yank impact but still will do well in this type of booking for an offbeat pic. And the Paris showing will help subsequent-runs.

Also worth mentioning is another pic by a firsttimer, Henri Colpi's "A Long Absence" (Une Aussi Long Absence), which Yank crix cottened to. Pic shared the Cannes Fest grand prize along with Luis Bunuel's "Viridiana" in '61 but did not do much biz here. Critics liked it but the public did not.

Green to Coproduce New Magna Musical

London, Dec 11.

Philip Green, one of Britain's topline and most prolific composers for films, is moving into a new picture field. He is to be coproducer with Norman Williams of a new Magna musical starring Tommy Steele. Shooting is due to start at Shepperton on Dec 31.

Curious aspect of the film is that the star, Steele, is a Decca artist. The rest of the featured soloists will be drawn from the ranks of EMI's topline songsters. Says Green: "An arrangement has been made whereby Decca and EMI will share the LP and singles rights of forthcoming disks from the film."

ABC Switches 2 Houses To Prerelease Policy

London, Dec 18.

Associated British Cinemas, which does not have a West End showcase, is to switch two of its theatres to prerelease situations. They'll be showing latest pix at least one week in advance of London release.

The theatres chosen are in Fulham Road and Harrow Road, and have been picked because of their close proximity to the West End. The new plan will come into effect on Dec 23, with "We Joined the Navy."

New Classification and Censor Board

Madrid, Dec. 11.

Following are under Office of the Director General for Cinema and Theatre, Ministry of Information and Tourism:

Jose Maria Garcia Escudero,	Director General for Cinema & Theatre
Florentino Soria,	Sec. General for Cinema & Theatre
Jose Luis de Celis,	Censor Secretary
Victoriano Lopez,	Rep., Nat'l Film Institute
Andres Zabala,	Film Chief, Office of Dr. Gen.
Manuel G. Vinolas,	Director, Spanish Newsreel Agency
Fernandez Encina,	Rep., Ministry of Industry
Jesus Ortiz,	Rep., Ministry of Commerce
Serrano de Osma,	Rep., Film Faculty
Farre de Calzadilla,	Chief, Entertainment Syndicate
Jose Ortiz,	Rep., Distributors Assn.
Jorge Tusell,	Rep., Producers Assn.
J. Salvia,	Rep., Screen Directors
Carlos Fernandez Cuenca,	Head of Nat'l Film Library
Jose Maria Sanchez Silva,	Appointed by Information Minister
Pascual Cebollada,	" " " "
Victor Aus,	" " " "
Miguel Cerezo,	" " " "
Rev. Fr. Soria,	" " " "
Rev. Fr. Martin Hernandez,	" " " "
Jose Maria Cano,	" " " "
Luis Ponce de Leon,	" " " "
Juan Miguel Lamet,	" " "
Marcelo Arroita Jauregui,	" " " "
Rev. Fr. Pierre,	" " " "
Rev. Fr. Vaca,	" " " "
Alfonso Sanchez,	" " " "

International Sound Track

London

Title change for the **Ken Hughes** production for Bryanston Seven Arts, which had previously been called "The Small Sad World of Sammy Lee." The word "sad" has now been deleted. **Anthony Newley** stars . . . **Bob Hope** left London at the weekend, having completed his role in "Call Me Bwana" for Eon Productions, and plans two-day rehearsal in L.A. before taking off on his Far Eastern tour of military installations next Saturday (22) . . . **Topsy Jane** has dropped out of the cast of Anglo Amalgamated's "Billy Liar" because of strain and fatigue, and has been replaced by **Julie Christie**. The **Joseph Janni** production is being directed by **John Schlesinger** . . . On her 22d birthday **Kathleen Breck** signed a multi-picture deal with Associated British Picture Corp. Her first film will be "West 11," based on a novel entitled "The Furnished Room," which is being adapted by **Willis Hall** and **Keith Waterhouse** . . . Producer-director-writer **Val Guest** is hoping to get the support of the entire population of Bath for his upcoming "80,000 Suspects," which he is to make for world release through the Rank Organization. It's the story of a besieged city sealed off from the rest of the country by a virulent epidemic, and is based on an **Elleston Trevor** novel "Pillars of Midnight" . . . **William Kellner** has been signed as art director for the Metro-British production "VIP's" starring **Elizabeth Taylor** and **Richard Burton**. **Anthony Asquith** is directing this **Anatole de Grunwald** production from an original screenplay by **Terence Rattigan** . . . **George C. Scott** with **Peter Sellers** in **Stanley Kubrick's** "Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb." It's described as a suspense comedy of nuclear naughtiness and H-bomb hi-jinx, and principal photography is due to start at Shepperton on Jan. 28. Pre-production air sequences are now being filmed over the Arctic. Kubrick is producing and directing for release through Columbia.

Paris

According to governmental statistics 28% of the 3,755 hardtops in France gross not more than $6,000 annually. These are the small nabes which have frozen admission prices, get product late, and have never gotten access to aid funds for refurbishing . . . **Alain Resnais**, presently shooting pic "Murial" for UA, credits notoriety gained by his "Hiroshima Mon Amour" and "Last Year in Marienbad" for his being allowed free rein on this without any peeps about the possibility of his pic being too obscure. He says it's about two love affairs, between a woman of 30 and a man of 40, and two young people, that balance and affect each other. Though intimating it will be easier to understand than his others, he points out that there is nobody called "Muriel" in the picture . . . The French Film Museum, the Cinematheque Francaise, expecting a shipment of 100 features from Japan for an extensive Japanese program.

Orson Welles stated at interview that a book he would like to turn into a film is **Joseph Heller's** satire on army life in general, "Catch-22." Welles considers it the greatest book of modern times and thinks it would make the film of the century. He is also against big screens and color and maintains that no great films have ever been made in either process except, perhaps, by the Japanese. Welles's latest pic "The Trial," based on the Franz Kafka story, is due out soon.

Berlin

The theatre prize of the Assn. of German Critics for the 1961-'62 season went to Berlin stage director **Walter Henn**, but no film prize was given. The jury felt no German film of the 1961-'62 season deserved a prize . . . A sensational commercial success is registered by the Swedish comedy, "Angels—Are There Any?," directed by **Lars-Magnus Lindgren**, his first feature film. Pic is running here in its 17th week and has extended runs in many other German cities. It's said to be the world's only current film that amortized its production costs via first-runs alone . . . Columbia's "Advise and Consent" has been declared "particularly worthy" by W-German film classification board . . . CCC reports that its "Tiger of Eschnapur" and "Indian Tomb" (sequel to the former), both directed by **Fritz Lang**, have been sold to 70 countries so far . . . **Lex Barker** into another CCC film, "But Not With My Wife," starring **O. W. Fischer** and **Liselotte Pulver** . . . Miss Pulver and husband **Helmut Schmid** have leads in **Kurt Ulrich's** remake of "Kohlhiesel's Daughters." First filmization was by the late Lubitsch in 1920, and there were remakes in 1930 and 1943.

Lino Ventura plays Tiger Brown in **Kurt Ulrich's** remake of "Three Penny Opera," currently in the making here . . . **Hildegard Knef** alias Neff (Jenny in this) calls **Werner Peters** "the most miscast actor in the German movies." Actress regards Peters as one if not Germany's best actor and deplores that he finds such a careless utilization in domestic film studios . . . The late German poet and playwright, **Gerhart Hauptmann**, who would have observed his 100th birthday on Nov. 15, is honored here via numerous reissues of Hauptmann filmizations.

In addition to "Three Penny Opera," the following pix are in production here: "Kohlhiesel's Daughters" (Ulrich-Nora) directed by **Axel von Ambesser**, "The Lightship" (**Ladislao Vajda**) and "Love Will Be Taught" (**Kurt Hoffmann**). "Lightship," incidentally, has British **James Robertson Justice** and will be released by Columbia. It's a Fono (**Hermann Schwerin**) production.

'JUST YOU WAIT'LL NEXT YEAR'

ABC's Unique Pattern: Back-to-Back Crime & Punishment 45-Min. Shows

ABC-TV will be bringing a new time dimension to program formats next season with two 45-minute dramatic series set back-to-back on Sunday nights starting at 8:30 p.m. The two shows, out of the Revue studios, will not only be pioneering a break from the conventional halfhour unit, or its multiples, but will also represent an experiment in the presentation of two separate dramatic entities bound together by a common story thread.

As blueprinted by Revue, the first 45-minute show will revolve around the theme of tracking down a criminal. The companion 45-minute stanza will focus on the prosecution and punishment of the criminal. Chuck Connors, star of "The Rifleman" series, has been set to topline the initial 45-minute series; Jeffrey Hunter will star in the second series.

Positioning of the two shows on the Sunday night schedule will bridge most of the two-hour gap to be left when ABC drops Hollywood films next season. It's figured that the integrated dramatic themes of the two 45-minuters will hold audiences over the 90-minute span but with the gain of production flexibility made possible by shorter running times of each show.

Competitively, the 8:30 slotting will give ABC a half-hour jump on NBC's highrated "Bonanza."

Scott Tapped For 'East Side' Series

"East Side, West Side," to be produced by David Susskind, is shaping up as CBS-TV's major new New York-based dramatic offering. George C. Scott has been signed as the lead, Robert Alan Aurthur as the writer, and Alex Segal as the director.

Scott had been slated as the lead for another hourlong entry being co-produced with CBS-TV, under the aegis of United Artists Television. The UA-TV project, though, fell through, and Mike Dann, programming v.p., N.Y., was instrumental in getting Scott to switch to the "East Side, West Side" project, dealing with life and efforts of a New York social worker. The UA-TV project, now dead as far as CBS-TV is concerned, dealt with the life and work of a newspaper columnist.

Scott is due to make the pilot in January and then leave to do a film in London. He is due to return early in March, when he is scheduled to do some intensive personal research in the lives of social workers.

'SETTLEMENT HOUSE' AS FOUR STAR SERIES

Hollywood, Dec. 18.

Four Star is planning to pilot "Settlement House," with Jackie Cooper's indie company now aligned with Four Star to produce, and with Cooper to direct.

Cooper is now in N.Y. for casting interviews. Hourlong property was penned by Charles K. Peck Jr. and owned by Jackie Cooper Productions before it joined Four Star.

P&G Coin Rides ABC-TV On Wolper H'wood Spec

Procter & Gamble has been set to bankroll a one-hour special, "Hollywood — The Fabulous Era," to be telecast Jan. 23 at 7:30 p.m., preempting "Wagon Train." Show will reprise the saga of Hollywood films from the birth of sound in 1927 through contemporary films.

Henry Fonda will be host of the David L. Wolper production. Jack Haley Jr. is producer-director and Marshall Flaum the scripter.

'RHACD, TWOWB&A'

Scripter Abram S. Ginnes, who's written several shows for ABC-TV's "Naked City," has been responsible for some of the most offbeat and wordiest drama titles on television. He's already liable for such "Naked City" entries as "A Horse Has A Big Head—Let Him Worry" and "Kill Me While I'm Young So I Can Die Happy."

Now he comes up with another title spectacular in "Robin Hood and Clarence Darrow, They Went Out With Bow and Arrow," due for mid-January telecast on "Naked City." "After all," Ginnes said, "a man has to top himself."

Florida Citrus, Hit By Weather, Gets Out on ABC Buys

The frigid cold front which has been covering the nation for the past two weeks is putting a chill on some important 1963 network coin. Florida Citrus, which bought over $1,300,000 in prime time minutes on ABC-TV, is now getting out of that commitment. Network execs have agreed that the "act of God" clause in the deal applies to the freeze.

General first quarter biz for the network is shaping up fairly. Network execs reported that a flock of new companies are slated to come into television during 1963 with short term commitments that are getting shorter and shorter but which represent a wider economic base.

WHAT HAPPENED AND WHY: '62-'63

By GEORGE ROSEN

In a "revolving door" era of network program chieftains, of year-to-year changes in program command, there's a recurring theme which goes: "This wasn't my schedule." As a result the most fashionable alibi extant appears to be "just wait till next year."

This time out it was Tom Moore's turn, as evidenced by last week's TV Guide evaluation of ABC, for in copping the plea ("this isn't my schedule"), the program chieftain was taking cognizance of the fact that he didn't assume the helm until late last March, when to all intents and purposes the '62-'63 schedule had been practically firmed up. What wasn't mentioned was that, at least on one occasion before the kickoff of the new season, Moore had championed the program lineup as "bright with promise to be ABC's best schedule."

Similarly Hubbell Robinson, who returned to the CBS program wars last spring after the Columbia '62-'63 sked had been firmed up, finds himself in the same ("this isn't my schedule") position—but with the difference that there's no plea to cop, what with CBS enjoying its most enviable Nielsen rating payoff in history.

Be that as it may, there was hardly a segment of Madison Ave. last week that wasn't second-guessing the newest Nielsens and the "18 out of Top 20" status of CBS, wondering out loud about the "what happened and why" ramifications of a season when one network's ratings could so outdistance its rivals that, even by eliminating the 18 shows, CBS would still come out in front on average audience rating with the remainder of its schedule.

There is, of course, the school of thought that will argue to its last that other criteria than ratings must inevitably merit serious consideration and cannot be brushed aside in evaluating the

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JFK's 3-Web 'Rocking Chair Chat' TV Journalism's Loftiest Hour But Stirs Industry Bickering

By LES CARPENTER

Washington, Dec. 18.

President Kennedy's three-network televised "rocking chair chat" was tv journalism's loftiest hour, but like everything else in tv, stirred controversy within the industry.

CBS didn't like one key part of the arrangements a bit.

But the informal nature of the interview format gave the nation one of the most fascinating hours ever offered by any news medium. The no-holds-barred questions (even though they were all conspicuously friendly with no effort noted to get to points which might be politically critical of the JFK administration) made Franklin D. Roosevelt's trips to the White House hearth with a radio mike seem pale in informative content.

The Kennedy interview spanned a wide variety of subjects to give the tv viewer (and voting citizen) a feeling, rightly or wrongly, of being on the "inside" with the Democratic nation's foremost officeholder.

The telecast is decidedly a political plus for the President's popularity, and it could easily have been planned that way. The concept of the format was born in the White House.

All three webs had sought private tv interviews with the President. Pierre Salinger called the news chiefs of all three (ABC's Jim Hagerty, CBS' Richard Salant and NBC's Bill McAndrew) to Washington Dec. 11 to propose a joint 60-minute program in the interview format with one newsman of each net quizzing the President.

Salant, with his assistant Blair Clark along, had a late plane and a Washington taxi stalled in traffic in bad weather and missed the meeting.

What bothered Salant most later was the agreement to tape the Presidential interview for 90 minutes and edit out 30 minutes of slower, less interesting segments. Salant and Clark took the somewhat belligerent position, according to others involved, that if the President were giving an hour's interview, it should be an hour, untouched with no editing.

This evolved into a choice of whether CBS would go along or wouldn't participate (the editing was all right with Hagerty and McAndrew). CBS then consented but first made a record by sending the web's opposition in writing to Salinger.

Actually, the taping, done in the afternoon of Sunday (16), ran roughly 80 minutes, with time out for a coffee break (at JFK's suggestion) after the first 50. A network committee composed of ABC's Bob Quinn, CBS' Ernest Leiser and NBC's Reuven Frank had absolute authority to decide on the 20 minutes to be trimmed. (Only mandatory scissoring JFK

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Yule Spirit

Chicago, Dec. 18.

In one of those video curiosities, a Chi-based ad agency technically will be footing the bill for the appearance on local tv of the head of another prominent agency here.

The Dec. 28 guest on WGN-TV's "Mid-America Marketing on the March" will be Fairfax Cone, chairman of the executive committee of Foote, Cone & Belding. The series is presented and underwritten, as a public service, by Wade Advertising.

'Ban the Butts' Gaining Impetus; B&W Nixes Show

Gov. LeRoy Collins, NAB topper who has come under fairly general industry fire for his stand vs. cig advertising in kid tv hours, got a boost last week from two sources—Brown & Williamson and The Continuing Conference on Communications & the Public Interest.

The cigaret company's action came in the form of a nix of a half-hour show it had been contemplating for sponsorship. This was the William Morris-packaged "My Favorite Martian," a kid-oriented series designed for early evening network showcasing. B & W decided that, in the present "LeRoy Collins climate" it might only fan the "ban the butt" flame.

Praising Collins, the Conference "strongly backed" him for urging broadcasters to place commercials for cigarets at hours when they

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Judy Garland In Wkly. TV Series?

Now that Danny Kaye has entered the weekly tv programming sweepstakes with an hour live CBS entry next season, Judy Garland may be the next to fall in line. Like Kaye, she's being peddled by her manager, Freddie Fields, for a 60-minute weekly showcase for the '63-'64 season which the star will front.

Hottest contender for the Garland package (it's reportedly being projected as a $5,000,000 deal) is ABC-TV, although NBC is also said to be in the running. Having already set Jerry Lewis for a two-hour Saturday night series, an ABC acquisition of Miss Garland would spell out a major one-two punch for the web in a film-to-live transition.

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N.Y. Radio-TV Stations' Field Day With News May Wipe Out Ad Revenue Gains

By ART WOODSTONE

The money that is not being spent in N. Y. newspaper advertising is not necessarily going into radio and television. Much of the city's usual Xmas advertising dollar is going no where during the blackout of N. Y. C.'s seven daily newspapers which began weekend before last.

Some of N. Y.'s stations even insist that they will lose money, even though there is no newspaper competition. The reason for that, they say, is the cost of additional news coverage provided by them in the absence of daily papers.

A few radio stations report they will make money. It may be the reason for this is simply that the costs of added coverage in these cases is not as great as the added revenue.

But if WCBS, WNBC, WABC and perhaps even some indie radio stations do lose money, they and the other New York stations who have increased coverage or added staff during the Gotham news crisis stand to benefit in other ways. Some of these, too intangible now to measure, are benefits to the station or corporate image.

For one, there is the potentially improved standing a station has in the eyes of rulemakers and law enforcers and the community. Almost every radio or tv station in town (and altogether there are 35 or 36 in the affected area) has increased the amount of news being offered. The increase, in some cases, seems negligible. In others, stations have added materially to their news schedules.

At least six stations have added to their staffs, although, relative to the many thousands of unemployed members of the Newspaper Guild, the amount is small. It is not necessarily insignificant, however, since it is no mean budgetary feat for NBC News to add 25 writers, normally employed by newspapers, in order to supply local news. Nor is it insignificant for ABC to order an entire reprogramming of WABC-FM. That station has brought in seven newswriters a week for the duration of the blackout and is doing news all day long without a break except for the time it takes to insert public service announcements. Network news is added to the same 12-minute local newscast repeated three times an hour, 16 hours a day. One more hour, at 5 p.m., is used by WABC-FM to announce only financial news.

Cost of 25 men, each receiving top Writers Guild minimum (higher than that for the News-

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$4,000,000 Yearend Coup at CBS Radio

CBS Radio, in the last quarter of '62, rang out the old year with sales totaling $4,000,000. Twenty-seven sponsors were represented in the total tally, among them being Minnesota Mining, Rexall, Mattel, Morton House Kitchens, Standard Knitting Mills, Mennen and DuPont.

Others signing up during the last quarter include Wrigley, Kraft, Warner Lambert, Grove Labs, Buick, Sylvania, and Campbell soups.

Program participations bought by these advertisers include Arthur Godfrey, Garry Moore, Art Linkletter, Jerry Coleman, "Sing with Bing," network's traditional Christmas Eve special, Betty Furness; New Year's Day Cotton Bowl football game, and insertions in network's news and "Dimension" schedules.

LOOKS LIKE CURTAINS FOR 'HAWAIIAN EYE'

"Hawaiian Eye," one-hour Warner Bros series on ABC-TV's Tuesday night schedule, is due to be bumped from the network in April after a four-year run.

Network execs have not yet dropped the axe on the show pending a decision on a replacement series.

BRYSON RASH NAMED AS PRESS CLUB PREXY

Washington, Dec. 18.

NBC and local o & o WRC-AM-FM-TV locked up the presidencies of the two largest profession press clubs in Washington with election of Bryson Rash, both a tv and radio personality, as National Press Club president.

Polly Cavin of NBC and WRC radio earlier was chosen prexy of the Women's National Press Club.

Rash, first NBC man and second broadcaster ever elected to head Press Club won the local 1962 Emmy award as the top tv personality of Washington area.

Sunbeam's Spots Trigger Pre-Yule TV Success Story

Chicago, Dec. 18.

ABC-TV, with an assist from NBC's "Tonight" show, has authored another of those video success stories that Pete Cash's Television Bureau of Advertising is so fond of. The principal this time is Sunbeam Appliance Corp., a sponsor that poured its entire 1962 pre-Christmas ad budget into network spots after dividing it last year between magazines and tv.

Sunbeam's buy of 171 network minutes from September to Christmas this term has resulted in an unusually good sales response for its whole appliance line, according to a spokesman for the firm; but more than that it created what sales managers love to call "emergency marketing conditions" for the Sunbeam shavers in five major markets. The sellout status in Chicago, for instance, during the critical 10 days before Christmas has necessitated the unprecedented use of helicopters for deliveries to dealers in the suburban areas. Other cities where the shavers went into short supply were Los Angeles, Philadelphia, Dallas and Detroit.

With no use of the print media whatever this season (save for the local dealer ads), B. H. Melton, general sales manager of Sunbeam's shaver division, can only attribute the phenomenal consumer response to the teleblurbs. The shaver campaign was concentrated in such ABC-TV shows as "Ben Casey," "Untouchables," "Gallant Men," "Saturday Night Movies," "77 Sunset Strip" and "Hollywood Special," as well as NBC's "Tonight."

Rest of the appliance line was advertised on the same shows, and and in addition on "Hawaiian Eye," "Wagon Train" and "Fred Astaire Premiere," along with a number of daytimers.

Tewksbury Taking His Case (& Show) to Int'l Monte Carlo TV Fest

Television producer Peter Tewksbury says his organization, has been asked to participate in the International Television Festival of Monte Carlo. Tewksbury has "accordingly" submitted two segments of his soon-to-be-cancelled "It's A Man's World."

According to Revue, which sent out a press release on the topic, the segments of the NBC show that Tewksbury is submitting are "The Beavers & The Otters" and "Howie's Adventure." Both shows will be entered in categories for best writing, best directing and best acting in a continuing series.

Since NBC-TV announced cancellation of the Monday hour show, which has been taking a severe Nielsen pounding from its rivals, Revue, which is tied into the production of "World" with Tewksbury, has been sending out a series of press releases, first of which indicated Tewksbury was fighting mad.

Actually, it's no surprise among tradesters that "World" had been asked to participate in an art festival. At least as many critics thought the series an artistic success as thought it a failure.

B'casters Protest Economics Club's Ban on JFK Talk

A rigid ukase by the Economics Club of N.Y. against any kind of live radio or television coverage of the important policy address by President John F. Kennedy at the Club last Friday night (14) raised the hackles of New York broadcasters. The protests were summed up by Mark Olds, general manager of WINS, N.Y., who wired Dwight Eckerman, exec director of the Economics Club, that the "exclusion of the electronic news media, and their audiences of millions is both arbitrary and grossly unfair." The club did permit pooled tv network coverage of the speech on a delayed broadcast basis with ABC-TV handling the pool operation.

Olds stated that "the President's utterances at all public forums in the past have been, rightly, made available over the public air in the public interest." He pointed out that "the current local newspaper strike dramatizes even further the limitations imposed by your ground rules upon the dissemination of the President's message."

The Economics Club additionally put stiff regulations against the presence of newspaper photographers. ABC-TV, for instance, wanted to get a still shot of Pres. Kennedy speaking into the web's mikes, but the Economics Club turned down the request.

Where Are They Now?

Most of the boys who toil in the radio-tv vineyards of the New York dailies have been put to work in the news departments of the networks and local stations for the duration on the strike. The Gotham stations have expanded their newscasts and operations, necessitating the need for additional men to process news broadcasts, and the "distribution" breaks down thusly:

Times: Val Adams to WINS; Jack Shanley and Dick Shepard are with WNEW; Herb Mitgang (of the drama dept.) is at CBS; Jack Gould has moved into the N.Y. Times syndication dept. to service subscribers with reviews and news. (Shanley's also reviewing films and legit for WINS.)

Herald-Tribune: Dick Doan is with Corinthian Broadcasting; John Horn is at NBC; Joe Kaselow is at WINS; Tony Gentile is at CBS.

Daily News: Kay Gardella and Matty Messina are with CBS.

N.Y. Post: Bob Williams is at NBC.

World-Telegram: Herb Kamm is at NBC.

The BBC's TWTWTW

All Britain Talking About Talented Group's Controversial, Satirical TV Series

London, Dec. 18.

Having set the country by its ears for the last four Saturday nights with an hour's satire that sets no reservation on its choice of targets, a small band of young offbeats led by actor David Frost has sweated through the first repercussive outbursts to a full go-ahead from its sponsors—the BBC.

MPs have groaned with shock, and viewers by their thousand have choked the corporation's studio switchboard well after midnight each Saturday, slightly more "for" than "against" the new month-old program "That Was The Week That Was." But however its victims may regret their roasting, or however the more prissy viewers may protest at being insulted by either the humor or the no pulled punch of the satirical commentary so much a part of the show, the BBC nabobs are satisfied no harm is being done.

Obviously they are being influenced by the fact that in the ridiculously short time the program is a national talking point. Reaction each weekend has carried the show's publicity in newspapers and magazines right through the week to the next show. Frost has been known to plead with newsmen seeking followups: "We don't want any more publicity until after the next show."

Chronologically "TWTWTW" — as it has grown to be known—has ripped the public career of a & r man, agent, manager and musician Norrie Parmer, performed a longish skit of a woman trying to impress on her escort in a cafe that

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CBS-TV FINANCING 'GIANT STEP' PILOT

Hollywood, Dec. 18.

Deal has been closed for a joint coproduction deal of pilot, "The Giant Step," involving Red Skelton's Van Bernard Productions, Jack Webb's Mark VII company, Warner Bros. and CBS-TV.

Pilot will roll in January, with Guy della-Cioppa, exec producer of VB, functioning as exec producer, and Webb as producer. Both VB and Mark VII are indies aligned with Warners. CBS-TV, which owns the property, is picking up the tab. Series is a drama located at an L.A. high school. Details of the deal were wrapped up in sessions involving CBS-TV Coast program chief Bob Lewine, della-Cioppa, Webb and Mike Meshekoff, partnered with Webb in Mark VII.

Lorillard's Early Renewals; 'Gives Talent a Boost'

P. Lorillard has renewed three of its network tv sponsorships, two at NBC-TV and one at CBS-TV. The renewals on the Joey Bishop and Jack Paar stanzas at NBC and Dick Van Dyke at CBS came at least a month before the January renewal dates, because the sponsor and its agency, Lennen & Newell, wanted to give the talent a "psychological boost."

Each of the stanzas was picked up for another 26 weeks (which would include the rerun period) but, ironically, the one show that P. Lorillard has not yet renewed is "Price Is Right" on NBC-TV. That show, moving soon from its Monday slot to Friday nights at 9:30 p.m., was considered at the beginning of '62-'63 to be the surest item on the Lorillard network tv roster.

Since then Paar's new show seems to have become assured of a comfortable Nielsen berth, so has Van Dyke's stanza; Joey Bishop is doing well enough at the moment

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NBC-to-Newswk: Lester Bernstein

After the first of the year, NBC corporate affairs veep returns to journalism as one of the top editors of Newsweek magazine. Decision to hire Bernstein seems to be part of the mag beefup by publisher Philip L. Graham.

As vice president, corporate affairs, Bernstein has been speechwriter, troubleshooter and high-level handyman for NBC. His replacement has not yet been chosen, but one of those in line for the job is his No. 2 man, Robert D. Kasmire, only lately made director under Bernstein.

Lately, Bernstein has been involved in Berlin parleys over "The Tunnel," the controversial stanza, which NBC News finally got on tv last week, partly due to Bernstein's peace talks with the West Berlin Senate. Last week, he watched that same 90-minute film in the presence of Frisco tv critic Terry O'Flaherty, whom Bernstein reportedly had gone to see regarding an O'Flaherty blast at NBC over cancellation of "It's a Man's World."

Bernstein's Newsweek title will be national affairs editor. Joseph Carter presently has that title.

It's known Bernstein will report directly to Osborn Elliott, editor of Newsweek with whom Bernstein worked as a writer at Time mag. Before going to Time, Bernstein had served as a N. Y. Times correspondent and, altogether, he was a newsman for 20 years before going over to NBC a few years back.

The $50,000,000 TV Nielsen

If it accomplished nothing else, the latest National Nielsen report for the two-week period ending Nov. 25 clinched the $50,000,000 General Foods and Lever Bros. budgets for '63-'64 for CBS-TV. For when the network brass and the agencies for the two clients sit down this week to clarify the budgetary status for the next season, both GF and Lever can point to a batting average that's perhaps unprecedented in tv annals—out of nine shows in which the two have major sponsorship stakes on CBS, eight are in the Nielsen Top 10. There's only one casualty—the already-cancelled "Loretta Young Show," which Lever co-bankrolled.

The brace of sponsors share in such audience faves as "Candid Camera," "The Lucy Show," Danny Thomas, Andy Griffith, Jack Benny, "I've Got A Secret," "Defenders" and "Gunsmoke."

Unlike Procter & Gamble, which prefers to play it the three-network way, both General Foods and Lever a year ago determined by a roll of the dice to pour all their tv eggs in one network basket. They picked the CBS basket, with the resultant virtual Top 10 sweep assuring CBS-TV of the '63-'64 reprise on their combined $50,000,000 prime time budgets.

In addition there's some $15,000,000 in Lever-General Foods coin riding on the network's daytime sked which the web considers "home" for next season.

The advantage of riding with a winning Nielsen schedule are many, putting, as it does, Jim Aubrey & Co. in the position of luring major advertisers into the CBS camp on a similar basis in the hopes that they, too, can play the same Nielsen game.

At any rate, Aubrey is shooting for something nobody's accomplished thus far: locking up sales on the '63-'64 schedule by Feb. 1. If he can do it, the Madison Ave. boys say it'll be the neatest trick of the year.

For some time reports have been circulating that Aubrey, in the wake of this season's success, plans to move in a new direction—establishing a AA rate card for prime viewing hours, although it isn't considered likely that such a policy could be implemented in time for the '63-'64 sales season.

But that Feb. 1 lockup time could mean everybody going on vacation before Lincoln's Birthday—everybody, that is, but the program dept.

CBS NEWS VS. AFFILIATE BLUES

Huff, Puff & Adjourn

Washington, Dec. 18.

NAB prez LeRoy Collins and NAB's Television Code Review Board huffed and puffed over Collins' objections to cigaret advertising, but nobody's house is yet blown down.

Upshot was a postponement of the two-sided controversy (with most of the broadcasting crowd on one side and Collins and a few supporters on the other) until the NAB Board of Directors meets in January in Phoenix.

At issue is Collins' criticism of broadcasting cigaret ads which, he says, are designed to coax young Americans to give up that greasy kid's stuff and get with nicotine.

The Code Board said it will "undertake an immediate further study of the matter with a view to making a full report to the NAB Board of Directors at its January meeting." Also due for consideration at the same meeting is renewal of Collins' contract, which has one year to run.

FCC Tells ABC-TV It's Taking Raincheck on That Hiss Imbroglio

Washington, Dec. 18.

The Alger Hiss "hot potato" has been tossed back by the FCC, which formally announced: (1) it won't act against ABC now; and (2) it can rap the network's knuckles in the future for it.

The odd turn of events by FCC reportedly resulted from the most severest taskmaster — John and Jane Q. Public.

Some 2,000 complaints were received by the FCC on Howard K. Smith's controversial broadcast of Nov. 12 entitled "The Political Obituary of Richard Nixon" on which Hiss appeared as a critic of the former Vice President.

When the deluge of charges and counter-charges hit the FCC, the commissioners called to the network for help in the form of an explanation.

Reviewing ABC's point-by-point defense of the program, the FCC replied to each complaint with a formal letter concluding:

". . . It is clear that the network's decision to broadcast the subject program was a matter well within its discretion. Accordingly no further action by the commission in this matter is contemplated."

However, in setting forth FCC policies regarding controversial programs the commission noted that station licensees are required to operate in the public interest.

Periodically, the overall opera-

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Bump 'Mr. Smith,' 'Hootenany' Set

"Hootenany," half-hour gospel and folksinging series, will be moving into the ABC-TV Saturday night schedule in April in place of "Mr. Smith Goes To Washington." Latter show, at 8:30 p.m., has been on ABC-TV's dubious list from the start of the season and its exit after 26 weeks comes as no surprise.

The folksinging "Hootenany" series was conceived originally as a one-shot special, but web execs now feel the show can ride the recent upsurge in folk music plus appealing to the Bible belt. Gil Cates produced and directed the first show which was taped a couple weeks ago at Syracuse University.

KFAC, WRUL SALES GIVEN FCC OKAYS

Washington, Dec. 18.

FCC Monday (17) approved two big radio sales, KFAC-AM-FM, Los Angeles, and WRUL, the Boston area shortwave station with capacity to reach Russia.

Cleveland Broadcasting, Inc., owner of WERE-AM-FM, Cleveland, and WLEC-AM-FM, Sandusky, O., bought KFAC-AM-FM for $2,000,000 from E. L. Cord of Los Angeles Broadcasting Co.

The Boston station, previously owned by Metromedia, went to a corporation headed by the president of the Church of Jesus Christ of Latter-Day Saints for $1,770,856.

FROM FRANKFURT
Hazel Guild
details how
The Face of West Germany Show Biz Changes With Three TV Networks in Sight
* * *
another interesting feature
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

MBS' Hurleigh: Black Ink First Time in 10 Yrs.

For the first time in 10 years, says Mutual Broadcasting prexy Robert F. Hurleigh, the radio web will finish the year in the black, with billings of around $6,000,000 and a profit of about $500,000.

Year ahead also looks good for the Minnesota Mining & Mfg. subsidiary with the report that all of the 52-week bankrollers in '62 have renewed for '63. These include Mennen, R. J. Reynolds, General Electric, Liggett & Myers, Bristol-Myers, American Cyanamid, Philip Morris, Foster Milburn (Doan's Pills) and Monroe Auto Equipment Co.

Network is also claiming a much improved clearance situation with affiliates in 97 of the top 100 markets. Important markets added in '62 were Lincoln, Neb.; Salem, Ore.; Evansville, Ind.; Winston-Salem, N.C., and Stockton, Calif. In four other important markets, the web shifted affiliations from daytimers to fulltimers, and two 50,000 watters were signed, one in Tampa and the other in Ft. Worth.

STATIONS SORE IN TIME GRAB

The CBS-TV announcement that come next fall it will be the first of the three networks to expand its evening news feed to affiliates to a full half-hour was hailed by the web as a "major breakthrough" for electronic journalism. And when CBS News Prexy Dick Salant, who has long championed the 30-minute news format, unveiled the plan to the affiliate board members at the recent meeting in Palm Springs, it ostensibly won the endorsement of the key affil group.

But by last weekend it was evident that CBS, far from winning blanket affiliate enthusiasm for the plan, had indeed incurred some disfavor. In fact some affils are no little disturbed about the network moving in on their local news time, with its choice revenue plum, with network news.

The management of one group operation which has a virtual cross-the-board CBS allegiance on its affiliation, expressed the view that giving up the extra 15 minutes to the network and making required late afternoon-early evening shuffles will, over a year's span, cost their stations something like $1,000,000 in local revenue. "But it's something you don't fight," he added. "Not in this 'climate.' They're feeding us news, and even though it means scrapping local news, which we believe to be more desirable, you have to go along with it. So they're returning a half-hour of afternoon time. It's little comfort for revenues lost in the flushed-with-local-riches 7 to 7:30 news periods.

"The best we can hope for at this point is that the station break will be ours and not the network's."

Additional fear was expressed that, now that the web has moved into early evening local news time, eventually it may decide to "go network" at 11 news time.

Meanwhile, there's an unconfirmed report in the wake of the 7 to 7:30 news format, that CBS will absorb its "Eyewitness" show into the expanded news period, thus freeing the Friday night 10:30 to 11 period for a hot commercial entry to compete with NBC's Jack Paar show. Thus far Paar has had the 10:30 to 11 Nielsen pickings all to himself.

Salant said the added 15 minutes will afford the opportunity to go beyond rendering headlines, to what the news actually means. It will also allow more domestic coverage and an examination of news in areas such as science and medicine.

The plan runs along these lines:

In the eastern time zone, the network news feed will be telecast from 7 to 7:30 p.m., Monday through Friday; in the central zone from 5:45 to 6:15 p.m.; in the western zone, either from 6:30 to 7 or from 7 to 7:30, or a choice;

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NBC's Denny Sez 'Never' to Pressure In Bid for FCC OK of Station Swap

From London
Gerald Adler
(who is Managing Director of NBC Int'l in Great Britain)
is serious in his discourse on why
You Can Still Be Naughty on TV So Long as You Are Good
* * *
another interesting Editorial Feature
in the soon-due
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Washington, Dec. 18.

Charles R. Denny, former FCC chairman, Monday (17) tied together NBC's defense of its tv station changes with three "nevers."

Denny, who left the FCC in 1947 to become an NBC vice president in charge of o&o stations, later became the author of the so-called "Denny Plan" by which the network hoped to acquire new tv stations in better market areas.

He applied his three "nevers" emphatically while discussing charges that NBC acquired WRCV-AM-TV in Philadelphia by dangling a network affiliation back and forth in front of Westinghouse.

"We never threatened to use the affiliation one way or the other. We never heard of threats and we never would use threats like these," he said.

Denny was NBC's final witness in one issue of its petition to the FCC for permission to swap WRCV-AM-TV for WNAC-AM-TV and WRKO-FM in Boston. However, Philco has opposed the switch and asked the FCC for a license to operate WRCV-TV.

To disprove any reports of "threats with affiliation," Denny pointed out that NBC has granted its network programming to Westinghouse in Pittsburgh in November 1954, "long before the sale of the Philadelphia station was made."

"We gave Westinghouse the affiliation in November and didn't buy their Philadelphia station until the following May," he said.

Denny said he drafted the plan to acquire new o&o stations "mainly for more income and revenue." He explained that radio sales were falling off and television needed heavy investments.

In "1954, he said ABC had o&o's in the first, second, third, fifth and seventh markets. CBS had them in the first, second, third and was an applicant in the sixth and ninth markets. NBC, on the other hand, only had them in the first, second, third, 10th and 11th market.

"We were at a distinct disadvantage in the o&o field — the only way to market real income," he told the FCC hearing.

Westinghouse was never at a disadvantage in the bargaining

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TV Spinoffs Go At a Dizzy Pace On Anthology Segs

Hollywood, Dec. 18.

Telefilm industry's trend toward spinoffs of pilots—the practice of showcasing a new project on a current airborne series—is sharply on the increase this season, with at least 16 series slipping spinoffs into their skeins.

Even entries which began this season have adopted the spinoff practice, and such pilots are in the works for CBS-TV's redhot "The Beverly Hillbillies," "Stoney Burke," "Wide Country," "Empire" and "Combat."

For obvious reasons, the anthology series are the best showcases for spinoffs, since each episode has a different cast and story. Consequently, Revue Studios has a rash of spinoffs on its "Alcoa-Astaire" series, and Four Star has had many on its "The Dick Powell Show" anthology.

Other series using spinoffs include "The Untouchables," "Dr Kildare," "Wagon Train," "Alfred Hitchcock Hour," "Rifleman," "The Donna Reed Show," "77 Sunset Strip" and "The Danny Thomas Show."

Spinoffs are favored for the obvious economic factor—it's better to have a sponsor pay for that show than to invest a lot of coin into a pilot which may never find a buyer.

MGM-TV's "The Eleventh Hour," on NBC-TV this season, was originally shot as a spinoff on the studio's "Dr Kildare" series, but was sold so fast it never was seen on "Kildare." "McHale's Navy" was spunoff on Revue's Alcoa series last year as an hour show, then sliced to a half-hour with a change in format before it went

(Continued on page 42)

NBC-TV Finalizes Joey Bishop Hour

NBC-TV has confirmed a deal for a one-hour Joey Bishop stanza next season, which means for certain that the network's present plans do not include continuation of the present Saturday night Bishop half-hour situationer. The hourlong show, in the variety vein, will come from N.Y., according to an arrangement reached over the weekend with the comic.

Web has not disclosed the tentative time period for the new (probably taped) variety stanza, but guesswork is that it could go almost anywhere on Monday night, opposite CBS-TV's own comedies or even on Saturday night.

ABC-TV RETURNING MORE TIME TO AFFILS

ABC-TV, which recently turned back an hour on Sundays to local programming, is returning another half-hour on Saturdays starting at 7 p.m. Program now in that time slot, "Beany & Cecil," will be moving into the web's kiddie strip on Saturday mornings at 11:30 a.m., bumping "Make A Face" off the web.

Mattel's toys has emerged as the major bankroller of this morning strip, coming in for a 52-week participation in "Beany & Cecil," "Top Cat" at 11 a.m., and "The Magic Land of Alakazam" at 12:30 p.m.

Britain's TV White Paper

London, Dec. 18.

Claiming there's no demand for a second commercial network, the government's White Paper today (Tues.) said it may authorize a second channel later. Instead it is greenlighting pay tv trials from 1964 in different areas for two to three years without guaranteeing eventual authorization of a permanent service.

Payvision companies may be required to combine in one or more consortiums and applications to participate are being invited shortly. The government is also inviting applications for big screen theatrical television but such concession wouldn't allow major public spectacles or sporting events being monopolised and taken away from the BBC and ITA.

On commercial tv profits, the White Paper suggests these may decline after 1964, though it's likely to remain substantial, particularly in larger areas. They'll be curbed by having future rentals calculated on profits before tax. On the second commercial channel the White Paper suggests financial prospects may be less assured after 1964 when three programs will create more competition and the government is not satisfied that sufficient advertising revenue will sustain two outlets.

Government rejects Pilkington proposal that ITA sell advertising time and purchase programs from commercial companies.

The government proposes network changes to end domination by majors and recommends control by ITA, which will chair committee representing all program companies to supervise buying and selling programs. Another major change limits contracts to commercial outfits to three years though they'll be renewable and the Postmaster General is being given reserve power to cancel or suspend contracts. The government rejects restricting press holdings in program companies but giving ITA power to suspend or cancel contracts should these give rise to abuse. The government is seriously concerned about excessive violence and excessive triviality in program treatment, but these are left at the vigilance of Broadcasting authorities. Local sound broadcasting is left for later review and the government is prepared to consider BBC and ITA representations for additional broadcasting hours for educational programs. Government previously accepted recommendation for second BBC outlet from 1964.

Seymour Reed's 1001 'Actualities' Bring Handsome Returns to Official

A half-hour telementary on the career of the late Marilyn Monroe makes exactly 1001 "actualities" produced for Official Films since Seymour Reed took over the presidency of the syndication company three years ago (Jan. of '60).

These productions, all from the film archives, have been the base of the company's profitable (in the black every fiscal year of Reed's helmship) "specialty distribution." They range from the one-minute "Sports Folio" quickies (260) to the half-hour "Biography" series (65 segs produced or contracted). They also include "Greatest Headlines of the Century" (290) and "Almanac" (375), the five-minuters on great events that launched the whole program.

For next year there is already contracted another half-hour "actuality" package, this one with fresh angles that the prexy wants under wraps for the time being.

Some of the reasons for Reed's dedication to these specialties for firstrun syndication are obvious. The sales success: "Biography" is now in 171 markets and Reed is still predicting the 200 sales he forecast when the series was launched; the move to highly profitable reruns on "Almanac"; prestige clients and solid regional sales, etc.

But, he points out, the special's package must offer something that nobody else has, and must have sales impact. There is a climate for entertaining shows that are believable, he says, but they must have top quality production. Thus a series like "Biography," with the extra production outlay and with quality sustained through every stanza, has only recouped costs so far. Profits, says Reed, will come from the second plays.

This specialty formula will work, he says, so long as the producer can come up with new ideas. But there's a final hooker beyond entertainment, believability and quality — the series should be better than the average network primetimer, and Reed firmly believes "Biography" is. Apparently he's made his point with the ARB and Nielsen tribes. In New York, for example, "Biography" has been getting a better share of the local audience in its 7 p.m. slot on WNBC-TV than the network's fading hours, "Saints & Sinners" and "Man's World" have been showing in the nationals.

Franklin's 'Declaration Of an Independent As He Switches to WOR-TV

Vet emcee of New York's sunshine video, Joe Franklin, whose "Memory Lane" hour strip recently moved from ABC flagship WABC-TV to RKO General's WOR-TV, says he really digs his new "independent."

Says Franklin, "As a personality on the flagship station of a network, I was relatively obscure, and I always understood why. Possibly it's self-effacing, but I felt that whether it was a movie or a test pattern or 'Joe Franklin's Memory Lane,' it was only a filler waiting for the network to light up." On an independent station, a fellow with a one hour daily show is a vital cog in its machine. One hour a day is a long time, and a fellow who fills that time satisfactorily is accorded admiration and respect by the management."

Franklin says that on the flagship, he started feeling more and more like a nonentity. "I was a timeslot. This time was frequently shifted, due to the intricate operations of a network, militating against any chance of achieving identity. Certainly I made a lot of money at WABC-TV, but I never had the inner feeling of satisfaction or of accomplishment that I have now."

Franklin says at WOR the "local show is the thing," and not just something to be tolerated. "The performer gets something which money can't buy—he is important enough to management to get personal encouragement and appreciation from which he secures incentive. For the first time in years, I'm Joe Franklin—not just '9 to 10 a.m.'"

The conviction of some per-

(Continued on page 22)

The Wind & the Sell

Washington, Dec 18.

Commercial programs slipped in during a 1961 hurricane emergency period have cost Dover, Del., AM-FM stations a $5,000 fine.

The FCC slapped the cash penalty on stations WDOV AM-FM for its programming during the Hurricane Esther scare on Sept 19, 1961.

It accused the stations of putting on commercial programs and commercial announcements and then submitting phony program logs and information to mislead the commission.

WDOV AM-FM was also accused of "double billing" certain local merchants to deceive national advertisers.

16-Market Spread For Jerry Lester

Jerry Lester's syndicated variety hour (Arrowhead Productions) is now in 16 markets with four new station sales.

Additional stations for the Saturday night show are KSD, St Louis; WTTV, Indianapolis; WTVN, Columbus; and WKRC, Cincinnati. Arrowhead prexy Ted Grunewald says he expects 30 markets by mid-January, with negotiations now underway with 14 outlets.

Production has been moved from the 41st Street Theatre to Metro Media's studios at 205 E. 67th St where there are better facilities for the studio audience and a larger stage, according to Grunewald.

Joining the Arrowhead sales staff is Mickey Sillerman, formerly of Ziv and the Walt Schwimmer org. Gerry Ford has been named program coordinator and Nancy Carter has been upped to chief talent booker. Show distribution has been turned over to Reeves Sound Studio.

Det. Jockey Bounced For On-Air Profanity

Detroit, Dec 18.

Fred Weiss, disk jockey at WXYZ for about 12 years, has been fired for airing profane words near the end of his noon-to-six Sunday program.

John O Gilbert, station's general manager, said "While we cannot be responsible for private conversation of our employees, we do insist they maintain the highest standards of public conduct and good taste. Therefore, the employee has been discharged in accordance with the policies of the company."

Weiss declined to make a statement.

WMCA Taps Ruth Meyer

Ruth Meyer is the new program manager of WMCA, the Straus radio station in N.Y.C. Miss Meyer, who is currently the musical director at the station, will thus replace Ruth H. Musser, wife of Bill Musser of Ted Bates, who lately was named administrative vice-president, first in the station's history.

Mrs Musser, nee Hurd, came to WMCA in '40.

Chi's 4th AM'er For Negro Market

Chicago, Dec 18.

When L&P Broadcasting Co takes over WHFC around the first of the year it will give Chicago a fourth AMer addressing itself wholly to the so-termed "Negro market" from signon to signoff. At present, as per the past several years, the full-time 1,000 watter is broadcasting a mixture of foreign language and Negro-oriented programs. The station (AM and FM) was sold by Richard Hoffman for $1,000,000.

Principal stockholders of L&P Broadcasting are Leonard and Phil Chess, who also own the Chess, Checker and Argo record labels. Federal Communications Commission approval of the sale, pending since last May, came through last week, and the facility will change hands in a few weeks with Frank Ward installed as manager. The broadcasting company had previously owned WTAC, Flint, Mich., which it sold in 1961. Ward had formerly been operations manager for WINZ, Miami.

While the new owners are discreetly sitting on policy changes until the takeover, it's a matter of record that they applied for the transfer of license with the promise of serving the needs of the Negro market here. It's probable that the call letters will be changed because of their identification with Household Finance.

(Continued on page 42)

'AMOS' TELEFILMS CUE UPSTATE HASSLE

Rochester, Dec 18.

NAACP branch in this upstate N.Y. city and WOKR-TV are involved in a hassle over "Amos 'n' Andy" telefilms.

NAACP branch here has asked WOKR to take the half-hour comedy series off the air, and WOKR has declined to go along.

Richard C. Landsman, prexy and g.m. of WOKR said that the NAACP was jeopardizing chances for Negroes to get jobs in radio or tv, because investors in such programming might become chary about backing any stanza which could "be subject to boycott or to arbitrary censorship by the NAACP."

"Amos" is an old show, and this is not the first time that Negro and some white leaders have challenged it on grounds that the characters are stereotypes.

The Lady Shows Her Claws

Having entrenched itself as a solid Sunday night at 8 fixture on WOR-TV, Cliff Evans' "Ladies of the Press" half-hour top-name interview show now looks headed for general syndication, to initially encompass all the RKO General tv stations.

In the short space of three months, Evans, through the simple expedient of utilizing his in-depth resources as a newsman from way back (he won the first Newspaper Guild award for radio journalism), is now riding with a tv stanza of network calibre. Frequently "Ladies" beats "Meet the Press" to the punch in corralling names and personalities with Page One topicality.

But what, perhaps, makes Evans' half-hour show so unique is the correlation between name guest and his three-femme panel (latter used on a rotating basis.) First of all Evans makes the panel fit the guest. Nothing is rehearsed. For that matter Evans himself never knows the questions to be posed. And giving the show its distinctiveness is the fact that the ladies get in there with their claws; invariably the femme point of view betrays a daring and a courage that triggers the news.

Evans is never wanting for names. At the height of the Ole Miss situation, he put Jackie Robinson on; brought in Sidna Brewer, editor of the student daily, as a panelist, and the stanza was off and running. Another high moment found Sen. McClellan emotionally overcome and at a literal loss for words when asked by Gay Pauley of UPI about his many personal tragedies and how he manages to renew his faith in day-to-day living.

Chester Bowles, John Davis Lodge, Mario Amadeo, ex-Foreign Minister of Argentina; Sen. Clifford Case, Asst. Secy. of Labor Esther Peterson, Louis Nizer, Washington lawyer Edward Bennett Williams, British Guiana's Prime Minister Cheddi Jagan — all have had their fling at "Ladies of the Press" day-&-date with their hot participation in the news.

Coming up: Adlai Stevenson, Dean Rusk, Ralph Bunche.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Earl Wrightson, a regular on the WCBS-TV "American Musical Theatre" show, is set for the "Bell Telephone Hour" Dec 23 after having done various shots on the Merv Griffin show and "The Voice of Firestone" . . . ABC Radio's "Breakfast Club" travelling to Evanston, Ill., to stage its annual Christmas program at the Presbyterian Home for retired elderly people . . . Tom Harmon sports show will broadcast live from Convention Hall, Philadelphia, Feb. 13-16, as part of the United Delco exhibit at the Automotive Service Industry Assn convention. Delco sponsors Harmon . . . Fred Robbins interviews Sammy Davis Jr., Keeley Smith, Tony Curtis, Carol Burnett and Maximilian Schell on his "Assignment Hollywood" show this week . . . Dick Hamburger has joined ABC Television Spot Sales as an account exec moving over from United Artists . . . Veep stripes for research director Harvey Spiegel and director of national sales James Hirsch at Television Bureau of Advertising . . . "Big Joe" Rosenfield Jr., emcee of the "Happiness Exchange" now on WWRL, and locality mayor of Times Square for more than a decade, was elected president of the New York League of Locality Mayors.

Danny Kaye in Mayo Clinic, Rochester, Minn.; for an appendectomy. He's due in New York in about two weeks for confabs on selecting producer for his CBS-TV hourlong weekly outing next season . . . CBS-TV's "To Tell the Truth" chalked up seventh anniversary (Tues) . . . Janet DeGore, new featured femme in "The Real McCoys" in town for a fortnight . . . Norman Gorin, CBS News producer-director weds Betty Louis Nash in Virginia Dec 30 . . . Charles Steinberg, CBS-TV v.p. of public information bedded for two weeks with leg ailment . . . Ernie deSuave has been named acting associate art director in charge of graphic arts for CBS News . . . Lilia Skala, who has played roles in "I Remember Mama," "Naked City" and "U.S. Steel Hour" has a lead role in "The Lilies of the Field" pic, being filmed near Tucson . . . Conductor-composer-arranger Eddy Manson to guest on WNEW-TV's "Just for Fun" Monday 24 . . . Ed Williams of WLIB in the Army . . . Sherrill Taylor, prexy of Taynod Productions, in town discussing a new Rodger Williams syndication program . . . Tony Cabot, who produces the shows at the Hawaiian Room will serve again as musical director for the Jan 5-6 Cerebral Palsy Telethon on WOR-TV . . . Matt Tobey, New York Daily News ski expert and prez of the New York Ski Club, has begun a regular twice-weekly series of reports on skiing conditions on all major eastern ski slopes on WCBS Radio.

Ann B. Davis inked by David Hocker Associates, as her eastern reps.

IN HOLLYWOOD . . .

NBC-TV's "Your First Impression" has been renewed and will start its second year Jan 2. Color series is packaged by Monty Hall, who is exec producer and Art Stark, Steve Hates produces and Bill Leyden m.c.'s . . . Dinah Shore reached across the country for the producer-director of her March 17 show. He's Charles Dubin, who has handled several big ones. Another newcomer to the show, Robert Emmet Dolan, will front the music . . . KCOP's Bob Guy is out to prove that an indie station has ambitions too. He has scheduled for next year monthly hour live shows, leading off with a documentary treatment of runaway production . . . Phil Brestoff would rather sell than be sales manager so he went back on KABC's staff of time sellers . . . Stan Brady started his sixth year of "Teen Age Trials" on KNXT. Never sponsored, he has won 19 public service awards for helping to combat delinquency . . . Next tome by Groucho Marx to be brought out by his publishing partner, Bernie Geis, is "Confessions of a Mangy Lover."

IN CHICAGO . . .

John McPartlin, who's been a sales exec at WBKB, NBC Spot and WNBQ, turns up now on the WBBM Radio sales staff . . . Allan David, former indie film producer and writer, has joined the exec staff of United Films and Recording Studios . . . Marguerite Piazza planed in to replace Anna Maria Alberghetti on WGN-TV's "Great Music" Christmas outing, which gets aired Sunday (23) . . . Same night WIND will broadcast an audio documentary, "Christmas in the Slums" . . . WBBM-TV cancelled "Christmas Chimes," an original musical which was to have been a special . . . Jack Eigen will show color footage he shot during his European trip on his WNBQ show this Sunday . . . John M. Walker, former station rep with Adam Young and Daren F. McGavren, joined the WIND sales staff . . . Fahey Flynn again moderates WBBM-TV's biannual news roundup, which preempts CBS-TV's "Nurses" tomorrow night (Thurs.). First Federal Savings sponsors . . . Ken Nordine will narrate the NBC-TV Christmas Eve musicast, which will originate at WNBQ with the Joseph Gallicchio orch featured. Others appearing will be pianist Peter Nero, vocalist Barbara Meister and the Johnson's Wax Choir of Racine, Wis. . . . The hausfrau team of Peggy Kent and Ginny Blair has authored the 30-minute teleplay "If I Should Die," which will be WBBM-TV's initial entry in the CBS o&o "Repertoire Workshop" swap. It'll be telecast Jan. 3 with Val Bettin, Don B. Klugman, Lee Henry, Stanley Gordon and Mel Galliart in the cast.

IN LONDON . . .

BBC deejays David Jacobs and Alan Freeman involved in a little musical chairs with two big programs in the new year, the former going back to an hour long late Saturday night slot and the latter taking over Jacobs' Sunday "Pick of the Pops." Jacobs has also just signed a further year to handle the Corp's tv pops' panel "Juke Box Jury" . . . Dave King now taping a six-segment skein for ABC-TV which Ernest Maxin is producing . . . Richie Henderson to the States to tape three Jack Paar shows . . . A reshuffle of ATV's Christmas schedules has resulted in Tommy Steele's special musical, "Quincy's Quest," being held for Dec. 23 and a Roy Castle special slotted in its original place on Dec. 16 . . . BBC has bought a new pack of "The Defenders" to replace the Dick Powell skein in new year skeds.

IN MELBOURNE . . .

American film and stage star Nelson Eddy appearing with soprano Gale Sherwood, at a Sydney nightclub, refused a big offer to make a one hour tv spectacular in Australia. The baritone also said no to Melbourne tv offer . . . Henry Fonda here to publicize film "How the West Was Won" . . . A 90-minute documentary on Winston Churchill's life, produced by GTV9 news dept., claimed to be longest ever made by an Australian tv company, meets with great success . . . HSV7 American producer, Larry Nixon, puts his luxury country home up for sale . . . American singing and instrumental trio "The Wanderers Three" here for tv and hotel appearances . . . The first of four "Trad Jazz" programs recorded by English jazzman Kenny Ball during his Australian tour, for HSV7 . . . Patricia Moore, leading lady of musical "Carnival," at Her Majesty's Theatre, will star with Noel Ferrier, Melbourne stage and tv personality in adaptation of "Alice in Won-

(Continued on page 30)

HOT DEMAND FOR TV RERUNS

'Pure Syndie' Reruns: Lost Breed

With the major accent on off-network properties, selling of reruns of syndicated properties has been all but lost in the shuffle. That there are rerun syndicated properties around which command enviable records is attested to be "Highway Patrol" and "Sea Hunt," handled by United Artists Television's rerun Economee division.

Brod Crawford starrer "Highway Patrol" as a rerun series has been sold in 151 markets; and the Lloyd Bridges starrer in 136 markets.

Economee, which handles both off-network and syndicated rerun properties, is expected to gross about the same this year, as in '61. Parent company UAT, which to date, hasn't been too successful in finding network berths for its series, has made outside deals to feed Economee with products, example being the deal made for the "Ann Sothern Show." In the off-network category, Economee has sold "Ann Sothern" in 66 markets and "Bat Masterson" in 97 markets.

Syndies Await Final Clarification On High Court's Block Selling Rule

The widespread puzzlement in the syndication field over the conflicting interpretations of the recent U. S. Supreme Court ruling against block sales of features to television is due to be cleared up shortly through further workings of the judicial machinery. Top legalites of the major companies selling films to tv, such as Screen Gems, MGM-TV, Seven Arts, Revue, 20th-Fox and United Artists, have been conferring with N. Y. Federal Judge Archie O. Dawson over the final shape of the decree which will govern the sales procedures in the film syndication field.

Judge Dawson, who wrote the original decision which was cross-appealed by both the tv stations and the film syndicators to the Supreme Court, invited the industry lawyers and the Government attorneys to help him devise an equitable and workable decree. The feeling among industry lawyers is that the ruling handed down by the Supreme Court is not sharply defined enough to guide their actions.

Major source of confusion stems from the High Court provise that there shall be no differential between the prices of the individual films in a package and the aggregate price of such a package except for discounts reflecting real savings in distribution costs. Several hypothetical situations have been posed by industry lawyers in the light of this decision to show that the price of part of a film package must, under any discount structure, be higher than the total package. Since the burden of proof is on the syndicators to prove that they are conforming to the U. S. decree, the companies are proceeding with the greatest of caution.

MGM-TV, for instance, has decided to eliminate all discounts in the sale of its features. From now on, MGM will submit to stations individual film price lists at the outset of negotiations instead of pitching the package deal first as formerly. Other companies are also proceeding very gingerly in selling films to tv, awaiting the final clarification of the do's-and-don'ts in Judge Dawson's decree.

Chi FMer WFMT's 12-Yr. Profit Peak

Chicago, Dec. 18.

Chicago FM station, WFMT, one of a relative few in the nation operating at a profit, reflects on 1962 as the best year in its 12-year history. Fourth quarter revenues are shaping two and a half times greater than for the same period last year, the station has moved up to eighth place in the Hooperatings and it calculates its total audience now at more than 800,000 persons.

In addition, the FM-er was granted a power increase to 135,000 watts this year, giving it a reach into six states; and it won both a national and international award, the Peabody for "best radio entertainment" and the Prix Italia East-West prize for the documentary, "Born To Live." WFMT has been in the black the past eight years.

MICHELSON'S 638G GLOBAL TV SPREAD

Charles Michelson, Inc., which is purchasing agents for stations around the world, racked up a record week's buy of $638,000, according to topper Charles Michelson.

He reported that for THAI-TV, Bangkok, Thailand, his organization bought "Wells Fargo," "Bob Cummings," "International Show Time," and "Restless Gun," from MCA; "Bonanza" and "Loretta Young," from NBC, and "Wyatt Earp" and "The Detective" from William Morris.

For DZTM-TV, Manila, two feature packages of 50 titles from Hollywood Television Services, 50 titles from Screen Gems, "International Zone" from UN Television.

For ENTV, Eastern Nigeria, 52 wrestling shows from Buffalo; for TCN, Australia, "Comedy Capers," National Telepix; "Divorce Court," Storer Broadcasting; "Bomba" feature package from Allied Artists; "Death Valley Days," Robeck; and "Sky King," Roy Rogers Syndicate.

Prime Time Features All Over the Place, Networks and Stations

With NBC-TV due to add another feature slot in January on Mondays, there will be three prime time pix slots on the networks, for six hours of playing time. ABC-TV has its cinematic slot Sunday evenings and NBC-TV has its other pic showcase Saturday evenings.

In addition, local stations across the country have prime time feature slots. According to Seven Arts Associates, which markets Warner Bros. and 20th-Fox product, KPHO-TV, Phoenix, is due to start telecasting of pix in prime time in January. Other stations which bought Seven Arts features telecasting in prime evening time include KTVU, San Francisco; WTVJ, Miami; WBNS, Columbus; KXTV, Sacramento; KRDO, Colorado Springs; WTCN, Minneapolis; WTIC, Hartford, Conn., and WNEM, Bay City-Saginaw-Flint, Mich. Not listed in the Seven Artists compilation are indies in major cities which, for years, have been telecasting pix in prime time.

Mighty 'Mighty Mouse'

Now in its eighth year on CBS-TV, "Mighty Mouse Playhouse" has taken over the top rating spot of all Saturday morning network shows, which runs from 9 to 12:30 p.m.

The cartoon series, from the CBS Films division, Terrytoons, has racked up a Nielsen average this fall of 10.6 with better than 50% share of audience. Among the shows it beats are Roy Rogers, "The Alvin Show," and "Sky King," all on CBS-TV and "Fury" on NBC-TV.

BUT THE PRODUCT MUST BE STRONG

Never before have the demands on rerun product been as great as they are today. "If the series isn't commercially strong forget it," is the dictum of savvy distributors.

The demands on rerun product, most of which is off-network, runs along these lines in the current tight market:

There should be at least two years of episodes in the half-hour series category. This allows for a multi-run, long term station deal, which, for a strong series, permits a station to telecast the series once per week prior to stripping. In some cases, the station goes direct into a stripping operation on the series. In any event, there must be a backlog of at least two years on the half-hour series in most all cases.

Series must be strong enough to command time in three-station markets. This provision holds true for hourlong skeins as well as the half-hour variety. Most any fairly good series can be sold in the N. Y., Los Angeles, Chicago markets. It's only the strong ones, though, that win berths in the three-station markets, the markets, which spell the difference between a profit and a loss in many projects.

Then, there's the matter of residual payments. It's one of the hard facts of life that a distributor, once a rerun deal is made in one market must make rerun payments to the Hollywood guilds, as if the series had been sold throughout the country. This is a tough situation for many distribs to live with and many a series either lies in the vaults or is leaking red ink because the distrib optimistically felt the skein could be sold throughout the country, when, in fact, it turns out to the contrary.

Prices, as always, are of great concern. There are demands in today's rerun market, though, which make years past look comparatively easy. With a strong rerun series, stations in individual markets compete among themselves for a wanted show. That helps to support or drive up the price structure. When the show, on the other hand, isn't strong, the price in the market collapses and goes into what is described as a "celluloid selling" phase, when price really isn't pegged on number of episodes or plays, but on celluloid footage.

Development underscores the polarization of the rerun biz. "You either have a hit or a miss. There's nothing in between," was the way one veteran distrib put it. He likened the development to the motion picture biz, where the big ones are doing as well or better than previous years, but the "B's" are dying like flies.

In similar terms, the "Big's" in reruns, without a track record in first-run on the network or in syndication, without a large number of episodes, without tv star value,

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TED COTT'S 'TELEPOLL' GETS WABC-TV AXE

"Telepoll," a WABC-TV, N. Y., program series designed to measure the opinions of the public on various public issues, is due to exit from the ABC flagship's schedule on Dec. 22. The early Saturday evening half-hour, a Ted Cott production, has turned out to be an expensive proposition for the station due to the polling staff requirements. As a result, it could not be sold.

WABC-TV, meantime, is launching a new feature film entry on Sunday evening from 6 to 7:30 p.m. The series will open with a showing of "Marty" Dec. 30 and subsequent features will be repeats of films shown previously on the ABC-TV Sunday night film showings. Chase Manhattan is bankrolling the films on the ABC flagship station.

Spreading JFK's Hour Tape Around Globe Triggers 3-Web In-Fighting

Seems that the international sales divisions of the American tv networks are offering tapes of the Jack Kennedy conversation of Monday (17) night to foreign outlets for the cost of prints alone. Behind that is a story.

The three network news departments jointly produced the hour with the President, and consequently NBC International made a proposal about foreign distribution. In essence it was this: since this is a three-ply deal why not let only one network international unit do the selling, that one to be chosen by the flip of a coin and then have the profits split later on, if profits there are.

Reportedly, CBS and ABC were willing, for all of three hours, to go along with this non-competitive plan, but then they decided against it by early Friday (14) evening. They decided that each network should sell its own, to which NBC reps replied in effect: If that's the case we'll give any foreign outlet wanting it a copy of the tape strictly at cost.

Pursuing this idea which negated the profit motive, CBS also offered it at cost to BBC and others.

Seems the motivation for almost everything that happened regarding distribution of the Kennedy tape had to do with prestige abroad—that is American network prestige abroad.

For one thing, the network that could get the most countries distributed on this telecast might, it has been felt, benefit in the eyes of European and Asian telecasters. How true this proves to be in the long run is another matter.

Furthermore, the American networks apparently told Europeans not more than two months ago that this being a competitive society they could not guarantee concerted action on anything. Should they have shown signs of concert in selling the Kennedy show, European broadcasters, it was feared, would expect other kinds of concerted, "competition-less" action from U.S.

'LEAVE IT TO GIRLS' NOW IN 28 MARKETS

"Leave It to the Girls," WNBC-TV's live daytime strip featuring a panel of distaffeirs and hosted by Maggi McNellis, has reportedly been sold via syndication in 28 markets across the country.

Produced by Roundtree-Charter Productions (headed by producer Ted Bergmann and Martha Roundtree), show has a male guest on the "hot seat" each day for a crossfire on a given subject from the femmes on the panel.

Syndicated station lineup includes WBKB, Chicago; WFAA, Dallas; WGR, Buffalo; WRC, Washington; WWJ, Detroit; WFMJ, Youngstown; WTAE, Pittsburgh; KPRC, Houston; KVOO, Tulsa; WSB, Atlanta; KOMO, Seattle; KSD, St. Louis; KTTV, Los Angeles; KCPX, Salt Lake City; WITI, Milwaukee; and others.

New V Station Becomes A Major Event in Sale Of Syndication Product

What a new VHF station can mean to a syndication outfit is illustrated in two huge sales clicked off by CBS Films with WTEV-TV, New Bedford, Mass., and WOKR-TV, Rochester, N.Y., both ABC-TV affils. Together, the two stations bought 3,262 half-hours of programming from CBS Films.

New Bedford station, which also serves Providence, WTEV-TV plans to commence broadcasting the first of the year. WOKR-TV has been on the air since the middle of September.

WTEV-TV bought "Phil Silvers Show," "Whirlybirds," "December Bride," "Amos 'n' Andy," "The Range Rider" and "Annie Oakley" for a total of 1,506 half-hours. The station also contracted for CBS Newsfilm service and 216 five-minute Terrytoons cartoons.

WOKR-TV picked up multiple runs of "December Bride," "Our Miss Brooks," "Amos 'n' Andy," "Heckle and Jeckle" and "Deputy Dawg," for a total of 1,756 half-hours of programming.

DuPont's WPIX Strip In Strike Emergency

With the newspaper strike knocking out the major Christmas promotion source for New York's big retail outlets, DuPont, via BBDO, has bought the 9 to 9:30 p.m. Monday-Friday strip on WPIX for gift merchandise displays by the major department stores.

The half-hour blurb, launched this week, features three stores a night with Carol Knox emceeing and interviewing store personnel on the various items displayed. Spectrum Assoc.'s is producing.

Preempted for the promotion, which presumably will run through the pre-Xmas shopping season, are the following shows (Mon. to Fri. respectively), "Grand Jury," "Great Teachers of Our Time," "Wanted, Dead or Alive," "Sea War" and "Victory at Sea."

Wolper Expansion

Hollywood, Dec. 18.

Wolper Productions has acquired another building near its headquarters to house seven additional editing rooms, spreading the organization's exec offices and production facilities into five adjacent buildings in the Sunset Strip area.

New quarters brings to 48 the number of cutting rooms in use by Wolper Productions, which has three half-hour documentary series and five hourlong specials currently in work. Further expansion moves are planned to handle the projected mounting activity for '63.

KTLA's $500,000 Off-Web Tuneup

KTLA-TV, Los Angeles independent which has primed its schedule mainly with live shows, has pacted for an estimated $500,000 worth of Four Star's off-web properties recently put up for syndication. Four Star Distribution veepee and general manager Len Firestone says the sale to the Paramount-owned indie is the largest to date for the Four Star syndication subsidiary set up this summer.

KTLA's director of film operation Dalton Danon says the three series involved will represent nearly a third of the station's prime time for next season, but emphasized that the better part of the schedule would continue live.

Included in the bundle of 187 stanzas are 30 hour and 67 half-hour "The Detectives," 145 "Dick Powell's Zane Grey Theatre" and 45 "The Law & Mr. Jones" segs.

With changes slated for the New Year, "Law & Jones" will get a Monday night, 8 p.m., start Jan. 21; "Zane Grey" is set for the same night at 8:30, and "Detectives" is yet to be slotted.

Residuals Up

Hollywood, Dec. 18.

Vidpix residuals for telescripters increased almost $150,000 for last November, as compared to the same month in 1961.

Writers Guild of America West reported November residuals came to $241,902, as compared to $135,536 for the same month last year.

There was also an increase the preceding month, residuals totaling $265,762 for October of this year, as against $222,392 for October of last year.

The U.S. Marines to the rescue

Many a child who gets a new toy has the leathernecks to thank for it. With a big assist from the ABC Owned Television Stations.

Los Angeles' KABC-TV, for instance, puts on a stupendous "Toys for Tots Show"—now in its fourth year—in co-operation with the U.S. Marine Corps. This two-hour spectacular spearheads the annual drive to provide new toys at Christmas for underprivileged children.

The price of admission to this KABC-TV show—which is staged in the famous Los Angeles Sports Arena—is one new, unwrapped toy per person.

In return, the audience gets brilliant entertainment. The performers are top stars. There are circus clowns and elephants.

This community effort, led by KABC-TV, is always an extraordinary success. So is WXYZ-TV's "Toys for Tots Jamboree" in Detroit, which is held every year during September at the Edgewater Amusement Park. Every ride is free to any WXYZ-TV viewer who deposits a new toy at the Park's front entrance.

This year, WXYZ-TV points with pride to the total of 23,999 toys which it was able to hand over for distribution by the U.S. Marine Corps.

Such charitable projects provide the kind of opportunity for service which all five ABC Owned Television Stations are determined not to miss.

To all five stations, optimum use of their air time is the tremendous challenge. In partnership with the communities they serve, they meet it with enthusiasm and imagination.

All five, in fact, are very much alive.

ABC OWNED TELEVISION STATIONS New York's WABC-TV / Chicago's WBKB / San Francisco's KGO-TV / Detroit's WXYZ-TV / Los Angeles' KABC-TV

INDIAN
With Len Birman, Sean Sullivan, Ed McNamara
Director: George McCowan
Writer: George Ryga
Exec. Producer: Daryl Duke
30 Mins., Sun., 10.30 p.m.
CBC, from Toronto

Alberta playwright George Ryga has expanded this powerful shortie into a full-length stager, with reported off-Broadway interest. It may lose from elongation, but as crackingly directed by George McCowan it packed a wallop. One factor was the six-day rehearsal time.

Plot concerned an Indian working on an off-reserve farm who was hung over after a party during which his tent was burned down. First his farmer-boss and then a government agent come along and heckle him. Each treats him contemptuously like a stereotype. The Indian reacts coldly, fawningly, crazily, violently, but both the writing and Len Birman's brilliant performance made clear his inarticulate hurt and rage at not being treated as an individual. That's the heart of the play.

Sean Sullivan could hardly have been better as the arrogant, then cringing, agent. Ed McNamara created a consistent character in the smaller, but difficult role of the farmer. Ryga's writing and construction were both top-grade and Daryl Duke's over-all production practically flawless.

The complete script of the show was published in Maclean's mag. out two days before the telecast.

Gard.

'Ban the Bolts'

Continued from page 26

would be less likely to influence young people. Statement also supported the NAB chief's appeal to tv to stop aiming at the young by using "outstanding sports figures who permit their hero status to be prostituted."

Cig commended Collins' "courage in asking members of the Assn. to risk some of the $130,000,000 in annual cig biz so that the American people will know that the broadcasting system is aware of its public duty in all its advertising as well as in its programming."

Playing It Safe

Chicago, Dec. 18.

Indications are, from sources concerned with the tobacco industry, that the cigaret firms will discreetly eschew spots buys on teenage-oriented radio stations so as not to fuel the flammatory remarks made several weeks ago by National Assn. of Broadcasters.

Figuring is that the issue could die quietly if caution is exercised in placement of the blurbs. Anything that might be construed as an overt pitch to minors now could fan the fire that Collins touched off. It's understood that many of the firms have advised the sliderule boys not to buy from sheer numbers when spot renewals come up but to pay particular attention to audience composition.

prexy LeRoy Collins.

Franklin

Continued from page 26

formers that daytime video is minor league television, says Franklin, is a great fallacy—"you should know some of the great names that have been submitted to local managements as hosts of a daily strip." The emcee says he can name 25 of his sponsors over the years who, because of his personal success with their products, bought local daytime tv across the nation. "And I can see the validity of their move. It is easier to determine the needs of a community than to guess the needs of a nation."

'Thunderhead' Rolls

Hollywood, Dec. 18.

"Tunderhead," Selmur Productions pilot formerly tagged "Land of the Wild," is in production near Tucson.

John Saxton and Martin Landau are gueststars, joining Nina Shipman, George Montgomery and Joe De Santis, regulars of the series. Larry Lansburgh is producer and Paul Stanley is directing the pilot.

Foreign Television Reviews

TIME, GENTLEMEN, PLEASE!
With Daniel Farson, Ida Barr, Marie Kendall, Tommy Pudding, Sulky Gowers, George Watkins, Kim Cordell, Welsh George, Tex Alf Powell, Queenie Watts, Mike McKenzie, Shirley Harris, Shirley Berns, Pete Lang, Reg Gadd, Don Harvey Trio, Brian Dee Group, Reg Hemming Group, Pete Lang Trio
Director: Rollo Gamble
60 Mins., Wed., 9:05 p.m.
Associated-Rediffusion, from London

To halt the decline in public-house customers, some saloons in London's East End have introduced entertainment. This was the basis of a novel and nostalgic hour, with on-the-spot film of performers in five hostelries. Daniel Farson, himself a resident of these parts, hosted effectively, emphasizing the links with the old music-hall tradition and conveying much of the simple enjoyment given to audience and the partaking singers. Rollo Gamble's direction also contributed to the informal flavor, and the program would please all those who like to be reminded that old English traditions still survive, even with a "twist" twist.

First call was to a pub next to the famous old Collins Music Hall, itself doomed to close in a month's time. There old-timers Tommy Pudding and Sulky Gower belted out oldies with the proper fervor and vigor, and Farson interviewed the charming veteran Marie Kendall, who first appeared in music-hall in 1878, when he was 12. She confidentially whispered the lyric of "Little Yankee Masher," a Victorian ditty, and recalled going to a banquet with Dr Crippen.

Thus the tone was firmly set in this opening section, and it was cheerfully maintained throughout. A surprising amount of worthwhile, if unpolished, talent was unearthed—and it was abrim with personality and verve. Kim Cordell, for instance, belted out some powerful pops, and Queenie Watts lunged at "Limehouse Blues" and "Lazy River." Keynote was a thrustful delivery, for, like the music-hall, a pub audience had to be jolted into attention and subtlety would get a gal nowhere. A guy called Tex, complete with horse, clicked with a Western ballad, "Big John," and agreeable jazz came from the Don Harvey Trio.

Farson quizzed some of the joints' regulars, including a parson and a Cockney "Pearly King," and there were brief, but evocative shots of the Thames docks and Limehouse. The hour closed with some vigorous twisting in the Old Kent Road from Shirley Berns and Pete Lang. In fact, the show was nicely off-beat and atmospheric and all the performers, who included the famous Ida "Beautiful Doll" Barr, had fine attack.

Otta.

THE WALL
Producer: Gilchrist Calder
Writer: John Prebble
60 Mins., Tues., 9:25 p.m.
BBC-TV, from London

This producer-writer team has been responsible for some notable forays in the field of dramatized documentary, mainly concerned with social problems. This one took an authentic human story that hinged on the building of the Berlin wall, and attempted to sum up the entire cruel situation through it. Producer Calder and writer Prebble had visited Berlin, bringing back film which was slotted in as background, but the blend of actuality and fiction didn't come off in this one—and the fault was largely due to a tale which was fatally flawed by a basic impossibility.

A Briton, married to a German wife, returned to East Berlin to visit her mother. She had a West German passport, and having been allowed through by the commies, she was refused re-entry into West Berlin. Thus the plot hinged on a fundamental stupidity—that a woman, who had been married to a Britisher for 12 years (she had a son to prove it), would not have acquired a British passport in that time and been safe from interrogation.

Otherwise, the development built up some effective tension. A British Major and Captain helped out by crossing the wall, and dealing deviously with the East Berlin officials. The woman was saved by bribing a commie with the Major's costly watch, and there was some deft and intriguing sparring between both sides, helped by a pungent performance from Norman Bird as the Kipling-quoting Major.

As usual the thesps were first-rate, although uncredited. Calder gets the documentary feel by astute casting, and insists that the cast-list is not billed. However, he drew effective performances from Julia Arnall, as the captured wife, Kate Behrens, as her mother, John Heller, as a cynical and well-fed West Berliner, and Barrie Ingham, as the Captain. Over-gruff and emotive was Garfield Morgan as the husband.

Matching of live shot and studio background was clumsy, and the program was probably conceived too broadly to concentrate its impact. Thus a sharp commentary on the general Berlin dilemma was delivered, quite acid in import, but it detracted from the main drama. Here, in essence, the two opposing aims of factual truth and fictional conviction clashed and destroyed each other.

It was nevertheless a fairly interesting hour, but disappointing from this well-praised and well-phased team of Calder and Prebble.

Otta.

THE ARTHUR HAYNES SHOW
With Arthur Haynes, Nicholas Parsons, Joe Henderson, Leslie Noyes, Yana, Jack Parnell Orch
Producer: Colin Clews
Director: Francis Essex
Writer: Johnny Speight
35 Mins., Sat., 8:25 p.m.
Associated TeleVision, from London

The spry and knowing patter of comic Arthur Haynes got a so-so showcase in this unadventurous show. Haynes, whose forte is the common-man wise-guy, is not really suited to the typical format of music-and-sketch. He has an alert ear for nuances of character, and it would be better employed in situation comedy.

Here abetted by his spruce sidekick, Nicholas Parsons, he struggled through a couple of items more remarkable for their idea than their development. In one, he claimed relationship with a Duke in order to get his inheritance, but the Duke turned out to be the name of an English hostelry, which went in for aristocratic monickers. In the other, he was a burglar who met the son of an old friend on the job and swapped reminiscences with him. This elicited mild yocks, but exhausted itself quickly.

Pianist Joe Henderson provided run-of-the-mill note-spinning, and the thrush spot was filled by Yana, whose contours were more refreshing than her vocal line, which was lacking in bite. Production values were thin, and little impact could be worked up for a strictly conveyor-belt segment, which didn't help its star, Arthur Haynes.

Otta.

BENNY HILL
With Graham Stark, Priscilla Morgan, Nigel Green, Eileen Way, Cameron Hall, Patsy Smart, Peter Vernon, Ronnie Brody
Producer: Duncan Wood
Writer: Dave Freeman
25 Mins., Fri., 8:50 p.m.
BBC-TV, from London

Benny Hill's gift for sly mimicry and accents is best fitted to short sketches in a vaude format. Unfortunately, this new skein aims at self-contained comedy adventures, mildly debunking Hitchcock-type thrillers or sci-fi flights. The opener was a haunted-house take-off, with Hill playing a foolish reporter enmeshed with spooky goings-on during a bumpy night.

It seemed there was a body about somewhere, and the inhabitants of an isolated manor tried to conceal it from him and also frighten him out of his wits. This resulted in such farcical capers as feet being found in a bed, nightclub gals being spied through a keyhole and then disappearing, and other events in a run-of-the-mill farcical tradition.

Few yocks came, largely because Dave Freeman's script lacked wit and punch. Hill was okay as the foolish newshound, complete with phoney-educated accent, but he had little chance to score as he was largely the butt of tedious slapstick. Graham Stark, Eileen Way, and Nigel Green chiefly abetted, and Duncan Wood smartly produced.

Otta.

Foreign TV Followup

The Sunday-Night Play

Taking an incident in the Korean war as its launching-pad, Robert Holles's "Behind the Line" made an interesting, but timorous segment, of BBC-TV's "Sunday-Night Play" skein. It failed to clinch its hold, primarily because Holles lacked the knack of expressing his idea in dialog. Throughout it called for more significance.

Said idea was that an army driver, Price (Joe Melia), was one of five suspected of stealing a cask of rum. In fact, the liquor had merely been mislaid, but the brusque and disciplinarian company commander (Bernard Lee) was determined to fix Price as the culprit and couldn't be dissuaded otherwise. Price was a civilian soldier, hankering after wife and home. Even his pals took it out on him, so he confessed to a crime he had not committed, so that he'd be sent home to serve his sentence. This, in fact was what the Army expected of him.

There was scope for a telling statement about the rigid military code in this idea—and it was in the scripter's mind. But it was muffed in the telling. Despite an endearing and sympathetic performance by Joe Melia as Price, his final admission smacked more of dishonesty and cowardice than submission to his military fate. Similarly Bernard Lee, who was fine as the overbearing officer, had no chance to make his point of view convincing. Their essence of the piece—that these were two valid attitudes—broke down.

Minor thesps, with the exception of Harry Locke, were mediocre, and John Jacobs' production was otherwise okay, helped by John Cooper's convincing camp setting. It remained an anecdote that didn't realize its full implications, but, as such, was a promising entry in a spotty series.

Otta.

Drama 62

Maybe because it had been both translated and adapted by different hands, Paolo Levi's "The Pinedus Affair" made an uncertain impact in this "Drama 62" segment from Associated TeleVision. It had no firm basis in reality, and this was a drawback in view of its highly pertinent theme, which threw in doubt the standards by which a man is judged guilty.

Pinedus (George Cole), a music critic, was clapped in jail for a trivial parking offense, despite his protests. He soon became aware that he was imprisoned for more mysterious motives. The inspector (Victor Brooks) told him that he had caused the suicide of his niece, by brutally reviewing her first piano recital. Pinedus was faced with a trumped-up charge of murdering a prostie. He became the center of a political maneuver for his newssheet was determined to use his unjust arrest as a weapon against the government. Gradually Pinedus's defenses were worn down by ruthless round-the-clock interrogation, and, after a farcical trial, he confessed to the guilt that was not his own, in order to expunge the other crime in his life.

Thus dramatist Paolo Levi contrived a neat Pirandello-type fable, which separated the law from justice. Robert Rietty's translation was fluent, but it seemed that adapter Lewis Greifer, in slimming the action down to an hour, destroyed the menace that was present in the original. The climax was rushed, and the attitudes of Pinedus's editor, using him as a propaganda point, and his mistress, who deserted him at the time of crisis, were far too glib and obvious to carry conviction. George Cole played Pinedus with the right blustering conceit in the early stages, but failed to win sympathy for his final consequence. Effective support came from Victor Brooks and David Garth, but other minor thesps were little more than caricatures.

Otta.

CLEVELAND REPORT
With Doug Adair, guests
Producer-Director: Bill Feest
Writer: Adair
30 Mins., Wed. 8 p.m.
WJW-TV, Cleveland

Their series on Cleveland returned to the air and featured a problem as old as the Roman Empire—mass transportation. No metropolitan community has successfully solved its problem in moving huge numbers of people, and the 30-minute offering was an unvarnished, earthy offering of what this major metropolis is experiencing in dealing with the Cleveland Transit System.

The program, revolved around a series of succinct interviews with virtually all key officials involved with CTS, was not only a stimulating up-date of the transit problem, but provided viewers with a chance to meet the men responsible for their transit problems. There were film clips of Cleveland's past and a brief view of possible future transit movements.

Doug Adair did a very creditable narration to hold entire stanza, and his favorable summation at the program's end was a kudo for Cleveland Transit.

Mark.

BBC's 'TWTWTW'

Continued from page 26

she is telling the truth when she whispers that he has inadvertently left his fly buttons undone; presented a tandum of a choir of cr-danals singing "Arivideci Roma" at the conclusion of the Ecumenical Council recently; told invited audiences of pr men and scientists, separately that they were in the first case charlatans, in the second arrogant irresponsible beasts, and conducted an interview between Bernard Levin and caterer Charles Forte in which the former was adjudged by many complainants to have insulted the tycoon when he viciously deprecated the standard of food served in his mammoth chain of restaurants.

In addition these "against" have condemned the overall tone of the program saying it is irreverent, obscene even blasphemous.

Says young Frost: "From the very first we worked closely with the BBC making sure that we would be stepping on the corns of every kind of sacred-cow while also being careful not really to insult or offend, be indecent or unduly vicious. We try merely to lift public satirical commentary on to the plane of intelligent adult private conversation. The sort of opinions which ordinary, decent intelligent people express among themselves we feel should be expressed in public.

"As so many of our praising viewers have told us—intelligent people like to think as they are laughing."

The BBC's attitude is now quite clear. "That Was The Week That Was" is adult if controversial and provocative and because it is performed by highly talented performers it is being done without unnecessary pure insult. Obviously it is not going to please everyone. But then programs that do can't do what this is doing, blowing a fresh invigorating wind through tv entertainment.

JFK's TV Chat

Continued from page 25

broke up in answering the first question and said "let's start over." It was the only fluff and the only specific request made by the White House for editing.)

Two points worth sidelight notations:

—The President never before the public at large sounded less like Vaughn Meader. Reason is that Meader mimics the high-pitched JFK voice when it is in high volume for a speech. Conversationally, the President's voice is lower pitched, with fewer vocal gyrations for emphasis.

—Why, when the first lady has moved a king's ransom worth of antique furniture into the White House, did the President choose his favorite chair, a commonplace rocker, for such extensive national tv exposure? It must have saddened the heart of Mrs. Waldrop Snodgrass of East Orange, N.J., who may have been the one donating a priceless Louis XVI loveseat for the Blue Room which will soon be white.

Tele Follow-Up Comment

Here's Edie

Edie Adams, in her second ABC-TV special of the season for Muriel Cigars, came up with another offbeat variety stanza last Thursday night (13). Even though not every bit on the show came off strongly it was an overall entertaining half-hour sustained by some fresh ideas and excellent talent.

Filmed in London, the show was lifted by the street-side locale from the opening sequel featuring a bright musical turn by a group of buskers, England's sidewalk minstrels. The pace slowed down for Miss Adams' balladeering of "If You Were the Only Boy in the World" against a setting of a blitzed sector of London. Here the setting seemed to be inappropriately macabre for a romantic number. Miss Adams brightened proceedings considerably with her tricky madrigal-type rendition in which she appeared in all three parts.

Sir Michael Redgrave appeared in a nighttime London bridge setting to deliver the St. Crispin's speech from Shakespeare's "Henry V." It was a quietly modulated recitation but another item which didn't seem to fit comfortably into the format. A couple of other numbers by Miss Adams, including one standout number from "Oliver" done with a group of Cockney youngsters.

A swinging commercial for the cigar company by Miss Adams wound up the show on a strong upbeat. *Herm.*

Perry Como Show

For the U.S. troops who had the dubious honor of staging an alert at Guantanamo Naval Base while a world crisis was played out around the sugar plumb in the Atlantic briney, Perry Como and the Kraft-NBC variety crew flew in for an entertainment respite early this month. Films shot while the troupe did 11 shows in three days were edited into the "Music Hall" hour last week.

It was a most effective outing as a reminder that, although home front emotional involvement is low key, the live entertainment from back home means as much to today's dogface as it did to far-flung GIs at the peak of WW II. The show, on this rare out-of-town (N.Y.) swing, undoubtedly had the most responsive "studio audiences" of its lifetime.

Worked in between acts were Como's visits to Suicide Ridge, Cactus Hill, Leeward Point and other outposts. It gave viewers a quick exposition on matters that probably should have been familiar but probably weren't.

Director Dwight Hemion and the technical crews did an excellent job with production numbers filmed outdoors under makeshift conditions. Drawing big returns from the troops were show regulars Dorothy Collins, the Ray Charles Singers, Peter Gennaro Dancers, Mitchell Ayers orch et al.

Marine and Navy volunteers were called up for a Twist production number, proving conclusively that the boys didn't lose the beat during the quarantine. *Luce.*

DuPont Show of the Week

"The Ordeal of Dr. Shannon," NBC-DuPont's Sunday (16) hour, yet another leap onto the high-geared video medicine wagon, was an adaptation of a best-seller by novelist A. J. Cronin, who was cranking out medico potboilers when Ben Casey's mother was a maternity patient.

Thus the glycerene was in free-slick flow in this telefilm about a young American doc who foregoes the security of a regular practice to battle monster odds in the research lab.

It had distinguishing features, however. Shot abroad as an NBC-Associated Rediffusion coproduction, "Shannon" director Joan Kemp-Welch made excellent use of Scottish country and city locations for the exteriors. And there were first-rate performances from Rod Taylor, American actor and star of the former ABC-TV "Hong Kong" series, as the young medico, and especially from Elizabeth MacLennan, as the love interest. Noteworthy that Miss MacLennan managed to be deeply appealing without the All-American thesp accoutrements of capped teeth and bobbed nose. Also effective, although in an over-drawn role as the hospital head who blocked the young doc's research for an influenza syrum, was British actor Finlay Currie. Support was pro down the line.

John Keir Cross' script was done to a turn in the parboiled meller tradition. *Bill.*

Sid Caesar Show

Sid Caesar bounced back to his entertainment standard with his Saturday (15) exhibit. Together with his talented company, Caesar and his staff collaborated on a series of events that produced the desired effect. Highspot of the show was a ballet of an elaborate town clock gone haywire. This particular bit of clockenspiel combined the elements of dance and slapstick, and was particularly inventive and amusing.

Another funny sketch was that of William the Conqueror who couldn't go into battle without first having a custom tailored suit of armor which his wife had to approve. Jane Connell as his frau aided the laugh process. There was one excellent leadin to a commercial at the beginning, and the finale of a wife telling her husband of an expensive purchase also had its moments.

This layout was an excellent demonstration of Caesarian humor correctly tailored. *Jose.*

Howard K. Smith

H. V. Kaltenborn, Raymond Gram Swing and Edward R. Murrow, as alltime "heavyweights" of broadcasting news, were asked by Howard K. Smith to talk about great moments and great men of this century in a half-hour program that Smith has on ABC-TV. It was a lively program, but a disservice.

Each of these semi-retired or retired commentators could have taken up the half-hour alone. Smith asked them to recall their personal recommendations for the greatest event of the century, the greatest man, the greatest triumph and the greatest blunder or setback. Having to shoot from the hip lowered the proficiency rating of all, Murrow the least, probably because he said less than Swing or Kaltenborn. Kaltenborn in particular tended to be rash, yet because of it he was the most interesting.

He and Swing got involved in what might be called a massive quibble—whether the late Franklin Delano Roosevelt was evil or devious. It's rare that the personal character of a late President of the U.S. comes up in such terms so publicly, but it did. Could be the big guns were stilled until now in deference to Eleanor Roosevelt who died recently.

In any event, this 30-minute ABC-TV news program on Sunday (16) was far more interesting than enlightening, either about history or about the men who were chosen on this occasion to discuss it. *Art.*

CBS Reports

If all the tv documentaries about the Soviet-U.S. race to space were placed end to end, they probably would stretch to the moon. A further leg in this journey was added by "CBS Reports" last Wednesday (12) with a stanza devoted to Mariner II, the space craft which was launched last summer and which was due to rendezvous with the planet Venus two days after the show.

It was a strong topical peg for an interesting rundown of various aspects of space exploration. Although unable to simplify completely the technical complexities of the subject, the documentary was highlighted by some fascinating speculations about the possibilities of life in this or other galaxies. One scientist made the point that if a superior creature does exist in the universe, it will undoubtedly find us, rather than vice versa.

Mockups of Mariner II helped to clarify how the scientists have been able to hold the craft on its path. On hand for this purpose was Robert Parks, Planetary Projects Director of the Jet Propulsion Laboratory which has been handling the Venus probe. Although Parks spoke of the great tension in this six-month project, little of it was conveyed on the show. The destiny of an unmanned space vehicle rigged to give some highly theoretical answers about some astronomical questions doesn't promote much nail-chewing, at least for most earthbound viewers. However, if not high drama, the show was a highly instructive and valuable study of man's new frontier.

Walter Cronkite handled the anchorman role with his customary skill and forcefulness. *Herm.*

Dick Powell Show

A substantial and provocative premise went awry in development in this gripping but ultimately far-fetched courtroom drama by Harry Julian Fink. A talented cast tackled the script under Buzz Kulik's generally brisk direction, but the unplausible nature of certain character motivations in Fink's teleplay, plus the highly theatrical aura of courtroom events tended to cloud and clutter the real issue under a veil of melodrama. For those who prefer emotional sparks to incisive directness in their drama, the hour no doubt served the purpose.

Fink's script probed, with philosophic intent, into the issue of a man's guilt when he takes the law into his own hands for purposes of what he deems safeguarding the general welfare of the people of his nation. Do the ends justify the means when such a man cold-bloodedly murders a convicted "atomic traitor" (being released after serving a 10-year sentence) because he feels this one man "needs to die" since he is doing terrible harm to a whole nation of people? Of course the ends don't justify the means, and obviously the man, whatever his patriotic motives, is a murderer, and this Fink's teleplay correctly stresses, but only after a considerable amount of dubious theatrics before

(Continued on page 44)

A WALK THROUGH THE CURTAIN
With Bob Lewandowski, others
Producer-Director: Lewandowski
Writers: Lewandowski, Jeff Smith
30 Mins., Fri., 9:30 p.m.
WBKB, Chicago (film)
(D V)

Bob Lewandowski, who conducts the "Press Internationale" series on WBKB, made a trip last year to his native Warsaw, Poland, and with the help of old friends there was able to shoot footage of the city and carry the film through the Iron Curtain. As a well-executed travelog-documentary, it had its fascination for the general video audience but must have been of particular value to the Windy City's Polish population, which is greater than that of any city in the world including Warsaw itself.

It stacked up as a smart buy on the part of Budweiser, which also underwrote a telecast of the same film in Detroit.

Like the best travelogs and travel books, Lewandowski's "Warsaw Revisited" by another name, was as much an account of a personal experience as it was a medium for vicarious sightseeing. What made the opus pointed was that its narrator-producer-director and coscripter had been a member of the Polish underground and was making his first trip back to the city of his birth after a 17 year exile. An especially good detail, having nothing to do with the documentary aspect of the morale of the city under Russian rule, was Lewandowski's chance meeting at the Academy of Fine Arts with a schoolboy chum he hadn't seen in 32 years.

The film captured both the Russian and American influences on the city, the former predominating of course but the latter, manifesting itself chiefly in teenage music and dance—lending a note of hope for the future. But it was the changed facade of Warsaw and the fundamental matters of daily living under Communist rule that Lewandowski's film dwelled on, things anyone in the U.S. could measure his own life against—the job situation, salary ranges, education, amusements and commie-style shopping. The living was all a bit on the spartan side.

Lewandowski resisted all temptations to sentimentalize and emotionalize, and the film was probably the more effective for his restraint. His narration was lucid and lively with such quintessential details as that Warsaw hotels are outpriced for the Poles and that you had to bring your own knife to a restaurant. *Les.*

OPERATION ATLANTA
With Paul Daugherty, Dr. Frank Black, Lowell Lehman, Mrs. Paul Grigsby, Don Robertson, Frank Wittow, Janice Hanson, Peggy Connor, Irene Calloway, Inge Manski Lundeen, Atlanta Boys Choir Chorus, Robert Mann, others
Producer: John Bent
Director: Jack Kelin
Writer: Liz Farrow
30 Mins., Mon., 8:30 p.m.
WAII-TV, Atlanta (tape)

News Department of WAII, ex-Crosley operation as WLW-A now o&o by WIBC, Inc. Indianapolis, seized the opportunity to produce this documentary to reveal the background and operation of staging of city's first full-scale opera by Atlanta Symphony Orchestra.

Co-sponsor in Symphony presentation was the Atlanta Music Club and the selection of Humperdinck's "Hansel and Gretel," the famous children's classic, was particularly appropos to the Yuletide season. The operatic adaptation was presented at the Municipal Auditorium Saturday (15).

Getting the program off the pad was the introductory remarks of Dr. Frank Black, the former conductor of the NBC Symphony Orchestra, who, since his retirement, has made his home in Atlanta.

WAII-TV's cameramen sought out the inside story by interviewing Mrs. Paul Grigsby, president of the Atlanta Music Club; Don Robertson, director of the Atlanta Boys Choir, Academy Theatre's Frank Wittow, director of the opera, and others knowledgeable in the field of music.

In addition, the lensmen looked in on actual rehearsals of the opera and interviewed the principals, including cast members Janice Hanson, Lowell Lehman, Peggy Connor (understudy who fell heir to the Hansel role when mezzosoprano Beverly Wolf had to cancel because of her heavy concert schedule), Irene Calloway (Gretel), Inge Manski Lundeen, former Metropolitan Opera star who now resides in Atlanta and sang the witch role and Robert Mann, assistant conductor of the Atlanta Symphony, who conducted the opera.

Dr. Black's encouragement was borne out when this program paraded the wealth of talent gathered for this production and WAII-TV's News Department and their new program director, Jack Kelin (who came here from WJIM-TV Lansing, Mich.) were smart in pointing the public service finger at Atlanta's musical potential.

Civic enterprises such as this are tailor-made for any station on the alert to keep its viewers abreast of what's going on in the community.

And, it is just possible that Joseph Higgins, v.p. and general manager of WAII-TV under its new ownership, plans to follow through with more of the same. *Lare.*

CIVIL SERVICE CLOSE-UP
With Lloyd McQuiggan, John Skeffington, guests
Producer: Richard Lafferty
Director: Robert Black
30 Mins.; Sun., 12:30 p.m.
G.E.M. STORES
CJOH-TV, Ottawa

With Ottawa's population more than 50% government employees, "Civil Service Close-Up" is a natural for local indie airer, CJOH-TV. Sponsorship is by G.E.M. Stores, a membership merchandising deal aimed at civil servants. Cohosting are station staffer Lloyd McQuiggan and CS representative John Skeffington, between them, they interview government workers and people with whom civil servants are concerned.

Show caught had Pierre Sevigny, Associate Minister of National Defense, expounding on the 1967 World's Fair at Montreal, and Alan Field, Director of the Canadian Travel Bureau, commenting on tourism in Canada.

McQuiggan's quizzing was handled with slickness since he is an experienced interviewer, but Skeffington seemed to read his questions from a script which lost impact for the show. More knowledge of the subject and stronger preparation for probing would improve his stint. Nevertheless, the stanza maintained interest for civil servants as well as other Ottawa people who are daily swept up in the civil service stream. *Gorm.*

CHILDREN'S TELEVISION AROUND THE WORLD
With Paul Tripp, Betty Furness, others
Producer: Mildred Freed Alberg
Director: Roger Englander
60 Mins.; Sun., 4 p.m.
WCBS-TV, N.Y. (film)

There were some fascinating moments in "Children's Television Around the World," the fumbling film compilation of kiddie programs from 10 countries. Children from Copenhagen to Duluth seem to cherish similar things on their tv screens.

There also was another universality in this worthwhile project, executed under the aegis of the New York chapter of the Academy of Television Arts and Sciences. Parents, too, seem to be similar around the world, as segments caught the mammas of different countries watching their kiddies perform.

The theme, as envisioned by producer Mildred Freed Alberg and director Roger Englander, was the similarity of kiddie tv fare. Segments chosen were from Ireland, Mexico and Italy, where kids were performing. There was a very fetching cartoon "Joe" from France and a stop-motion episode from Japan. Switzerland was visited with an imaginatively photographed visit to the zoo.

Australia had a man who looked like Colonel Custer explain the variety of boomerangs used by aborigines. Denmark was represented by a segment dealing with a sailing ship. There were entries from England and Sweden, too.

Betty Furness, N.Y. Academy prexy, came in at the beginning with a few introductory remarks. Paul Tripp acted as host, rendering some information about the program when there was a language barrier and telling a little about the state of tv in the particular country being showcased.

It would be interesting, perhaps as a followup project, to fashion a world tv children's show with a different orientation—how kiddie shows around the world differ. Contributing countries may have the same aim in children's programming, be it informational or entertainment, but carry out those aims markedly different.

Show was telecast locally by WCBS-TV and will be offered in other cities where there are Academy chapters, as well as in participating countries abroad. *Horo.*

FRONT PAGE CHALLENGE
With Gordon Sinclair, Betty Kennedy, Pierre Berton, guest; Fred Davis, moderator
Director: Drew Crossan
Writer: Paul Wayne
30 Mins., Tues., 9:30 p.m.
LEVER BROS., JACKSON TOBACCO
CBC-TV, from Toronto (tape)
(MacLaren, Vickers & Benson)

"Front Page Challenge" was started as a summer replacement in '57, has had the same sponsor (Lever Bros.) since its inception, and has been picked up as alternate sponsor—by Du Maurier cigarets since '61.

The panel format, based on newspaper headlines of the present and past, is a phenomenon of the Canadian Broadcasting Corp., and gets the full CBC tv treatment from coast-to-coast. This year's panelists are Gordon Sinclair, Betty Kennedy, and Pierre Berton. There is a guest panelist and the moderator is Fred Davis.

The mystery guests—or challengers—are all participants in front-page stories. On a current program, Jake Gaudaur was questioned on the Grey Cup game of '42 and identified by Scot Young, sports columnist invitee. The next was Mrs. Nellie Hall-Humpherson, who was flown over from Britain as suffragete headliner of "Women Win the Vote," and Willie Mays who headlined "Yanks Win World Series." Panel didn't get Mays but Berton identified the suffragette.

Studio show still attracts a capacity audience of 150, with Lucio Agostini and his 11 sidemen (who never appear on-camera). Director of the six-year program is Drew Crossan who, in the coveted time-slot, continues to show imaginative production values. *McStay.*

Jack Gould
New York Times

"Much the liveliest interlude in daytime television this season is the 55-minute period with Merv Griffin, the gentleman of engaging manner who somehow manages to persuade all types of celebrities to come out in the midday overcast...He can sing a bit on the side but more especially he is an alert interviewer with a feeling for the possibility of a gag, is good at asking questions that may lead somewhere and is particularly adept at keeping conversation afloat."

Richard K. Doan
New York Herald Tribune

"Merv Griffin and Danny Kaye: 'a wildly ad-libbed performance that was easily the most hilarious hour TV has seen in ages.'"

Donald Mainwaring
The Christian Science Monitor

"Mr. Griffin is the National Broadcasting Company's extra: a brightly wild island risen sprang in the middle of the choppy and no less competitive daytime television waters... seldom misses an opportunity for humor."

Edith Efron
TV Guide

"Merv Griffin, in short, is an individual plurality: He has enough tastes, talents and affections for two or three men."

Jack O'Brian
New York Journal-American

"It is low key and very nicely performed."

Mary Wood
Cincinnati Post and Times Star

"I enjoyed Merv's easy charm and attractive manners."

John David Griffin
New York Mirror

"The Merv Griffin Show... the hottest daytime or nighttime show in TV!"

Ray Oviatt
The Toledo Blade

"Griffin knows how to listen to his guests, an art which has not always been mastered by some who have occupied the emcee chair."

Betteleu Peterson
Detroit Free Press

"How wonderful to find comedy and talk, interesting, amusing and adult, in the afternoon..."

Jake Trussell
The Kingsville Texas Record

"Viewers of afternoon television can take pride in Griffin's show. It's intelligent and amusing."

Bea Pepan
Milwaukee Journal

"Griffin's...a hot television property."

Donald Freeman
San Diego Union

"...He is a spur to zestful talk. An intelligent, alert, likeable fellow, equipped with a curiosity about people and a flair for acting as a human tranquilizer on nervous guests. Griffin is quite plainly doing a nighttime show while the sun is out."

Carol Collins
Hollywood Citizen-News

"Griffin has a good show and his guest list glitters with stars and interesting personalities. The humor is sharp."

Al Salerno
New York World-Telegram

"Merv Griffin more and more looks and sounds like one of NBC's best finds in a long time."

Kay Gardella
New York Daily News

"Griffin's appeal lies in his unpretentious charm, which is ingeniously combined with a highly sophisticated wit."

Bob Williams
The New York Post

"Merv Griffin and Danny Kaye: 'turned out a rare TV hour of spontaneous hilarity.'"

Terrence O'Flaherty
San Francisco Chronicle

"Merv Griffin is so charming and urbane and decent that I have assumed he is marked for extermination in the world of television hosts."

Tony Davenport
The Hartford Times

"Griffin stands as one of a relatively new breed of showbusiness people: The total man."

Harry Harris
The Philadelphia Inquirer

"This show may induce non-housewives to stay home from work!"

Robert J. Williams
Philadelphia Evening Bulletin

"TV seldom has seen a wilder hour...(on the day Danny Kaye appeared)."

Anthony LaCamera
Boston Record-American

"The Merv Griffin Show, a big league daytimer, has been featuring more 'name' guests than many a nighttime entry. Nevertheless, it is the personable Griffin himself who 'makes' the show."

Win Fanning
Pittsburgh Post Gazette & Sun Telegram

"Griffin is not Paar, nor really Paar-like. He is, however, blessed with the same uncanny ability to light a fire."

Cynthia Lowry
Associated Press

"Griffin may create a more difficult industrial absentee problem than the common cold."

Jim Frankel
The Cleveland Press

"Griffin is my idea of the ideal TV host-personality. He has a disarming manner, mental resourcefulness and a facility that lets one know he is in total command, even when the going gets rough and tumbly."

Terry Turner
Chicago Daily News

"Let's face it — this isn't the kind of success that comes to innocent, mild, innocuous emcees. Griffin is, of course, tough and seasoned in the show business wars, wise in the ways of performers and rigid in his control that is delivered so subtly as to be overlooked."

Earl Wilson
New York Post

"Griffin's NBC shows these PMs are great."

THE MERV GRIFFIN SHOW

2:00-2:55 PM (EST)
IN COLOR
MONDAY THROUGH FRIDAY
on the NBC Television Network

PRODUCER BOB SHANKS
DIRECTOR KIRK ALEXANDER

A PRODUCTION OF
MILBARN ENTERPRISES, INC.

From The Production Centres

Continued from page 28

dorland as a special "BP Super Show" on GTV9 . . . Tyrone Guthrie's new-style production of G & S "HMS Pinafore" for ABV2, filmed by Canadian Broadcasting Co. . . . Joan Sutherland, Australian soprano stars in special recording program on GTV9. Made at Bristol Studios, England "The Joan Sutherland Show" has been sold to NBC . . . Kevin Sanders, formerly newscaster at ATN7, Sydney for GTV9

IN PHILADELPHIA . . .

After an absence of several years Fulton Lewis Jr. returns to the local area on WPEN . . . Vaughn Meader current at the Latin Casino, set for the "Jack Paar Show" (21) . . . Benedict Gimbel Jr., Metropolitan Broadcasting veepee, recupping in Palm Springs . . . Rex Morgan, WFIL personality, emceeing the Philadelphia Naval Base's Christmas party for orphans. Bobby Rydell to guest . . . Ed McMahon of the "Tonight Show" emceed the "Victory Party" in the Bellevue Stratford Hotel, after the Liberty Bowl Game . . . Donald Bernhouse, writer and producer of WCAU-TV's "Space: The New Ocean," joins the TV 10 news team (John Facenda, Herb Clarke, Bill Campbell) on the Seven and Eleven O'Clock Reports . . . WHYY-TV inaugurates half-hour nostalgia music series Wednesdays 9 p.m., with ragtime virtuoso Max Morath . . . Sally Starr resumed her WFIL-TV chores after a 10-day illness . . . Members of the Delaware Valley Chapter of Sales Promotion Execs Assn. in a brainstorming luncheon sesh (20) to promote fund-raising ideas for education station WHYY-TV.

IN SAN FRANCISCO . . .

Heading a troupe that will entertain for oldsters at the city's Laguna Honda Home on Thursday (20) will be young-old Francis X Bushman . . . Al Collins, KSFO diskjock and perennial emcee, played Santa for a Christmas benefit in Union Square Saturday (15) to help collect toys for S.F. fireman's toy drive. Del Courtney orch, Jack Carney, Dave Niles, Jim Lange also on the bill . . . William G. (Bill) Bunefeld Jr. left KPIX sales manager post, headed East . . . Pete Hunter came south from Calgary to join sales dept. of KNBR . . . Les Crane's guest on first KGO-TVersion of his radio talk show last week was Dr. Max Rafferty, controversial new State Superintendent of Instruction. Angle: Crane campaigned actively for Rafferty's opponent, Dr. Ralph Richardson, who had backing of State's teacher orgs.

IN BOSTON . . .

Frank Avruch, "Bozo the Clown" on WHDH-TV, fractured his hip playing handball with station announcer Jim Pansullo, and is at Peter Bent Brigham Hospital with "Bozo." Jim Harrington, taking over for the "Bozo" shows . . . WNAC-TV's Louise Morgan guesting Hildegarde on her noontime talk and guest show . . . WBZ radio has 20-min. documentary written and produced by Squire D. Rushnell, on modern day miracles, titled, "The Weeping Statue," coming up for Sunday (23) at 8:05 p.m. . . . Third annual award of merit from local chapter National Home Fashions League to Louise Morgan of WNAC-TV . . . First preview of a tv show for 1963 has been set by WNAC-TV for Jan. 2 at the Ritz Carlton French Room at 12 noon . . . Eugene "Red" Mitchell, former account exec at WEEI, has joined WNAC-TV sales staff servicing all agencies previously assigned to Al Maffie, now prexy Hallmark Trading Co. . . . WGBH-TV nabbing kudos for its Max Morath ragtime shows.

IN WASHINGTON . . .

Victoria Kissal named to new post of Manager of Office and Employees Services for WMAL-TV and radio after serving as exec secretary to general manager since 1942 . . . Bill Monroe of NBC was elected chairman of Congressional radio-tv correspondents galleries. He succeeds Bob Fleming of ABC. Other gallery officers elected were Wells Church, CBS, vice chairman; Stephen McCormick, Mutual, secretary; Bill Roberts, Time-Life Broadcasting, treasurer and John Rolfson, ABC, Ed Ryan, WTOP and Roger Mudd, CBS, delegates at large . . . "A Moment With . . ." featuring Deena Clark on WRC-TV celebrates first anni Dec. 22 . . . Evangelist Billy Graham guesting on WTOP-TV's "Chapel of the Air" on Dec 23 . . . Academy of Television Arts and Sciences, D.C. chapter had special showing of Jacqueline Kennedy India-Pakistan film Monday (17) with George Stevens Jr., USIA motion picture director explaining details . . . Voice of America using WWDC radio's Christmas charity drives as example of Yank Christmas. Station v.p. Norman Reed interviewed for the overseas transmission.

IN ST. LOUIS . . .

Veteran St. Louis sportscaster Harry Caray again has been tapped to do the play-by-play of the Cotton Bowl game for the CBS Radio Network on New Years Day. Caray also will cover the Bluebonnet Bowl for his home station KMOX on Saturday (22). Skip Caray, his son, and Jim Kekeris will assist with color commentary for the latter tilt . . . KSD-TV has signed Raymond Massey to host-narrate a local spec with a Christmas theme to be telecast on Sunday (23), with Laclede Gas picking up the tab. The Met Opera's Phyllis Curtin and the Notre Dame and Concordia Seminary Choirs will be featured with Massey . . . KMOX-TV's head newsman Spencer Allen will narrate a Jim Dobson-scripted documentary called "The Age of the Forehead" Washington Univ. will be the topic with air date is set for Thursday (27) preempting "The Nurses" . . . Bill Addison appointed evening news editor at Balaban's WIL radio. Addison formerly with WBVI in Belleville, Ill. . . . KSD-TV will jettison its early morn feature film program to make way for Virginia Graham's new "Girl Talk" . . . KSD radio's John Roedel handled the broadcast on Sunday (16) of the station's annual Christmas party for the children at Shriner's Hospital

IN CINCINNATI . . .

Progressive gains for the Ruth Lyons Christmas Fund, which started at $1,000 in 1942, maintained this season by topping the 1961 total of $354,000. Donors are fans of her 50-50 Club series on Crosley's WLW radio and tv stations in Cincy, Dayton, Columbus and Indianapolis. They provide year-around cheer for children in 30 hospitals in WLW-land . . . Excerpts from Cincy Enquirer editorials, columnists and subject matter carried three times daily on daylight WZIP . . . WCPO-TV sports programming stepped up by telecasts of five Cincy Royals basketball games here, Dayton and Indianapolis tagged by Hudepohl beer . . . WAEF-FM seeking stepup from 4,000 to 20,000 watts . . . Waiting list for participants in the Paul Dixon 90-minute weekday a.m. show on WLW-T extends into eighth year.

IN CLEVELAND . . .

Fire destroyed the interior of the Copa Club (14) forcing the 11 a.m. hourlong Dale Young show to move into their adjacent WJW-TV studios . . . KYW packs up the Westinghouse "Words in the News" Tuesday nights . . . Neil Flanagan filling-in for WJW-TV news director Ken Armstrong vacationing in southeast Asia . . . Jim Lowe, WHK education director, skedding series of nightly college choral offerings during Yuletide season . . . S. Dave Bobbitt, formerly KEX, named KYW creative writer-producer . . . Mike Douglas planning trip to Russia with Vivian Vance to interview Soviet women and visit food marts. With the two will be KYW-TV producer Woody Fraser and Dick Pitschke, photographer

IN MINNEAPOLIS . . .

WTCN-TV and Radio pubaffairs director Jim Grant moving to Indianapolis after first of year to coordinate Time, Inc. international affairs project involving personal appearances of leading diplomats at five Time-Life stations. James Bares, former deputy to Henry Cabot Lodge at the U.N., will head the project . . . KSTP-TV, NBC affiliate, has slated two Christmas specials. Stan Hubbard station will carry half-hour colorcast of Southwest High School choir Sunday (23). Tuesday KSTP will beam its annual Christmas Night Skating Show featuring 75 skaters from the Minneapolis Figure Skating Club. Kenn Barry will handle production on both entries and will also direct latter . . . Popular St. Paul Pioneer Press sports columnist Don Riley now doing Sunday sports show for KMSP-TV . . . Chad Everett in town last week plugging ABC-TV's upcoming "Dakotas" series . . . KRSI, owned by Red Owl supermarket chain, will carry ABC's "Flair" daily when it hooks up with the network next month. Time-Life's WTCN, current ABC affiliate in the Twin Cities, drops its tieup Dec. 31. Sister station WTCN-TV lost its ABC-TV affiliation in April 1961 when the web switched to 20th-Fox's KMSP-TV.

IN COLUMBUS . . .

Dr. and Mrs. I. Keith Tyler, of the college of education at Ohio State Univ. en route to Cairo, Egypt, for a six months' stay, where they will assist in establishing educational broadcasting for the United Arab Republic under a grant from the Americans Abroad Division, Office of Cultural Exchange, U. S. Dept. of State. Tyler, pioneer in the field of educational broadcasting, directed the Institute for Education by Radio-Television at Ohio State for many years. His wife, an assistant professor, has been supervisor of the Ohio School of the Air . . . Several changes at Taft Broadcasting WTVN-TV, have been announced by Robert C. Wiegand, general manager. Richard W. Ostrander will continue as national sales manager, and will direct all sales activities. William Zimmerman has named regional sales manager. He recently rejoined the station after a tour of duty in France. Raymond G. Creamer was named local sales manager, having been on the sales staff since 1960. Richard C. Kent, with the station since 1955, has been named director of promotion and advertising

IN MILWAUKEE . . .

Clyde Downing, new WBAY (radio) Green Bay, disk jockey, now doing 5 a.m. sign-on to 7:30 a.m. wake up show . . . Ron Walker, back at WBON-FM in 6 p.m. to 9 p.m. slot Thursdays through Sundays, may extend air time. Incidentally, Mel Tabler, assistant manager, WBON-FM and Dave Beirle, program director, stressing good basic non-classical, non-blasting music . . . John Dieringer, WBON-FM, continues the rugged individualistic FM programming, after a try at country & western . . . "Ensign O'Toole," weekly NBC-TV half-hour series, now on WTMJ-TV, Milwaukee Journal station, Mondays, 9:30 p.m. Shown Sundays on NBC-TV, it replaces "Don't Call Me Charlie" here . . . Ron Roecker, WTOS disk jockey, pushing evergreens, standards and reminiscing music of 30's thru 50's cross-the-board. Roecker changes music pace briefly, with choral and light classics and religious recordings.

IN DALLAS . . .

"The Steve Allen Show" started this week, 10:30 p.m. 'til midnight, on KRLD-TV . . . Mel Allen, N.Y. Yankees sportscaster, tabbed as speaker at the annual midwinter banquet of the Oldtimers Professional Baseball Assn. for north Texas here Feb. 7 . . . KLIF will air all Southern Methodist U. basketball games, at home and away, starting Jan. 3, with Charlie Boland again calling the plays . . . Pat Blair, ex-Dallasite and new member of "The Rifleman" ABC-TV cast, taped a batch of promos here for WFAA-TV . . . Frank Glieber, KRLD newscaster, tapped for announcing chore at the Bluebonnet Bowl football game at Houston Dec. 23 . . . Roger Ready a new WFAA announcer . . . KBOX upped Al Golden to sales manager and deejay Tom Murphy to operations director . . . Bob Stuart added to the WRR regional sales staff.

Coe's 'Angels of Evil'

First of two Fred Coe 90-minute original drama specials slated for CBS-TV, "Angels of Evil," is expected to be vidtaped in January.

Script dealing with the wife of a Latin-American dictator was delivered by Sumner Locke Elliot to producer Coe. Understanding is web has a "stand-by" deal with Maria Schell to star in the drama vehicle.

FCC to NAB On Omaha: 'Keep Out'

In an unexpected move, FCC refused Monday (17) to allow the National Assn. of Broadcasters to intervene in the Omaha, Neb., local television programming hearings before Commissioner E. William Henry. Under ordinary conditions, that would be a courtesy between a Government agency and an industrytrade association.

FCC said NAB could offer relevant evidence if confined to specific stated issues of the inquiry and could file a written statement after all the talking was over.

Kraft Again on Prowl For Mysterious Series

Kraft, via J. Walter Thompson, is again seeking an hour mystery series as a summer replacement for the Perry Como variety show.

Two summers ago, Kraft spelled Como with a series of English mysteries, and last summer came back with a combo of British and Desilu whodunits.

MCA Commish Test Case

Continued from page 2

on dates which it booked prior to the date it went out of business. Other unions, particularly Actors Equity and American Guild of Variety Artists, have ruled that MCA is entitled to commissions on dates it booked only up to July 23, date of agency's demise.

In its statement on the Chamberlain case, MCA said, "The company has at all times expressly reserved its right to be compensated for past services rendered by it to its former clients and the company expects those who are in default to comply with the provisions of the agreement which SAG, in good faith, and in behalf of all of its members, worked out with MCA in October of 1961. Since last July, many former clients have responded to their obligations and have made and are making prompt payment. We have been extremely patient with those who have failed to pay commissions on compensation received by them under contracts or employment negotiated by MCA. That patience has been exhausted and the company intends to pursue vigorously the collection of al unpaid commissions which it has earned. The filing of the Chamberlain complaint is only the first of many to be filed by our attorneys within the next few weeks. We had hoped that we could avoid this course of action but it appears there is no other alternative open to us."

The action comes after MCA had made many attempts to collect some of the coin on contracts it had negotiated. Walter Henley, an MCA legalite, had been working on collections with other agencies as well as individual clients. However, it was conceded that this process was slow and costly, consequently its gamble on a test case within SAG.

SWG and SDG

As yet there have been no directives on MCA commissions by the Screen Writers Guild and the Screen Directors Guild. It is known that MCA has approached several agencies to try to collect commissions on deals it made for former clients, but pending any definitive action by these Guilds, none of the offices handling former MCA writers or directors have agreed to give up any commissions without the clients' consent.

MCA has lost heavily in all fields even including AFM jurisdiction where it may collect. The new agency handling the bands have renegotiated contracts so that the new office takes over all coin that might have otherwise gone to MCA. In some instances where renegotiation was not possible, the new office has taken out the band temporarily to end the contract and rebooked them at a later date.

It's possible that the matter could ultimately land in the courts where it's conceded that MCA has a better chance to collect than by rulings from unions itself. However, it's believed that MCA will exhaust all possibilities within the unions before asking the bench to intervene.

MCA is still billing its former clients. Initially, it had billed them for the full 10%. Later whittled the demands down to five, but now has started billing them for the full 10%. Possibly, the theory is the more you ask, the more you can settle for.

SAG's Blast

MCA announcement brought from Screen Actors Guild an angry and immediate reaction. MCA filed its complaint against Chamberlain before an arbitration tribunal of SAG.

Chester L. Migden, assistant national exec secretary of SAG, took strong issue with MCA's labeling of Chamberlain as a "defendant" in its press release, and was particularly irate over MCA announcing its action publicly, saying it was "not in keeping with the spirit of SAG-agency regulations."

Migden exclaimed that "Chamberlain is not a 'defendant' in anything. He is respondent in an arbitration filed under rule 16E of our agency regulations. Normally under arbitration rules these are private matters, not to be publicized. I presume they (MCA) are taking this liberty because they are no longer a franchised agency. However, we are bound by such regulations. These matters are not for public scrutiny."

Migden said no similar actions have been filed with SAG by MCA as yet, and added "I would hope there would be no public announcement on any others."

MCA told SAG it is demanding commissions earned by MCA under its agency contracts with Chamberlain, "particularly commissions on the actor's existing contract with MGM." Chamberlain's MGM pact was set by MCA about two years ago when he joined the studio as a contractee, receiving $400 a week. His salary has soared considerably since then, but studio sources declined to reveal it.

Chamberlain's Present Agent

Chamberlain's agent is Ina Bernstein of the Ashley-Steiner agency, who repped him when she was with MCA, and following the end of that agency moved to A-S. Miss Bernstein said, "I would rather not discuss it. I have no comment."

Alexander Tucker, the actor's business agent, said Chamberlain is a new client, that he hasn't even received his documents and contracts yet. Therefore, he added, he would rather withhold comment at this time.

Wasserman's 'No Comment'

MCA prexy Lew Wasserman declined any comment beyond the company handout.

MCA's talent agency died a sudden death last July, after the Government filed divestiture action against MCA and Decca Records, which had merged. A rapid series of legal maneuvers by the Dept. of Justice brought about the demise of the agency. Eventually the Government and MCA reached agreement on a consent decree and the MCA-Decca merger was approved.

TV in the Yukon

Edmonton, Alta., Dec 18.

Canada's northermost television station is WHTV, operated from the basement of the Whitehorse Inn in Whitehorse, Yukon Territory, about 1,000 miles northwest of Edmonton.

Owners of the closed-circuit operation are Bert Wybrew, former bowling alley operator, and Neil Colville, ex-star of the New York Rangers in the National Hockey League.

More than 300 homes in the community of 7,500 have tv sets. Installation fee is $55 and the monthly tab is $15. The station offers five hours of filmed programs daily, six times a week, with seven and a half hours on Sunday.

Most of the equipment is home-made, including one of the two cameras. In the studio, egg crate separators are nailed to the ceiling to baffle the sound.

The station is designed to be run by one man. For the only regular live show—a daily newscast—Wybrew often serves as writer, announcer, operator and cameraman. He moves the studio camera so that it is focused through a window onto a chair in the control room. Then he pulls down a backdrop, sits in the chair and "punches in" on the control board.

With only one employee on the staff, Wybrew and Colville also do their own installation work.

The station relies on the monthly charge to set owners as its main source of revenue because of the small amount of advertising it carries.

Although not affiliated, WHTV is permitted to carry some CBS programs. Other films are picked up from Toronto distributors.

FCC's Henry Bares B'cast Doctrines; Seems He's a Pro-Option Time Man

Washington, Dec. 18.

E. William Henry, the newest FCC Commissioner, related some of the opinions he has reached since joining the Commission in a speech buttressed with quotations from John Quincy Adams, Pfiffner & Presthus, Martial's Epigrams, Winston Churchill and others. As far as the broadcasting industry is concerned, the egghead oration was strictly soft boiled.

By the "vast wasteland" yardstick, flung before the industry in the maiden speech by the other Kennedy appointee, Chairman Newton Minow, the Henry talk (his first) was mild. Henry spoke in Washington to the Federal Communications Bar Assn.

Henry disclosed these opinions:

—Television networks "must certainly continue to exist, for network operation is in the public interest—of that there can be no doubt. Likewise, I do not equate existence with mere survival—they must also be kept healthy and vigorous."

In this connection, Henry said he regards option time as the "key question" on whether networks can exist. The commission's ultimate decision on whether to knock out option time "must be carefully considered," he emphasized.

Without every saying so in so many words, Henry seemed to hint in his speech that he is a pro-option time man, or at least in search of a compromise.

—"Television programs today exhibit a discouraging degree of sameness, particularly in prime time." Nets, he continued, "must accurately determine what the majority of viewers really wants, not what it accepts merely because nothing else is offered."

He added "The more programs are stimulating and creative—the more, for my money, they serve the public interest." He said Robert Sarnoff spoke his views when he cautioned web critics about imposing a double standard, one for entertainment programming and another for public service shows.

—In a jibe at net chieftains who squall about too much control and think only of that stemming from Washington, Henry said it is contrary to broadcasting's "high purpose" to have excess control by either Government, the webs themselves or advertisers.

—Henry has reached no firm conclusion yet on the various recommendations made by Ashbrook P. Bryant after his long study of networks.

Local programming studies, like the FCC's [illegible] hearings and those upcoming in Omaha, are "potentially a very effective tool" to glean facts and impress on all broadcasters the importance of meeting local responsibilities.

—Community antenna tv systems should be directly regulated by FCC.

—He said he is solidly behind the get-tough attitude of FCC at license renewal or assignment of license time. "As far as I am concerned there are no 'paper' promises," he said, emphasizing that licensees must live up to all commitments made to FCC.

—The main cause of AM radio's ills is the way FCC has admitted and handed a license to "almost anyone who knocked on the door."

—FCC's "comparative criteria," used to decide which applicants are favored, needs overhauling, with the emphasis placed on "goals" set up by an applicant rather than the old "criteria."

—In closely divided situations on the Commission between two or more applicants seeking the same facilities for a station, Henry believes he will likely cast his vote the way the FCC Hearing Examiner recommended. The examiner, he noted, has the benefit of hearing the evidence and observing the witnesses.

—He is in favor of FCC's policy of imposing fines on wayward broadcasters.

—He invited the National Assn. of Broadcasters to solve the overcommercialization problem. He said: "I believe it is the broadcasters' primary responsibility—not the Government's—to police their industry."

—He supports the table of assignments plan for FM radio.

—Henry put himself on record as firmly behind "the broadcaster's duty to lead and influence the public opinion of his community." But, in doing so, he must live by the so-called fairness doctrine, he added.

With the Station Reps

Noting a trend among major repperies to set up program departments as a consultant service to local tv managements, Len Firestone, prexy of Four Star Distribution, has written the New York reps, in turn offering them his services as a program advisor from the syndication ranks.

Two firms have already called on Firestone, and he expects to hear from more in the near future. One of the reasons for reps interest in programming, Firestone feels, stems from the current availability of his kind of product, the stockpile of off-web packages. With their network track records — ratings, etc.—the reruns give the reps something to talk about, along with the proven interest of national advertisers via their buying of prime minutes placed in the off-web offerings.

Among reps that are offering programming advice are PG&W, Katz and Bolling. As with long-established radio programming departments at some rep houses, the tv advisors should be in a crossfire environment, with programming info available from several markets, that could pass useful info available from several markets, that could pass useful info down the line.

So far, Firestone says he has met resistance from only one major reppery, whose exec said the company wanted to stay away from programming—"Our job is to sell time." But the syndie exec thinks the reticence is caused more by a fear of program advice that might flop than any great dedication to sell.

SLAP $750,000 SUIT ON WEED REPPERY

Charles Bernard, prexy of the Charles Bernard Co. and Country Music Network rep firms who split with the Weed reppery early this month, has filed suit in New York Supreme Court for $750,000 damages against the Weed organization.

Bernard, who merged his firms with Weed in May of '61, has charged the reppery with breach of contract and "bad faith" in dealings with him. Complaint states that Weed, instead of carrying out a program of expansion as promised during merger dealings, reduced its staff and offices; that defendants conspired to interfere with plaintiff's business.

BBC's '63 Credo: 'Keep 'Em Laffin''

London, Dec 18.

Fishing for laughs in the new year the BBC does not seem too worried by past chart records, rather more concerned with talent well tried and tested if not audience-grabbing. Eric Sykes, Ray Galton and Alan Simpson, Muir and Norden and Ronald Woolfe and Ronald Chesney are the writers who scored critically and reaped the most yocks for the corporation in 1962. For 1963 the names are the same.

These are the gagmen who spearhead the BBC's comedy drive for the new term. Galton and Simpson are inked in for a fresh skein of "Steptoe & Son," the adventures of aged junkman and rebellious son, and more 30-minute "Comedy Playhouse" segments. Woolfe and Chesney are signed to new antics with their zany garment worker creations in "The Rag Trade," currently in a West End stage version, and Eric Sykes has a new self-written starring skein skedded but so far nameless.

Muir and Norden, through their adaptation rights on the original novels, are booked for a new legal humor skein built around the stories of Henry Cecil, who wrote the hit "Brothers in Law." Temporarily tagged "Mr. Justice Duncannon" they will deal with the adventures of a distinctly "different" judge, played by vet character actor Andrew Cruikshank.

ABC-TV's Sponsors For King Orange Jamboree

For the second straight year, ABC-TV will give one-hour coverage to the King Orange Jamboree Parade Dec. 31, at 10 p.m., as part of the festivities surrounding the New Year's Day Orange Bowl Game in Miami.

Armour & Co., Bristol-Myers and North American Philips Co. will sponsor the parade.

Weaver Into Media as McCann Folds Its M-E Productions Arm —On Other Madison Ave. Fronts

By BILL GREELEY

M-E Productions, the tv programming and production division of McCann-Erikson established when the agency board chairman Marion Harper formed Interpublic, is being folded.

Sylvester "Pat" Weaver, prexy of M-E Productions and chairman of McCann-Erikson International, will move over to head up the media department.

Rumors that Weaver, former NBC program chief, is anxious to get back into an active production role have been circulating for some time. A move in that direction was confirmed with the report that he has teamed with film producer Dino De Laurentiis for production of an hour tv series in Italy, "Via Veneto, The Street of Sidewalk Cafes" (see separate story).

Feeling is, however, that Weaver will stick with Interpublic until Marion Harper can push through his plans of a public stock issue. Weaver, and other corporation directors, stand to make a six-figure return on their stock holdings if and when the shop manages to go public.

As a production wing, M-E Productions has been more or less inactive since its formation. There was initially a two-part pilot project for a tv series based on U. S. wartime counter-intelligence derring-do. The two-hour long pilots were to be linked for foreign feature pix distribution. Series never materialized, but the two hours finally had a network run as a special.

Last year there were the Westinghouse specials and earlier there was the hefty cig coin from Liggett & Myers. But the agency's tv function has primarily become the buying of network minutes for Coke and Buick and national spot.

Hidden Persuaders?

Are Madison Ave. execs in touch with "the man in the street?" No, says the research firm, Data Development Corp., which recently asked 100 ad and marketing execs to name the brand preferences of the "blue collar" work crews who have been slowly moving down Madison Ave. in recent months.

DDC in turn queried a sample of 100 of the workers on their preferences in beer and cigarets. In matching the results against the exec estimates, DDC says the results were surprising—"It turned out that the advertising men, with some strong preconceived notions of what the 'blue collar' men should have been smoking and drinking, were off by quite a bit."

While 30% of the ad men thought Schaefer was the workers' beer preference, only 10% were Schaefer drinkers. Leading brands were Rheingold with 35% and Ballantine with 33%. Ad execs guessed only 21% and 15% respectively.

In cigs, 57% of the ad execs picked Camels as the "blue collar" brand. Only 20% of the workers were Camel smokers. Not one ad man named Pall Mall, Salem, Tareyton or Kools, yet these brands represented 21% of the worker preferences.

Says DDC prexy Gerald Rosenkranz (whose office overlooks the street project), "Although just an exploratory experiment, our survey does suggest the degree to which brand images in one socio-economic group can be far from actual brand performance in other groups. To sum it all up, this project emphasizes the potential pitfalls facing advertising, marketing and merchandising executives who try to define the profiles of their consumer target groups without adequate, reliable consumer measurements."

Japlish Spoken Here

The Radio & Television Culture Research Institute of the Japan Broadcasting Corp. has compiled a report on its "How-Do-People-Spend-Their-Time Survey: Analysis of the Daily Life of the Japanese People."

Says the report, "What people do most during their leisure hours are listening to radio and viewing television programs."

Radio: "Three times a day the ratio of people listening into radio programs rises. In the morning, the ratio is the highest betwen 6 a.m. and 7.30 a.m. It also comes high between noon and 1 p.m. The peak comes again between 7 p.m. and 8.30 p.m., and then the curve gradually falls . . ."

Television: "On weekdays, the television viewing ratio rises only in the evenings. While the television viewing ratio between 12 (noon) and 1 p.m. is comparatively high, it is quite low during the morning, thus showing a different pattern from the ratio revealed for radio listening. More than 10% of the Japanese people watch television programs betwen 8.30 p.m. and 10 p.m., but the highest ratio is seen between 8 p.m. and 9 p.m."

While the above roughly follows American viewing patterns, Sunday is something else. "Television viewing on Sunday shows a pattern quite different from weekdays. A conspicuous feature is that the television viewing ratio is much higher on Sunday than on weekdays between 9 a.m. and 6 p.m."

But another similarity to the U. S. populace is the study's conclusion that the better-educated and urban folk are later to bed and later to rise than the less enlightened and country types.

The Times That Try Men's Soles

Twelve CBS News correspondents, currently on the road in their five-city six-day tour prior to the web's "Years of Crisis" telecast on Wednesday (26) must be champing at the bit to get back to their respective home bases—and relax. Here's a log of what's expected of them, extracted from their Denver engagement. The 12 touring newsmen are due in Denver tomorrow (Thurs.), the next to the last leg of their tour.

11:30 a.m.—Arrive Denver from Detroit. Met by Hugh B. Terry, prez and general manager, KLZ-TV and KLZ, Jack Tipton, manager of KLZ-TV, vice chancellor Bob McCollum, U. of Denver, Dean Purdue, U. of Denver.

12 (noon) — Arrive at Brown Palace Hotel.

12:15 p.m.—Press conference in suite of Dick Salant, CBS News prexy, attended by correspondents of Denver Post and Rocky Mountain News.

12:40 p.m.—Leave hotel via chartered bus for lunch at Library Building, South Campus, U. of Denver.

1:15-2:45 p.m.—Lunch (informal—no speeches, only conversation) with about 12 professors and vice chancellor Bob McCollum; Dean Perdue, Hugh Terry, and Jack Tipton.

3:30-5:00 p.m.—By chartered bus to meeting at Denver U. Law Building (400 downtown businessmen) — Mayor Richard Batterton will preside.

6 p.m. — Each correspondent picked up at Brown Palace by his respective dinner host ("you will each dine in the home of a leading Denverite, and will be provided with brief biographies of host and guests at your dinner, each correspondent will be guest of honor at his dinner").

8:30-10 p.m. — Meeting at City Auditorium, sponsored by Social Science Foundation, U. of Denver. (Hosts will drive correspondent-guest to meeting) Gov. Steve McNichols will preside.

Friday (21), 8:10 a.m. — Leave Brown Palace Hotel via chartered bus for airport to St. Louis.

The 12 on-the-road CBS correspondents visiting the cities of Boston, Washington, Detroit, as well as Denver and St. Louis, are Winston Burdett (Rome), Richard C. Hottelet (United Nations), Bernard Kalb (Southeast Asia-India); Marvin Kalb (Moscow), Peter Kalischer (Tokyo); Alexander Kendrick (England), Robert Kleiman (Paris); Charles Kuralt (Rio de Janeiro); Blaine Littell (Africa); David Schoenbrun (Washington); Daniel Schorr (Bonn) and Eric Sevareid (New York).

FCC Mulls Action On Noisy Coml's

Washington, Dec 18.

FCC Chairman Newton Minow has predicted the commission will have "specific proposals" for curbing noisy commercials.

In a letter to Sen. Clifford P. Case (R-NJ), Minow wrote that the FCC staff is now working on a detailed study of the problem.

"I would like very much to have a rule of the FCC which limits the volume of commercials to the volume of adjacent program material," Minow added. "Our engineers tell us there are a lot of technical problems involved. I am in total agreement with you and it was at your suggestion I looked into this."

Case, in a statement accompanying release of Minow's letter, said he has been dunning the commission since December, 1961, to do something about loud commercials.

A great many radio and tv listeners agree with him, said Case, as he cited the volume of mail he has received on the subject.

And it isn't just imagination, concluded the senator, because a Massachusetts firm's analysis shows commercials to be four times louder than ordinary programs.

Chi-ca-go

Chi-ca-go . . . that toddling town
Composers hear the tempo of Chicago and set it to music. And out of that tempo, out of the vitality of a city's life — from the rough and tumble of ward politics to the culture and serenity of its famed Art Institute — WNBQ creates community service programming giving depth and significance to the multi-colored tapestry that is Chicago.

For example. All Chicago examined its conscience in "The House on Congress Parkway," a dramatic documentary on racial problems. The prime-time "Dateline: Chicago" series mirrored a city's pride with "One Palace, F.O.B. Chicago," a colorful, vivid preview of the Versailles art exhibit; entertained with a vicarious, rollicking visit to the city's "Key Clubs," Chicago's latest contribution to the lighter side of American life and, with "Flowers Before Bread," illuminated the little known good work of The Little Brothers of the Poor in the spiritual and physical needs of Chicago's aged.

WNBQ programming continues to reflect issues and events that affect and mold the life of Chicago, its four million citizens and to provide a unique spark of community interest. **WNBQ-5**

NBC OWNED. REPRESENTED BY NBC SPOT SALES

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Lucy Show	WHDH	550,300	40	1.	Biography; JFK (Mon. 7:00)	WBZ	Official	247,800	21	CBS News; Weather; JFK	WHDH	218,000
2.	Jackie Gleason	WHDH	518,300	38	2.	Wyatt Earp; weather; Huntley-	WBZ	ABC Films	247,900	14	CBS News; Weather	WHDH	194,000
						Brinkley (Thurs. 7:00)	WBZ	ITC	232,000	13	Rescue 8	WNAC	218,200
3.	Danny Thomas	WHDH	487,200	37	3.	Bravo Stallion (Fri. 7:00)							
4.	Ben Casey	WNAC	485,100	38	4.	Highway Patrol (Sat. 7:00)	WBZ	UA-TV	215,700	16	Movie Spec	WNAC	170,000
5.	I've Got a Secret	WHDH	474,300	37	5.	Dragnet (Tues. 7:00)	WBZ	MCA	215,100	18	CBS News; Weather	WHDH	254,200
6.	Bonanza	WBZ	473,100	31	6.	Rescue 8 (Fri. 7:00)	WNAC	Screen Gems	210,300	16	Bravo Stallion	WBZ	232,000
7.	Defenders	WHDH	470,300	36	7.	Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	188,100	12	CBS News; Weather	WHDH	191,100
8.	Dr. Kildare	WBZ	448,800	30	8.	Everglades (Wed. 7:00)	WNAC	UA-TV	176,300	14	CBS News; Weather	WHDH	191,100
9.	International Showtime	WBZ	446,300	30	9.	Riley; Bens; NCAA (Sat. 1:30)	WHDH	NBC Films	172,700	8	Ten Pin Time	WBZ	71,900
10.	What's My Line	WHDH	404,800	30	10.	Hennesey (Tues. 7:30)	WHDH	NBC Films	168,300	15	Combat	WNAC	285,500
					10.	Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	168,300	11	News; Wea.; Hunt.-Brink.	WBZ	304,300

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Beverly Hillbillies	WAGA	232,000	46	1.	Hennesey (Tues. 7:00)	WSB	NBC Films	138,000	30	Hong Kong	WAGA	62,000
2.	Bonanza	WSB	205,000	45	2.	Ripcord (Thurs. 7:00)	WSB	UA-TV	126,000	31	Biography	WAGA	48,500
3.	Red Skelton	WAGA	166,700	38	3.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	115,700	22	Beachcomber	WAGA	82,000
4.	Laramie	WSB	160,000	30	4.	Whirlybirds; Can Do; Pol. (Wed. 7:00)	WSB	CBS Films	115,660	24	Rebel	WAGA	97,000
5.	Lucy Show	WAGA	149,000	35	5.	Yogi Bear; JFK (Mon. 6:00)	WSB	Screen Gems	115,300	22	Panorama News; JFK	WAGA	64,000
6.	Lassie	WAGA	146,300	30	6.	Rebel (Wed. 7:00)	WAGA	ABC Films	97,000	30	Whirlybirds; Can Do; Pol.	WSB	115,000
7.	Dr. Kildare	WSB	141,300	28	7.	Dragnet; Man in Space (Thurs. 7:30)	WSB	MCA	98,400	14	Mr. Ed	WAGA	113,000
8.	International Showtime	WSB	140,300	28	8.	Amos and Andy; Panorama (Mon.-Fri. 6:30)	WAGA	CBS Films	90,700	18	News; Weather	WSB	126,500
											Huntley-Brinkley	WSB	144,100
9.	Andy Griffith	WAGA	130,000	30	9.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	88,300	18	Panorama; News Spec.	WAGA	50,000
10.	Dick Powell	WSB	123,300	28	10.	Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	87,500	21	Panorama; News Spec.	WAGA	73,500

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WXYZ	508,300	44	1.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	238,900	18	Surfside 6	WWJ	158,800
2.	Bonanza	WWJ	498,300	36	2.	Deputy; Secret; Wheel (Mon. 8:00)	WWJ	NBC Films	211,000	15	Cheyenne	WXYZ	380,800
3.	77 Sunset Strip	WXYZ	414,500	36	3.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	187,700	16	News; Spots; Hunt-Brink.	WWJ	218,000
4.	Red Skelton	WJBK	401,800	32	4.	Groucho; Debate (Wed. 7:00)	WWJ	NBC Films	184,500	14	Mr. Magoo	CKLW	168,700
5.	Beverly Hillbillies	WJBK	394,700	31	5.	Story Of (Wed. 9:30)	WJBK	UA-TV	188,300	15	Perry Como; Bob Hope	WWJ	372,700
6.	Donna Reed	WXYZ	392,300	30	6.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	173,000	15	News; Spots; Hunt-Brink.	WWJ	198,300
7.	Dick Powell	WWJ	378,400	30	7.	Everglades (Fri. 7:00)	WJBK	UA-TV	172,900	14	Zoo; Debate; Auto Show	WWJ	227,100
8.	Candid Camera	WJBK	374,400	29	8.	Mr. Magoo (Wed. 7:00)	CKLW	Tel. Personal	168,700	15	Groucho; Debate	WWJ	1"4,500
9.	Perry Como; Bob Hope	WWJ	372,700	28	9.	Rebel (Wed. 7:00)	WXYZ	ABC Films	161,800	13	Groucho; Debate	WWJ	184,500
10.	Danny Thomas	WJBK	370,000	30	10.	Shannon (Fri. 10:30)	WXYZ	Screen Gems	157,400	14	Jack Paar	WWJ	281,700

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WFAA	275,100	40	1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	130,400	17	Texas News; Weather	KRLD	111,400
2.	Candid Camera	KRLD	268,100	37	2.	Bugs Bunny (Sat. 12:00)	WFAA	UAA	90,900	14	Spotlight; Kieloff; NCAA	KRLD	27,300
3.	Beverly Hillbillies	KRLD	247,400	36	3.	Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	86,100	14	Captain Kangaroo	KRLD	26,500
4.	Red Skelton	KRLD	247,300	37	4.	Third Man (Fri. 9:30)	WFAA	NTA	68,700	11	Eyewitness; Teenage	KRLD	108,700
5.	Lucy Show	KRLD	247,100	34	5.	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	62,200	10	News; Weather	KRLD	92,000
											Huntley-Brinkley	WBAP	106,800
6.	Gunsmoke	KRLD	240,300	32	6.	Roy Rogers (Sat. 10:30)	KRLD	Roy Rogers P.	61,800	10	Deputy Dawg	WFAA	51,000
7.	What's My Line	KRLD	230,000	33	7.	Deputy; Teenage; NWBL (Fri. 10:30)	KRLD	NBC Films	56,300	11	Sports; Tonight	WBAP	44,800
8.	Andy Griffith	KRLD	208,500	30	8.	Hennesey (Sun. 9:30)	WFAA	NBC Films	56,100	8	What's My Line	KRLD	230,000
9.	Jack Benny	KRLD	204,300	28	9.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	50,200	9	News; Weather	KRLD	94,100
											Huntley-Brinkley	WBAP	86,700
10.	Bonanza	WBAP	202,000	33	10.	Deputy Dawg (Sat. 9:30)	WFAA	CBS Films	50,100	8	Mighty Mouse	KRLD	56,700
											Fury	WBAP	30,400
											Roy Rogers	KRLD	61,800

PORTLAND ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

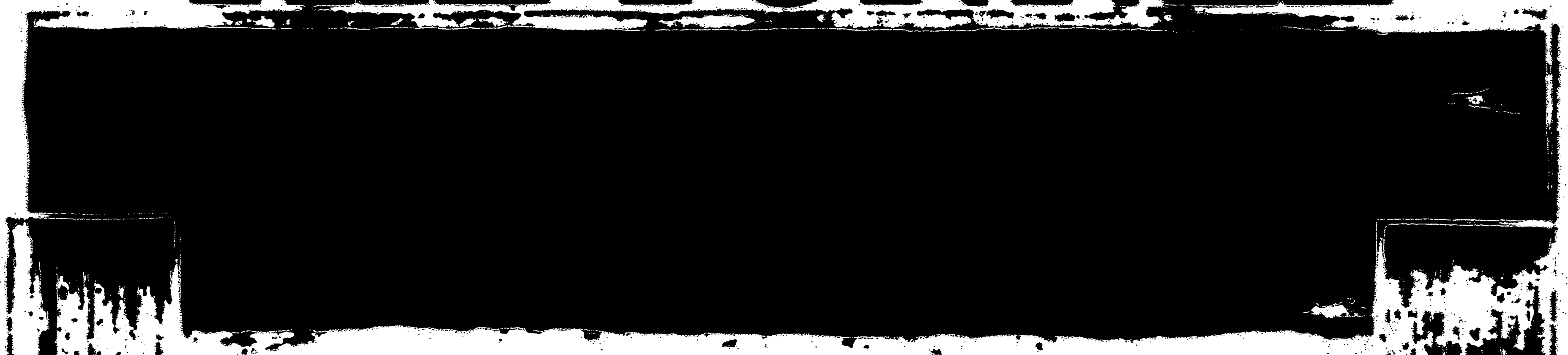
Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Lucy Show	KOIN	163,400	37	1.	Pioneers (Mon. 7:00)	KOIN	Roebeck	104,300	19	Best of Groucho	KATU	20,500
2.	Route 66	KOIN	162,000	37	2.	Sea Hunt (Thurs. 6:30)	KOIN	UA-TV	101,100	18	Huck Hound	KGW	66,000
3.	Red Skelton	KOIN	155,100	38	3.	Ripcord (Mon. 6:30)	KOIN	UA-TV	94,400	17	Quick Draw McGraw	KGW	56,300
4.	Andy Griffith	KOIN	140,300	31	4.	Hong Kong; Telethon (Tues. 6:30)	KOIN	20 Fox-TV	92,200	16	Yogi Bear	KGW	75,500
											Wyatt Earp	KGW	60,200
5.	Beverly Hillbillies	KOIN	140,000	30	5.	Highway Patrol (Fri. 6:30)	KOIN	UA-TV	86,000	17	True Adventure	KGW	42,000
6.	Danny Thomas	KOIN	137,100	29	6.	Five Fingers (Wed. 6:30)	KOIN	20 Fox-TV	80,000	15	Outdoor Sportsman	KGW	63,300
											Across 7 Seas	KGW	54,500
7.	I've Got A Secret	KOIN	136,000	27	7.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	78,000	16	Detectives	KGW	?1,300
8.	Wagon Train	KPTV	136,000	36	8.	Yogi Bear (Tues. 6:30)	KGW	Screen Gems	75,500	20	Hong Kong; Telethon	KOIN	80,000
9.	Password	KOIN	132,900	27	9.	Kingdom of the Sea (Sat. 6:30)	KOIN	Medallion	74,800	15	Adven. in Paradise	KGW	61,500
10.	Ben Casey	KPTV	133,400	37	10.	Flying Doctor (Sat. 6:00)	KOIN	CBS	72,400	16	Fight week; Boxing	KPTV	61,700

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. SURVEY PERIODS: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Password	KFMB	115,400	38	1.	Manhunt (Tues. 7:00)	KFMB	Screen Gems	75,900	20	Film	XETV	30,000
2.	Beverly Hillbillies	KFMB	114,100	37	2.	Third Man (Sat. 7:00)	KFMB	NTA	73,300	24	Fight of week	XETV	40,000
3.	Perry Mason	KFMB	113,900	37	3.	Sea Hunt (Thurs. 7:00)	KFMB	UA-TV	68,500	22	Biography	KOGO	65,300
4.	Lucy Show	KFMB	106,000	34	4.	Death Valley Days (Wed. 7:00)	KOGO	U.S. Borax	66,000	22	Rescue 8	XETV	28,700
5.	Andy Griffith	KFMB	100,100	32	5.	Zoorama (Sat. 5:30)	KFMB	Trans-Lux	64,300	21	Sat. Matinee	KOGO	26,400
6.	Bonanza	KOGO	99,300	31	6.	Shannon (Sat. 6:30)	KFMB	Screen Gems	63,300	20	News	KOGO	32,100
7.	Red Skelton	KFMB	98,000	32	7.	Hennesey; Hall of Fame (Fri. 9:30)	KOGO	NBC Films	46,000	15	Film	XETV	32,100
8.	Jackie Gleason	KFMB	96,200	32	8.	Across the 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	48,800	14	77 Sunset Strip	XETV	60,000
9.	Danny Thomas	KFMB	95,000	31	9.	Yogi Bear (Mon. 5:30)	KOGO	Screen Gems	41,200	13	Film	XETV	40,300
10.	Defenders	KFMB	88,300	29	10.	Ripcord (Fri. 7:00)	KFMB	UA-TV	38,900	13	Early Show	KFMB	30,000
											Premiere Movie Time	KOGO	77,100

THE TUNNEL



"...a priceless visual record of mankind's ever-blazing pursuit of liberty"

Robert J. Williams, PHILADELPHIA EVENING BULLETIN

"A devastating human document—and indictment of life under communism . . . a documentary coup of the first order."
Rick DuBrow, UNITED PRESS INTERNATIONAL

"Seldom in its history has television presented a program with more dramatic impact, more impressive photographic cameos, and more inspiration than NBC's 'The Tunnel'."
Frank Judge, THE DETROIT NEWS

"It was television at its best . . . 'The Tunnel' was revealing and powerful."
Cynthia Lowry, THE ASSOCIATED PRESS

". . . towering and dramatic filmed evidence of man's insatiable appetite for freedom and Communism's failure to quench the inner fires of liberty."
Tom Mackin, NEWARK EVENING NEWS

"No more forceful a statement of the difference between life in the Free World and that under Communism ever has been uttered."
Fred Remington, THE PITTSBURGH PRESS

"The NBC 'Tunnel' documentary had a dramatic punch of history in the making, a sense of urgency that no dramatization could possibly capture . . . a significant human document."
Bill Irvin, CHICAGO'S AMERICAN

"Unusually good television. It was another lesson to us, the free, of the importance of that freedom."
Judy Williams, THE INDIANAPOLIS NEWS

". . . an amazing documentary . . . the story was one of vivid human courage that provided inspiring television fare."
Terry Turner, CHICAGO DAILY NEWS

"Most genuinely absorbing television show of the season."
Terrence O'Flaherty, SAN FRANCISCO CHRONICLE

"TV journalism reached a new and exalted plateau Monday night in the presentation of one of the most profound and inspiring human documents in the history of the medium, NBC's 'The Tunnel'." Cecil Smith, LOS ANGELES TIMES

"This was an altogether fantastic piece of work, probably without parallel in the brief history of television."
Elizabeth L. Sullivan, THE BOSTON GLOBE

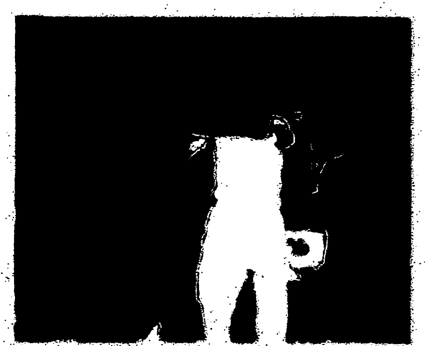
"'The Tunnel' added up to the most devastating indictment of Communism imaginable... rates as journalistic enterprise of a high order." C. J. Skreen, THE SEATTLE DAILY TIMES

"...the NBC News Department has contributed a memorable footnote to the story of man's quest for freedom, his undaunted courage and the idealism of youth..." George Rosen, VARIETY

"...unquestionably a journalistic achievement of substantial merit... NBC's initiative in this project and its scrupulous regard for those involved is beyond reproach."
Walter Hawver, ALBANY KNICKERBOCKER NEWS

"...a thoughtful, informative and even suspense-filled show overall." Pete Rahn, ST. LOUIS GLOBE-DEMOCRAT

"...the sinister blocking off of the East sector came across the TV screen as immensely impressive and far more rousing than any description in word or picture that the U. S. has ever seen... result is an exciting document against the inhumanity of The Wall."
Sabina Lietzmann, FRANKFURTER ALLGEMEINE ZEITUNG



Last week, NBC presented a 90-minute documentary, "The Tunnel." This program recorded the dramatic escape of refugees from East to West Berlin under the feet of the Vopos–and under The Wall. If you happened not to see the program, the sampling of reviews above will give you some idea of what you missed. If you saw it, you experienced once more the power of television as a reporter of actuality.

The program was one more example of NBC's leadership in news and informational, religious and educational subjects (to which it devotes one hour of every four in its network television schedule). For the best combination of programming, look to NBC.

Benny

Continued from page 33

[illegible] of Sullivan's [illegible] of [illegible] funds or any sable [illegible] didn't come through [illegible] SC In fact the [illegible] Sunday night tv spectacle [illegible] an innocent middle man in [illegible] between NBC and Philco for station licenses

Robert D Nelligans said he had a red hot Lincoln-Mercury dealership in Greenville in 1954 until he [illegible] to escape taxes to support the Sullivan program

The taxes, he said, were levied at the rate of $20 per car by Ford Motor Co on each dealer to keep Sullivan going in the high-priced time period

Nelligans' testimony came in a resumption of the FCC hearing into NBC's petition to swap WRCV-AM-TV in Philadelphia for WNAC-AM-TV and WRKO-FM in Boston However, Philco has opposed the switch and asked the FCC for a license to operate WRCV-TV

In four weeks of hearings before Examiner James D. Cunningham, both NBC and Philco have attempted to prove each other unfit for tv licenses. Nelligans was NBC's latest witness to attack the Ford Motor Co., parent company for Philco

Nelligans said the $20 assessment for the Sullivan program was placed on cars as they left the factory He estimated that some $12,000 a year was paid in this manner from just his showroom.

"Ford tried to tell us we could see the show in Greenville, but they were wrong," he said.

He decided to test the power of his agreement with Ford and flatly refused to pay the assessment The next thing he knew, he said, he was fired His franchise was terminated

FCC [illegible]

Continued from page 27

tion of station licensees is reviewed to decide whether it has been fair or one-sided, FCC added.

ABC's explanation was included by the FCC in the reply to critics In it the network alleged to have prepared the Nixon program from the former Vice President's own book "Six Crises"

"There was clearly a conscious attempt to glorify Hiss nor to present him in a favorable light," the network asserted.

"He was introduced as a convicted perjurer and was used solely because he as an individual had figured so prominently in the political career of Mr Nixon Hiss' comments were personal comments by a known enemy of Mr Nixon and we presented them just that way, the views of a prejudiced witness who reflected only his own opinions but who by circumstances was a part of the development of Mr Nixon's political career"

Demand for Reruns

Continued from page 30

are dying on the vine "Some of them you can't give away," one distrib opined

Stations can afford to be selective With the virtual demise of [illegible] run product made expressly for syndication [illegible] no [illegible] the competition of [illegible] product [illegible] must operate in a [illegible] [illegible] with [illegible] estimated with [illegible] Returns [illegible] complete a [illegible] and an everexpanding pool as more product [illegible] down the network pike

[illegible] a [illegible] ex- [illegible] commercial product and [illegible] for [illegible] He [illegible] is a [illegible] of what will happen next [illegible] in the [illegible] of [illegible] even expected to be more intense.

VARIETY ARB FEATURE FILM CHART

VARIETY [illegible] chart offers a day-by-day analysis of the top feature evening slots in a [illegible] Saturdays and Sundays, daytime feature slots complete with nighttime [illegible] feature slot of the day The [illegible] to the top rated [illegible] period, broken down by days of the week. The ARB [illegible] Other data such as [illegible] total area [illegible] ratings also are highlighted.

Pittsburgh • STATIONS: KDKA, WTAE, WIIC • SURVEY DATES: SEPTEMBER 14-27, 1962.

WTAE — Total Area Homes: 188,900 — Metro Rating: 23 — Share of Audience: 44

SATURDAYS 7:00-9:00
Program: PGH MOVIE SPECIAL

Sept 15 "MR. ROBERTS"
Henry Fonda, James Cagney
1955, Warners, Seven Arts, 1st Run

Sept 22 "ALL THE KINGS MEN"
Broderick Crawford, Mercedes McCambridge
1950, Columbia, Screen Gems, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Sat Report, Sports 7 00-7 30	KDKA 116,900
Perry Mason 7 30-8 30	KDKA 207,700
Defenders 8 30-9 00	KDKA 211,600

WTAE — Total Area Homes: 212,700 — Metro Rating: 21 — Share of Audience: 34

SUNDAYS 7:30-10:30
Program: HOLLYWOOD SPECIAL

Sept 16 "THE PRIDE & THE PASSION"
Cary Grant, Frank Sinatra
1957, UA, UAA, Repeat (Net)

Sept 23 "THE BIG COUNTRY"
Gregory Peck, Jean Simmons
1958, UA, UAA, 1st Run (Net)

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Dennis The Menace 7 30-8 00	KDKA 211,500
Ed Sullivan 8 00-9 00	KDKA 180,100
Bonanza 9 00-10 00	WIIC 231 400
JFK, Candid Lincoln 10 00-10 30	KDKA 174 300

KDKA — Total Area Homes: 105,100 — Metro Rating: 11 — Share of Audience: 39

MONDAYS 5:30-7:00
Program: EARLY SHOW

Sept 17 "TARZAN AND THE HUNTRESS"
Johnny Weismuller Brenda Joyce
1947 RKO, Banner, Repeat

Sept 24 "BOMBARDIER"
Pat O'Brien Randolph Scott
1943, RKO, UAA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5 30-6 15	WTAE 100,600
ABC News 6 15-6 30	WTAE 78 200
Sea Hunt 6 30-7 00	WTAE 107 200

KDKA — Total Area Homes: 86,400 — Metro Rating: 7 — Share of Audience: 25

TUESDAYS 5:30-7:00
Program: EARLY SHOW

Sept 18 "TILL THE END OF TIME"
Ray Milland, Barbara Britton
1944 Paramount MCA Repeat

Sept 25 "TWO YEARS BEFORE THE MAST"
Alan Ladd, Howard DaSilva
1946, Paramount, MCA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5 30-6 15	WTAE 121,000
ABC News 6 15-6 30	WTAE 78,900
Sea Hunt 6 30-7 00	WTAE 139 300

KDKA — Total Area Homes: 113,600 — Metro Rating: 11 — Share of Audience: 36

WEDNESDAYS 5 30 7:00
Program: EARLY SHOW

Sept 19 "SLAUGHTER TRAIL"
Brian Donlevy, Gig Young
1951 RKO UAA Repeat

Sept 26 "TARZAN THE FEARLESS"
Buster Crabbe, Julie Bishop
1933, PRI (Sol Lesser Banner, (Repeat)

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5 30-6 15	WTAE 112 300
ABC News 6 15-6 30	WTAE 84 800
Sea Hunt 6 30-7 00	WTAE 134 200

KDKA — Total Area Homes: 72,400 — Metro Rating: 8 — Share of Audience: 26

THURSDAYS 5 30-7:00
Program: EARLY SHOW

Sept 20 "CORNERED"
Dick Powell Walter Slezak
1945 RKO UAA Repeat

Sept 27 "IRON MAJOR"
Pat O'Brien Ruth Warrick
1943 RKO, UAA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5 30-6 15	WTAE 132 300
ABC News 6 15-6 30	WTAE 94 900
Sea Hunt 6 30 7 00	WTAE 151 900

KDKA — Total Area Homes: 117,200 — Metro Rating: 8 — Share of Audience: 29

FRIDAYS 5:30-7:00
Program: EARLY SHOW

Sept 14 "BLAZE OF NOON"
William Holden Anne Baxter
1947, Paramount MCA, Repeat

Sept 21 "WILD HARVEST"
Alan Ladd Dorothy Lamour
1947, Paramount, MCA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5 30-6 15	WTAE 112 300
ABC News 6 15-6 30	WTAE 60 300
Sea Hunt 6 30-7 00	WTAE 104,200

CBS ½ Hr. News

Continued from page 27

in the few mountain time situations the telecast would begin at 4 45 p.m.

In return to the stations for giving the network another 15 minutes in [illegible] option time the network will return a half hour period in the afternoon for local programming The half hour would be from 4 30 to 5 p m now occupied by "Edge of Night" a program which might not be affected in the shuffle Web plans to look over its entire daytime program spectrum and drop one half-hour series, the particular series yet to be selected

Affils are expected to have their local news shows in the east prior to the network news feed The central zone stations could have it after the network news feed In the west, affils could have their local news either before or after, depending on the ultimate plan adopted for that time zone, In any event, web's regular entertainment option time feed, which starts at 7 30 p m would not be affected by the expanded nightly news service

A number of stations around the country have adopted a one-hour news-weather format It's expected that CBS-TV's expansion from 15 minutes to a half-an-hour will stimulate some affils to adopt a one-hour news format, with a half-hour of local news, weather or other features added for the hour span

Walter Cronkite will continue to serve as anchorman, Another factor which prompted CBS News to expand its feed to affils is its belief that in the present confinements of 15 minutes, it's difficult to adequately showcase the talents of the CBS News roster of correspondents That's a competitive factor against the personality team of NBC-TV's Huntley-Brinkley

Salant said he hoped to have a pilot of the expanded news format to screen at the May CBS-TV affil meeting

Current sponsors riding the Cronkite network news show from 7 15 to 7 30 p m are being given first crack at the expanded version this fall Goodyear, one of the sponsors of the Cronkite show, was due to terminate its deal in March, but is understood to be reconsidering in light of the new development

TV Spinoff

Continued from page 27

on ABC-TV where it's been a solid hit this season.

"Wide Country" was another Revue spinoff, and "Saints and Sinners," recently axed, was spun off on the Powell show at Four Star last season Revue's "The Best Years," bought by ABC-TV and to be airborne next year, was originally a spinoff on the studio's Alcoa series

Ironically, Desilu's onetime hit, "The Untouchables," was originally seen on studio's "Desilu Westinghouse Playhouse" as a two-parter several years ago, but was not projected as a spinoff, However, when ABC-TV saw the show, it immediately ordered a series based on the adventures of Eliot Ness.

Chi's Negro Market

Continued from page 30

Corp the original owners, and the station's longtime association with foreign language programming.

WHFC or whatever the new call letters are to be will be the second fulltime Negro station introduced in this market in less than six months, the other being Gordon McLendon's WYNR (formerly WGES), which switched call letters and format in September In addition there are two daytimers, WAAF and WBEE, that have been operating with a Negro format for a number of years Two well-established Negro deejays, Al Benson and Rick Riccardo, had skipped over to WHFC along with sev[illegible] foreign language shows when WGES changed hands It's not known whether the two deejays will remain under the new ownership at this point, but it does seem fairly certain that the displaced WGES foreign language shows will have to find new outlets again.

One of the world's great conductors, Eugene Ormandy, leading the Philadelphia Orchestra in a full-hour television concert of American music. Produced by Philadelphia's TV10 at the city's world famous Academy of Music, "Eugene Ormandy's Sound of America" was seen in prime evening time on all five CBS Owned stations. And subsequently, as part of CBS Television Stations' second International Program Exchange, it was enjoyed by millions more viewers in eight other nations.

Imaginative, venturesome—the Eugene Ormandy broadcast is just one example of local programming of extraordinary stature and scope. But Philadelphians have long known who consistently broadcasts programs of the highest interest and the widest appeal. CBS Owned WCAU-TV...that's who!

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

Another Important plus...

"Television Reviews",
NOVEMBER 7, 1962

GREAT MUSIC
With Carl Greyson, host; Roberta Peters, Chicago Symphony, Robert Trendler conducting
Exec Producer: Philip Meyer
Producer-Director: Richard Bosenbach
Writers: Bosenbach, Francis Coughlin
60 Mins., Sun., 1:30 p.m.
MAXWELL HOUSE, TALMAN SAVINGS
WGN-TV, Chicago (tape)
(Ogilvy, Benson & Mather; RMO & Assoc.)

"Great Music" opened its fourth season as a syndication entry last Sunday (21) with a honey of a show that featured coloratura Roberta Peters in a one-woman concert. What impact Judy Garland, Harry Belafonte and Yves Montand have made on the medium in the respective idioms with their solo shots, Miss Peters approximated in hers. She was excellent both musically and as a video personality; and the tasteful, well-lighted WGN-TV production did her every justice.

It is notable that while the program was longhair it was never highbrow. If the distinction is a subtle one, it is nevertheless important. Any chance dialers hoping to upgrade their musical sophistication would not have been frightened away by a chill of culture nor made to feel inferior by an attitude of condescension. The outing had an air of refinement, but it was a warm air. A looker with flashing eyes, Miss Peters was animated and personable before the camera, and she spoke to the audience with an unrehearsed intimacy that would profit many a pop performer to study.

Her selection included the "Laughing Song" from "Die Fledermaus," a group of art songs, an aria from "Rigoletto," and such selections as "Falling In Love With Love" and "One Kiss." Showpiece was a dramatic performance of the mad scene from "Lucia," a lengthy solo effort that was elaborately staged with a number of non-speaking actors contributing to the effect.

WGN is shooting the current series in a handsome and capacious ballroom of the Edgewater Beach Hotel. For Miss Peters' segment there were some al fresco sequences in the Edgewater Beach gardens, with the hotel guests looking on. The settings, both interior and out of doors, communicated class but not grandeur, which seemed appropriate.

Fran Coughlin's program notes and Carl Greyson's hostmanship struck just the right key. There was nothing gratuitous in the notes to offend the viewer who might be thoroughly versed in operatic literature, and at the same time they helped the uninitiated cross the bridge to Richard Strauss, Debussy, Donizetti and Hageman. Greyson was well-chosen for the series.

The Windy City independent this year dropped "From Chicago" from the title of its music series in order to increase its range. It was irrelevant chauvinism anyway. A couple of installments are being shot overseas with European orchestras in their native settings, and the title alteration should allow for more one-person shows, like Miss Peters', which have no Chicago significance other than that they were produced here.

Les.

WGN's 'Great Music' wins kudos

"Great Music"—award-winning series produced especially for television by WGN—achieves wide acclaim for the fourth consecutive year. On Wed., Nov. 7, "VARIETY" said...

"...a honey of a show..."

"while the program was longhair it was never highbrow."

"...the outing had an air of refinement but it was warm air."

"The settings communicated class but not grandeur which was good."

"...the notes helped the uninitiated cross the bridge to Strauss, Debussy, Donizetti and Hageman."

"Great Music" Series III, is now ready for your station, exclusively in your market. World renowned conductors, brilliant soloists and the brightest stars of the musical stage make this widely acclaimed television production another important plus for advertisers, agencies and other stations.

Sold exclusively by WGN Syndication Sales, 2501 Bradley Place, Chicago 18. Call Brad Eidmann, LA 8-2311.

WGN Is Chicago
The most respected call letters in broadcasting

Inside Stuff—Radio-TV

The Chi chapter of Academy of Television Arts & Sciences, in addition to refining the local Emmy award voting and nominating procedures, has gone one step further to safeguard against block voting and making "awards for mediocrity." Prexy Jack Brickhouse notified the membership last week that the chapter would set up ballot boxes in certain convenient locations and that the voting would be done in person, rather than by mail.

Brickhouse also revealed that the chapter would present Governor's Awards to each of the three major faiths for their outstanding religious programs.

Arthur Hailey, Toronto tv writer, has sold foreign rights to "The Troubled Heart," earlier produced by the Canadian Broadcasting Corp., to not only the Steel Hour one-hour series of the U.S. but to a West German tv network, with latter also presenting his "Flight into Danger" and "Time Lock," which the CBC also produced.

Former Toronto trade magazine editor confessed that the CBC was trailing in the tv author's earning power, but that American and West German webs were paying higher returns, thanks to first tv productions of the CBC.

Station WLIB plans to conduct a street survey among the New York metropolitan area's Negro community to determine public reaction to whether off-track betting should be legalized. Results of the survey will be forwarded to city and state representatives to help them frame appropriate legislation following Mayor Wagner's new attempt this year to persuade the state legislature to license such betting.

In an on-the-air editorial last week announcing plans for the public interviews, WLIB also invited listeners to write in their opinions to the station. The editorial voiced the pros and cons of the arguments.

James Taylor, director of tv at De Paul U., is to head the University Broadcasting Assn. in '63. He succeeds Daniel Anderson, of the Illinois Institute of Technology, who became secretary instead.

Organized five years ago, the assn. is concentrated in the Chicago area.

All three television networks have joined in a cooperative venture to cover the actual fighting area in the India-Red China border war. ABC newsman Charles P. Arnot and NBC cameraman Andrew Pearson have been assigned to cover the front in Northern India for all three networks.

Arnot will report for ABC-TV and ABC Radio and will provide audio for NBC and CBS film from the front.

TV Followups

Continued from page 33

coming to the inevitable point and conclusion.

For example, we have a wife and mother (Dina Merrill) so enamoured of the defendant that she is willing to cuckold her spouse and claim she is an adulteress to provide the court with testimony that the killer could not possibly have committed the crime since he was occupied illicitly with her in a hotel room at the time of the crime. That a person would be willing to sacrifice so much and perjure herself, to boot, in such an important trial is, to put it mildly, subject to doubt. The woman is the prosecutor's sister, no less. Dramatically inflammable stuff, yes. Logical, no.

In addition to Powell's competent emoting, the stanza numbered satisfactory performances by such reliable thespians as Miss Merrill, Ed Begley, Robert Keith, Edward Andrews, James MacArthur, Charles Ruggles, Alexander Scourby, Robert Webber and Martin Brandt. "The Court Martial Of Captain Wycliff" made a worthwhile point, but made it the hard way.

Tube.

Shaw Exits 'Defenders' For 'Tovarich' Musical

Script editor of CBS-TV's "The Defenders" series, David Shaw, has resigned to write the book for a projected Broadway musical version of "Tovarich."

New script editor of the series is William Woolfolk. Shaw, who also scripted many "Defenders" episodes, has worked closely with co-producer Reginald Rose.

Hollywood—Robert Fenton, formerly in sales for KHJ Radio, RKO General outlet here, has been switched to an account exec with KHJ-TV. Before joining KHJ in June of this year, Fenton was assistant general manager of WMGM in New York.

WANTED
Bright Little Girls
(7 to 9 years of age)
Must be pretty enough for TV, smart enough to set their own hair. Send letter and snapshot to Mr. J. Moore, Marvel Products, Inc., 340 Avenue of the Americas, New York 11, N.Y. Do NOT come in person.

GIRL IN A BONNET: She was only one of 7,610 persons who stood in line for an hour or more to visit Broadcast House, the home of WTIC TV-AM-FM in Hartford during an open house, but she told us a lot about our audience, and reaffirmed our sense of the broadcaster's responsibility to his audience—and especially to little girls in bonnets. (ADVT).

A scene from Gilbert & Sullivan's operetta classic, "The Mikado," as performed by the students of Evanston Township High School, and broadcast during 90 minutes of prime time on Chicago's Television 2, as part of its regular "Repertoire Theatre" series. Reception? Fit for an Emperor! Variety, for example, called the show "Remarkable. Superb." And then went on with special applause for "the handsome mounting of the production, the impeccable staging, first-rate setting and costumes, and near-perfect camera work."

A perceptive eye for what's happening on the local scene—that's what makes community service programming effective, exciting. And that, among other things, is what makes CBS Owned WBBM-TV the year-in, year-out favorite station of viewers in the Chicago area.

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

Radio Reviews

TALK SHOWS
With Walt Bodine, Jean Glenn
Producer: William Gadden
170 Mins., Mon.-Fri. 8:05 a.m.
WHB, Kansas City
PARTICIPATING

A [illegible] switch in programming at WHB radio has brought the [illegible] to the schedules for [illegible] morning hours. It begins [illegible] The Jean Glenn Show from [illegible] till 10, continues through "[illegible] Say" from 10 till 11, and "Conversation" from 11 to 11:55.

The "Jean Glenn Show" is an audience participation in which listeners call in to ask questions and comment on the subject for the day—safe driving, the Cuban situation, the proper selection of [illegible] for Christmas, etc. Jean Glenn emcees the show, answering the callers, transmitting their question and keeping things moving. Bodine, the station's director of special events, is on for comment and support. Each day the two invite an expert on a particular subject, who gives the professional, considered answers to the question and comments on the proceedings.

During the second hour, "They Say," the expert leaves and Bodine and Glenn carry on informally as they feel out the callers on the subject at hand. The wind-up hour includes "Conversation," which has been, for several years now, the major effort at interviewing in-depth interesting visitors and personalities on the local scene. "Conversation" is taped daily at 1 p.m. at Bretton's Restaurant downtown, adding a fillip to the operation.

A show of this kind is a departure from the lilting music, clever announcers and spots intermingled with news and weather that has become accepted as the final formula in radio programming. No major station here has taken such a plunge in daytime radio although WHB has had its "[illegible]" for several years after 10 p.m. with the [illegible] [illegible] subjects and the [illegible] man acting as the conversationalist.

Though it's too early to tell from the regular ratings, WHB management feels it has indications of support for the Talk Shows and they are here to stay.

The shows' entertainment average up to now has been good, although uneven. They began on the air Oct. 1. Whether this type of programming can continue to be interesting depends upon how expert are the experts, as well as how personable they are in presenting their material. Bodine and Glenn, to be sure, handle their chores with skill and ease developed over the years of working together on "Conversation," and they keep it informal and moving. The tests of the shows' worth will be whether the listeners keep calling and the sponsors keep up the spots. *Quin.*

INSIDE SPORTS
With Sam Molen
30 Mins., Mon.-Sat., 7:30 a.m.
SCHLOZMAN MOTOR CO.
KBEA, Mission, Kansas

Veteran Sam Molen was for years on a major downtown station, but recently took his sportscasting to suburban Mission, for simulcasting on both AM and FM. This show might be called "armchair sports," for Molen does it remote from the living room of his home, and consequently takes a little more relaxed and "inside" view. His is the only live morning show by a sports authority in the metropolitan area.

The remote setting gives Molen the freedom to take a little more of the feature slant in his reporting, although hard sports news is the basis for the program. A daily feature is his "sports profiles in the business world," about local one-time sports figures now in commerce. It's good for gathering listeners and also provides plenty of [illegible] [illegible] up short on [illegible] [illegible] [illegible].

The [illegible] for Molen is [illegible] both [illegible] on the air and his knowledge of the world of athletics and by the sponsor, [illegible] Schlozman, a metropolitan Ford dealer who has backed him for 10 years and just signed again. *Quin.*

Set Time Span For WHDH Applicants

Washington, Dec. 18.

The FCC, which last Sept. 25 granted a four-month license to WHDH, Inc. (Boston Herald-Traveler subsidiary), for the Hub's tv channel 5 Monday (17) established the time span in which other applications for the VHF outlet will be received with "assurance of comparative consideration."

FCC said other applications can be filed between Jan. 28 and March 28.

By a 6-1 vote (Chairman Newton Minow was the lone dissenter), FCC awarded the fourth month license to WHDH which has been operating the Boston station for five years. At the time the obvious was stated: other applicants could come in once the permit had expired. WHDH has already filed its application for renewal of license.

CANADA CITATIONS

Ottawa, Dec. 18.

Leonard W. Brockington, first chairman of the Canadian Broadcasting Corp.'s board of governors (1936) and former pres. of Odeon Theatres (Canada) Ltd., was one of three eminent Canadians to be awarded the Canada Council medal. Others were Claude Champagne, Montreal composer and contemporary music editor with Broadcast Music Inc., and w.k. artist Arthur Lismer.

Radio-TV Field Day With News

Continued from page 30

paper Guild by several dollars) and the addition of six desk assistants (i.e., copy boys) costs NBC News about $6,000 a week. ABC News says the special operation of WABC-FM, not counting the additional WABC-TV and WABC-AM news, costs approximately $3,500 a week.

There is no significant advertising return currently anticipated by WABC-FM, and WNBC-TV, which is carrying the added news from NBC News, evidently isn't benefitting in any significant way from new sources of revenue. Indeed the Xmas department store advertising, the supposed mainstay this time of year of all newspapers, is not drifting across media lines into tv. The cost of producing tv commercials, and new ones are always needed in retailing, is prohibitive. A little of the biz is sneaking off into radio at WNBC and elsewhere.

(WMCA, for one, reported that 30% of its new business is from entertainment sources—legit and cinema houses. It has been getting business from department stores, most of whom will go into radio but not into tv.)

Through CBS News, which did the hiring and does the actual news work, WCBS-TV has added nine newswriters and about 12 hours a week of local news. WABC-TV has added 12 hours too and maybe five or six men, in addition to those working in FM and AM.

The new NBC writers are supplying WNBC-TV with 20 extra hours of news weekly and 18 extra hours to WNBC Radio, according to a news department estimate. As an indication of the probability that WNBC won't make anything on the deal, unless ad revenue suddenly picks up, there is WCBS for comparison: WCBS-TV's boss Norm Walt went on record last week as predicting a loss for his local tv operation. There was, he said, more entertainment biz — announcements of shows and the like, more transportation biz and some Yardley toiletry and John David clothing biz—but not much else of any note. In all, Walt said, there is not enough additional revenue to offset the cost of news, which has not been fully tallied. Point is that if WCBS-TV, with only nine new writers, etc., can't make a buck out of it then it's hard to imagine WNBC-TV, with 25 writers and even more news time, making a buck.

Most of the writers temporarily in the employ of broadcasting in N.Y. are doing essentially what they did on newspapers, digging as well as rewriting. But not all the men and women employed are from cityside. They were the radio-tv essayists, with whom the stations normally did another kind of business. Some of these ended up in publicity jobs, some doing rewrite on regular news desks.

The television stations, early in the closedown of newspapers, determined to their satisfaction that among the stories most missed are those of the entertainment field. For this and for other reasons, there has been a development in N.Y. radio and tv akin to a 35-ring circus.

Every radio, tv, cinema, legit critic in town—some for pay, some for the glory, some for laughs and some to promote their suspended newspapers — has been going around reciting critiques that will probably never be printed anywhere, except in press releases later on. Name a name in the column field, and he or she is also employed in running from one station to another in N.Y. reading reviews, making capsule commentaries on the trade or on the station which is presently affording them the time to speak.

Inevitably, somebody has to read the comics to the kids, so Shari Lewis is doing it on WNBC-TV, Steve Allen on WINS Radio, and Harry Reasoner on WCBS-TV, all in shades of Fiorello.

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ENGINEERING
471 VICTORIA TERRACE, RIDGEFIELD, N. J.
943-7333

Lorillard

Continued from page 30

to satisfy Lorillard's taste buds. But "Price," a game show, is hardly doing satisfactorily on Mondays.

Feeling at NBC is that Lorillard, however, will continue with its half of "Price" once it moves to Friday 9:30, just before Paar.

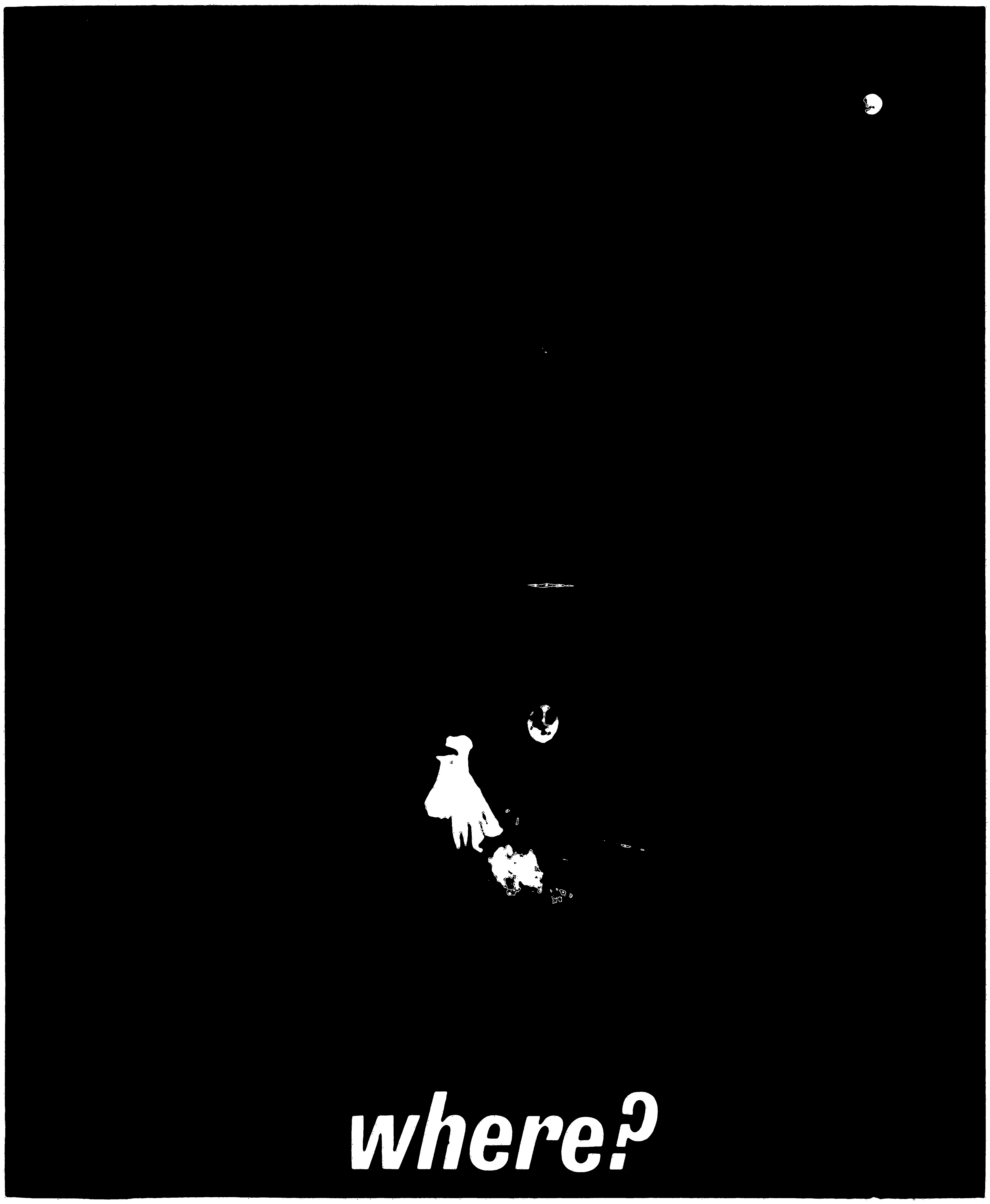
Nick Keesely, tv topper at Lennen & Newell, commenting on the early renewal on the three other stanzas, said: "When you've got a good thing let the talent know." Idea was to keep 'em from having to sweat in a biz that normally makes talent, salesmen, et al., sweat right down to the option wire.

"It gives them a psychological boost to know ahead of time that the sponsor wants them," Keesely said. On the whole, the renewals go from March into September.

Mgt. William Morris Agency

WANT A ROLLS ROYCE FOR XMAS?
[illegible]
WHEELER, 130 W. 57 St., N.Y.C.
CI 7-[illegible]

ROLLS ROYCE
[illegible] Silver Wraith, [illegible] with extras, for sale. Built for a queen, owned by a princess. Conservatively priced.
BRUCE FERGUSON
CI 7-4466



The brand-new Delacorte amphitheatre in the heart of New York's Central Park, scene of Channel 2's historic 2½-hour broadcast of "The Merchant of Venice." The first presentation by a commercial television station of a complete play by Shakespeare direct from the theatre of origin, the program drew a mammoth audience of 1,600,000 viewers, leading all New York television stations during the peak viewing hours of 8:30 to 11 pm.

The broadcast—pace-setting, compelling—is an example (one of many!) of community service programming that consistently captures the spirit and imagination of audiences in the nation's largest, most dynamic metropolis. Programming New Yorkers find only on (where else?)...CBS Owned WCBS-TV, the leading station year after year after year.

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

'Just You Wait'll Next Year'

Continued from page 23

"total programming" content of a network. Thus, when NBC prexy Bob Kintner told his affiliates recently that frequently it becomes necessary to sacrifice ratings in order to achieve proper program balance and diversification, the cynics didn't hesitate to buy it. The accomplishment of a "River Nile" or a "Tunnel" documentation as one of tv's more memorable footnotes to current history, it's reasoned, will be remembered in terms of network program contribution long after a "Beverly Hillbillies" for all its rating glory has squeezed out its last residual dollar.

But the Madison Ave. boys, for the most part, are only interested in playing it the Nielsen way. If there is speculation over the present disparity in ratings that puts CBS into a '63-'64 seller's market, it's in an attempt to sift the reasons.

A key agency exec ventured the belief that "when you have going for you, week after week, a Jack Benny, a Garry Moore, a Danny Thomas, a Lucille Ball, a Red Skelton, an Andy Griffith, an Ed Sullivan, a Jackie Gleason, a 'Candid Camera' an 'I've Got A Secret' and a 'What's My Line,' instead of relying on assembly line mass film production, you've only got one place to go, and that's up."

Still another agency exec thought the answer lay fundamentally in the fact that, "whereas NBC and ABC follow strikingly similar approaches to programming, as in the purchase of shows without a pilot, at CBS, it seems to me, there's a reliance on handcrafted entertainment which emphasizes the choice of the individual producer and not studio facilities.

"Also it strikes me that NBC and ABC, perhaps quite unwittingly, have been 'me tooing' each other in a 'gingham dog-calico cat' fray, while permitting CBS to romp home with the ratings. Let me explain. NBC and ABC, in copycat fashion, license product from the Hollywood assembly line production belts at Revue, Four Star, Screen Gems, et al, and especially feed from the MCA trough. When ABC outbid NBC for a new five-year cycle of 'Wagon Train,' NBC checkmated its rival by licensing a 90-minute 'Wagon Train' called 'Virginian' from the identical producer. Result is a Nielsen stalemate that knocked each network out of the Wednesday night race when CBS programmed the identical time period with public affairs and then back-to-backed 'Beverly Hillbillies' and Dick Van Dyke in the critical 9 to 10 interval to capture the night.

"But it's more than skillful checkerboarding. I know from my own agency participation that it's that daily supervision of each episode of each program from the script to the final editing of each print, the insistent CBS emphasis on the choice and supervision of the working producer. Whether it's a Bob Banner or a Reggie Rose, it's the choice and supervision of the producer that has spelled the definitive Nielsen edge."

Another agency exec alluded to selling practices. "While NBC and ABC extend their battle on the sales front with their $3 cost per thousand scatter plans," he ventured, "CBS sticks to the basics of program selling and orthodox sponsorship availabilities. Even with respect to 'The Nurses,' low-rated in the CBS books, the network has refused to sell minutes and is holding out for the normal alternate half-hour rate card sponsor. It may prove a big drain on the networks' weekly profit and loss statement, but it's figured to strengthen the network in the long run."

Irish TV Awards

Dublin, Dec. 18.

Abbeyite Eileen Crowe won the Irish TV Critics award for the Best Actress of the Year for her performance in J. M. Synge's "Well of the Saints" presented by Telefis Eireann (Irish-TV). The award was presented at ceremonies sponsored by Jacob's Biscuits here this week.

Other awards went to former Abbeyite Joe Lynch for contrasting performances in Shaw's "The Shewing Up of Blanco Posnet" and "Public Enemy" as Best Actor.

Producer's Award—Bert Dudin for "versatile work of high standard throughout the year."

Imported Program—BBC for "Hancock's Half-Hour."

Home-Produced Program—"Broadsheet" for "maintaining a high standard of comment on current affairs."

Kamen, Lee Lawrence Join Garroway Outfit

Jeff Kamen and Lee Lawrence are now with Dave Garroway's new production company, Once More Inc. According to a spokesman for Garroway, the outfit is prepping three tv and radio packages and also plans production of tv commercials.

Kamen, who produced "White Man's Future in Black Africa" for VOA, will serve as production coordinator. Miss Lawrence, who had been with Garroway for some five years on "Today," will head research and development for Garroway.

$12,500,000 Studio For Hamburg TV

Hamburg, Dec. 18.

Hamburg's small tv studios in the suburb of Lockstedt are to be enlarged into a TV Centre at the cost of 50,000,000 German (about $12,500,000). The building work will be done in two phases; the first one, taking approximately three years, will contain the transport unit of 120 technical vehicles (including 20 mobile studios), the power supply, a 10-floor building for the technical departments, and a canteen. Work is scheduled to begin immediately the building licence has been granted. Projects' architects are Prof. Spengelin and Prof. Pempelfort.

The second phase will take four years to complete and will comprise an administration block, announcers' studios, synchronization studios. In the planning stage is also a special film building at an estimated cost of a further 20,000,000 German marks ($5,000,000). However, the yes-word for this plan has not been given by the powers that be.

The present facilities in Lockstedt are used mainly for newscasts and day-to-day reports on topics of general interest. A few small-scale musical shows are also filmed there, for example "music from studio B" in which the disk jockey Chris Howland, introduces disk stars who then mimes to their own playbacks and thus need no elaborate and costly musical or chorus accompaniment.

Louisville—E. Berry Smith was named general manager of WLKY-TV here, after a stint with WFRV-TV, Green Bay, Wisc., as veep.

Collector's Item

Because it may never happen again, the National Nielsen two-week report ending Nov. 25, giving CBS TV 18 out of the Top 20 prime time shows, could wind up becoming a "collector's item" for the tv media man. For souvenir purposes, here's the listing:

Beverly Hillbillies (CBS)	33.7
Red Skelton (CBS)	31.6
Candid Camera (CBS)	30.1
Ben Casey (ABC)	29.5
Lucy Show (CBS)	29.1
Danny Thomas (CBS)	28.9
Jack Benny (CBS)	28.8
Andy Griffith (CBS)	28.2
Gunsmoke (CBS)	27.9
I've Got a Secret (CBS)	26.0
Dick Van Dyke (CBS)	25.0
Garry Moore (CBS)	25.0
Bonanza (NBC)	24.9
Ed Sullivan (CBS)	24.8
What's My Line (CBS)	24.8
Jackie Gleason (CBS)	24.6
Defenders (CBS)	24.2
Lassie (CBS)	23.6
Route 66 (CBS)	23.3
To Tell the Truth (CBS)	23.3

Shows 90 Minutes Or Longer Will Head Off Pay-TV Threat: Shane

Hollywood, Dec. 18.

Telepix running 90 minutes and longer will be network tv's answer to toll-vision, in the opinion of Maxwell Shane, who came out of theatrical films to become one of the producer-directors and sometime writer of NBC-TV's "The Virginian." He cited this 90-minute western in color as the pattern for the long form dramas and action-adventure vidpix which will soon fill the tv tubes.

"Provocative stories don't need big name stars," says Shane. "While the costs will run beyond budgets, as high as $500,000, some of the outlay will be recouped by later theatrical showing in this country and overseas sales. Turning out a "Virginian" every week is almost tantamount to a feature picture and Revue has proven that it can be done without sacrifice of quality. It is now so well organized that no extra days of shooting are required."

Shane recalls that six years ago he proposed a weekly series of long dramas to be titled "World Premiere." It was discarded as "too long, too cumbersome and too expensive." Re-heating the same idea recently, it was accepted as a forerunner of what's to come, according to Shane. "And come it will to head off the threat of pay-tv," he predicts.

CBS Latino Soaper Disturbs Mex TV

Mexico City, Dec. 18.

Mexican television producers very uneasy about upcoming Columbia Broadcasting System plans to initiate production of soapers aimed at the Latin American market.

In recent months Mexican tv soapers have been enjoying huge popularity in areas south of Mexico.

Now, with Columbia apparently readying production in Miami of a series which will use actress Carmen Montejo, Argentine actresses Nini Marshall, Catita and Delia Garces and others, Mexican producers feel they are in for stiff competition.

Allegedly, according to industry grapevine, about only republic south of border which will not buy the Columbia production will be Mexico, which has a surplus of tv tearjerkers for the housewife trade.

Columbus, Ga.—C. L. Patrick replaces Frank Ragsdale as general manager of WTVM. Station said only that Ragsdale resigned to take "another position." Patrick, a native of Columbus, most recently was commercial manager of WTVC, Chattanooga.

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IRV WILSON TO ABC-TV AS SPORTS SALES MGR.

Chicago, Dec. 18.

Irv Wilson, general sales manager of WGN-TV in Chicago, has taken the newly created post of sales manager for sports and specials at ABC-TV, New York. He'll report to Ed Bleier, vicepres of daytime sales on Jan. 14.

Wilson took over the WGN-TV spot a year ago, after having headed the station's sales office in New York. Prior to that he was on the sales staff of WCBS-TV and earlier had worked in Gotham ad agencies.

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Circa 1880, when scores of amateur orchestras flourished throughout the St. Louis area. A colorful era recalled recently on "Theme with Variations," Channel 4's recreation of St. Louis' rich musical past seen in prime time. Narrated by Earl Wrightson, this locally-produced program served to underscore an urgent plea by Mayor Raymond R. Tucker for a heightening of civic cultural activities, as part of a general revitalization program for the entire St. Louis community.

The city's past made meaningful in terms of its present and future—this is community service at its vital, practical best. And this is one of the things St. Louis audiences look for, and get, when they look at CBS Owned KMOX-TV, Mid-America's favorite television station month after month, year after year.

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Drama Infringement Suit Vs. CBS-TV Raises Unique Query of Affil Liability

Is a television station, acting in the role of a network affiliate, individually liable for statutory damages if an infringement is [illegible] under the Copyright Act? A [illegible] case involving this question [illegible] been filed in N.Y. Federal Court and is presently [illegible] adjudication.

The suit has been brought by [illegible] son of the late playwright [illegible] Davis against David S[illegible] Associates, two [illegible] TA and the CBS-TV [illegible]. The case is based on the [illegible] "Ethan Frome," written by Edith Wharton in 1911. The senior Davis dramatized the novel for Broadway where it was produced by Max Gordon in 1934 and enjoyed a successful run.

The unusual and precedential angle to the suit is that the plaintiff contends that each station broadcasting the show constitutes a separate infringement and is thus liable to statutory damages of from $250 to $5,000 each under the Copyright Act. Another extraordinary aspect of the case is that the plaintiff has requested a jury trial, unusual in a copyright case.

The basic contention that each station carrying the show represents a separate infringement has far-reaching implications and the case will be closely watched. O'Brien, Driscoll, & Raftrey are representing the plaintiff, and Coudert Bros. the defendants.

Warner Bros. bought the rights to the novel and the dramatization in 1941, but after having a scenario prepared by Helen Deutsch, never translated the project to the screen. The property was later sold to Stanley Kramer who, in turn, transferred the rights to Columbia which also did not utilize the property. Eventually, Susskind acquired the Helen Deutsch scenario from Columbia for a "DuPont Show of the Month" presentation over CBS-TV on Feb. 18, 1960.

Susskind and TA did get a license from the owner of the novel's copyright to do a live presentation, but did not get a license on the dramatization. The plaintiff maintains that the aired version was simply a performance of the dramatization and that both TA and CBS were notified before the broadcast of the alleged infringement on the Davis copyright. The defendants maintain that no part of the dramatization appeared on the air that wasn't in the original novel.

CBS Cotton Bowl Sale, Also 'Game of Week'

CBS-TV, in a flurry of individual sponsor deals, inked advertisers for the "CBS Baseball Game of the Week," Cotton Bowl game, and nighttime and daytime participations for its regular schedule.

Coming in for the "CBS Baseball Game of the Week," starting in April, are Carter Products, Bristol Myers, J. B. Williams, and General Mills. Texaco bought one-eighth sponsorship of the Cotton Bowl football game New Year's Day.

Pepsi-Cola bought one-third sponsorship of "Password" and "Mr. Ed," starting in January and February, respectively. Pepsi also bought into Alfred Hitchcock starting next June.

Gerber Foods alternate week quarter hour sponsorship in "Captain Kangaroo" on Wednesdays starting in January.

West German TV Quiz Scandal Ends With Cancellation

Cologne, Dec. 18.

The West German Television outlet here has just cancelled the controversial Vienna-originated tv quiz show called, in English, "Sing With Me, Play With Me."

The show, one of the most popular entertainment and music features ever done on West German television, has been in trouble for the last three months—since it was revealed that the longtime winner of the show, cosmetician Brigitte Franke, had an aunt working on the production of the show, and that her uncle also performed with the Vienna studio orchestra.

Since the tipoff that the contestant had relatives closely connected with the show—in violation of the agreements—both the Vienna station which originates the program and the Cologne, West Germany, station which underwrites two-thirds of the costs in return for the right to carry it to the German television net—have been considering abandoning the program.

The show had been scheduled to continue at least until June, 1963. Quizmaster Louis van Burg has protested about letting the show personnel go, shortly before Christmas, and has said that perhaps he will go to the United States to pursue his career.

Meanwhile, however, he and Brigitte Franke and Sascha Distel are making a film titled somewhat similarly to the television program, "Sing But Don't Play With Me."

DICK CLARK'S GAB BOW

"Dick Clark Reports," a nighttime five-minute strip talk show, will kick off on the ABC Radio network Dec. 31.

American Dairy Assn., through Compton Advertising, is picking up the tab for the show which will originate from Philadelphia, homebase for Clark's "American Bandstand" show on ABC-TV.

Samuelson's Webb Post

Chicago, Dec. 18.

Jack Webb has aired away Al Samuelson from McCann-Erickson in Chi to work in his production unit at Warner Bros. which is developing new video packages.

Samuelson, who had been a writer-producer at M-E and previously worked in the experimental film department at the Leo Burnett agency, will report to Webb's head producer, Mike Meshekoff, on Dec. 30.

Brit. Writers To Get 25% of Fee On Vidpix Reruns

London, Dec. 18.

British screen writers have won the first leg of their longstanding fight to have recognized their claim in the continuing success of vidpix they script. The Federation of British Film Makers is to sign a unilateral agreement with the Television and Screenwriters' Guild which will give them 25% of the original fee as payment in lieu of reruns of their work.

In the agreement — the final draft will be readied for ratification and signing early next year —will be a clause allowing for review in June. The Federation has acted independently of the British Film Producers' Association. As yet there is no indication whether the BFPA is coming into line.

The writers know this is but the first step in their fight because the Federation has made it plain that it still does not formally recognize the principle of royalties or residual payments. But it does concede that the screenwriters should in some way participate in the success of a film.

Pirate Radio Station Picks Up BBC-TV Aud

Edinburgh, Dec. 18.

A pirate radio station, doing propaganda on behalf of Scottish Nationalism, is breaking into the BBC-TV channel after programs close down for the night, and is enjoying a fair degree of successful reaction.

It broadcasts regularly during the months September to May. The station has to change its site often, but still broadcasts from within well-defined areas in Edinburgh, Glasgow and West Lothian.

Programs hold up the spotlight on political problems affecting Scotland, and tilt generously at local politicians and Government servants.

Don Wilson to BCINA

Don Wilson was hired away from British Broadcasting Corp. to become U.S. representative for British Commonwealth International Newsfilm Agency. Wilson is coming to the U.S. soon, as replacement for Tony Whyte who is returning to BCINA's London headquarters.

Whyte spent over three months establishing a modus operandi for BCINA in this country. Not only did Wilson have to pass BCINA muster but NBC News' (where his office is) since NBC News and BCINA a few months ago entered into a partnership.

NEW INDUSTRY ORG FOR UHF OPERATORS

UHF station operators have formed a new industry group, the Association for Competitive Television, and elected Thaddeus Harold Brown Jr., former NAB veepee, as vice president and exec director.

William L. Putnam, prexy of WWLP-TV, Springfield, Mass., who was elected ACT board chairman at a recent meeting of UHF operators in New York, says the organization "took under full consideration the import and effects of the 'all-channel receiver' action and the collective opinion indicated agreement that the use of the UHF spectrum had been 'legitimatized' by an act of congress."

Aims of the group, Putnam says, will include future development of the UHF spectrum to maximum potential; encourage new UHF operations; develop a more competitive U.S. tv system; create an exchange for technical info and research.

Aussie TV Upbeat In 'Native' Fare; Agitate for Quota

Sydney, Dec. 18.

Understood here that plenty of political plays will be made early next year for a downbeat in imported tv shows and an upbeat in locally-made fare.

Prime mover for the imported curb is Aussie Actors' Equity on pressure from its members, whose major argument is that too much imported celluloid is presently flowing into the territory to the detriment of native talent.

Against this argument, the majority of commercial tv operators point out that it is too costly to swing into continuous local production. Operators also say that this territory, unlike Hollywood and other key production points, is unable to provide strong enough star power to maintain viewers' interest and sponsorship backing. Operators further point out that Aussie fans demand the imported product and quickly dial-twist from a local show to an imported one.

Some time ago an American director and star were imported to make a series under the title of "Whiplash," story of Cobb & Co. in early Aussie days. Cost of the series rose sky high and later both director and star returned to the States, with the series curbed following viewers' apathy.

Top musical shows with top stars are quite beyond the local sponsorship budget. Commercial operators have now dropped talent importation because of the high cost involved.

Nevertheless, understanding here is that political pressure (with what ultimate result) will be applied early next year for a higher quota of Aussie-made shows regardless of viewers' objection.

Closed-TV Nixed On Giants-Packers

NBC-TV has nixed a closed-circuit telecast in the N.Y. area of the pro football championship game on Dec. 30 between the N.Y. Giants and the Green Bay Packers. NBC-TV paid $615,000 for rights to air the game outside the 75-mile radius of blacked-out metropolitan N.Y.

TelePrompTer and Stanley Warner were among those reported interested in N.Y. closed-circuitry. The National Football League was for the show but NBC's pact gave it the veto over c-c.

Web had a two-year tv exclusive with the National Football League on the champ game even though CBS controls the regular season coverage. NBC may have been hurt slightly by the fact that the N.Y. Giants won the eastern division championship, which led them to the playing the game against the Packers in N.Y. Since a blackout is automatically in effect in the areas where the game is played, 10% of the country becomes immediately unavailable to the champ game sponsors.

Nevertheless, the sponsors apparently all recognized this possibility at the outset of the season, when Ford, American Oil and Philip Morris each signed for a quarter of the NBC-TV game. Web says they are paying the full program nut, and the loss to the web is only in the amount of time charges that normally would have come from the met area.

Regional advertisers, mainly from among the sponsors who supported CBS-TV's regular season coverage, are holding down the other quarter of the NBC champ game.

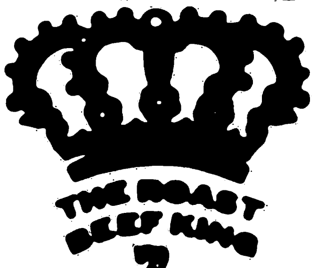
Next year's championship coverage by tv is again up for grabs, since the NBC-TV two year deal on rights ends after Dec. 30.

'New Faces in Congress' As NBC-TV Jan. Special

NBC-TV is doing a 60-minute treatise on Sunday, Jan. 6, called "New Faces In Congress." The NBC News wrapup on recent elections goes into a 6-8 p.m. slot.

Frank McGee and 12 other NBC News correspondents are working on the single hour which Chet Hagan is producing. Reason for the large staff of commentators is simply that there are so many solons to interview or otherwise cover for the tv program.

McGINNIS



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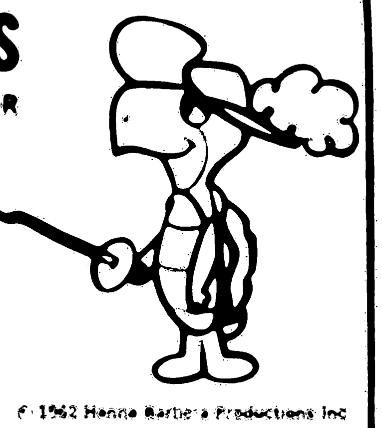

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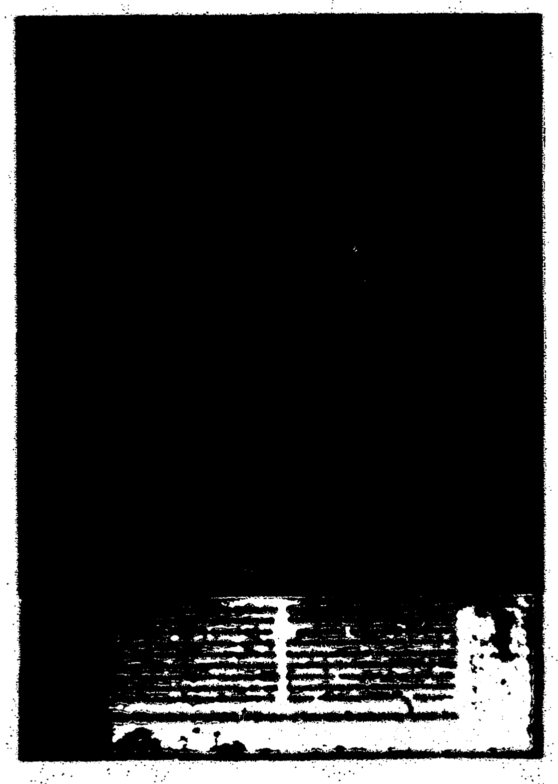

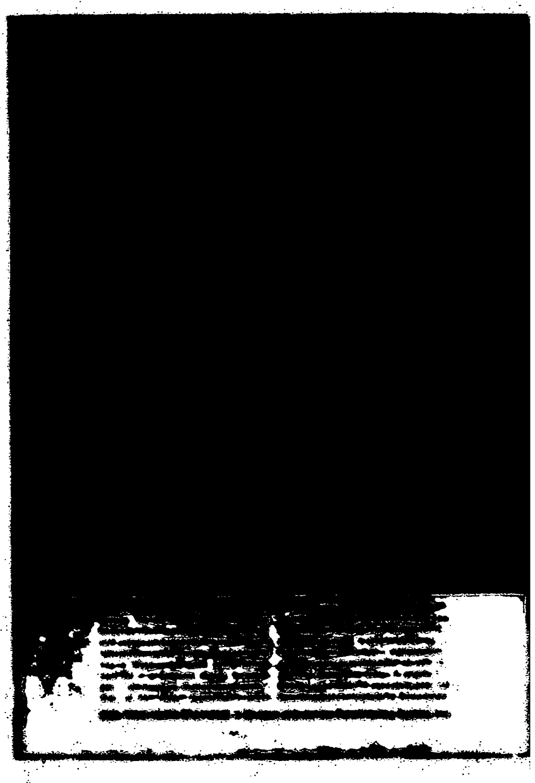

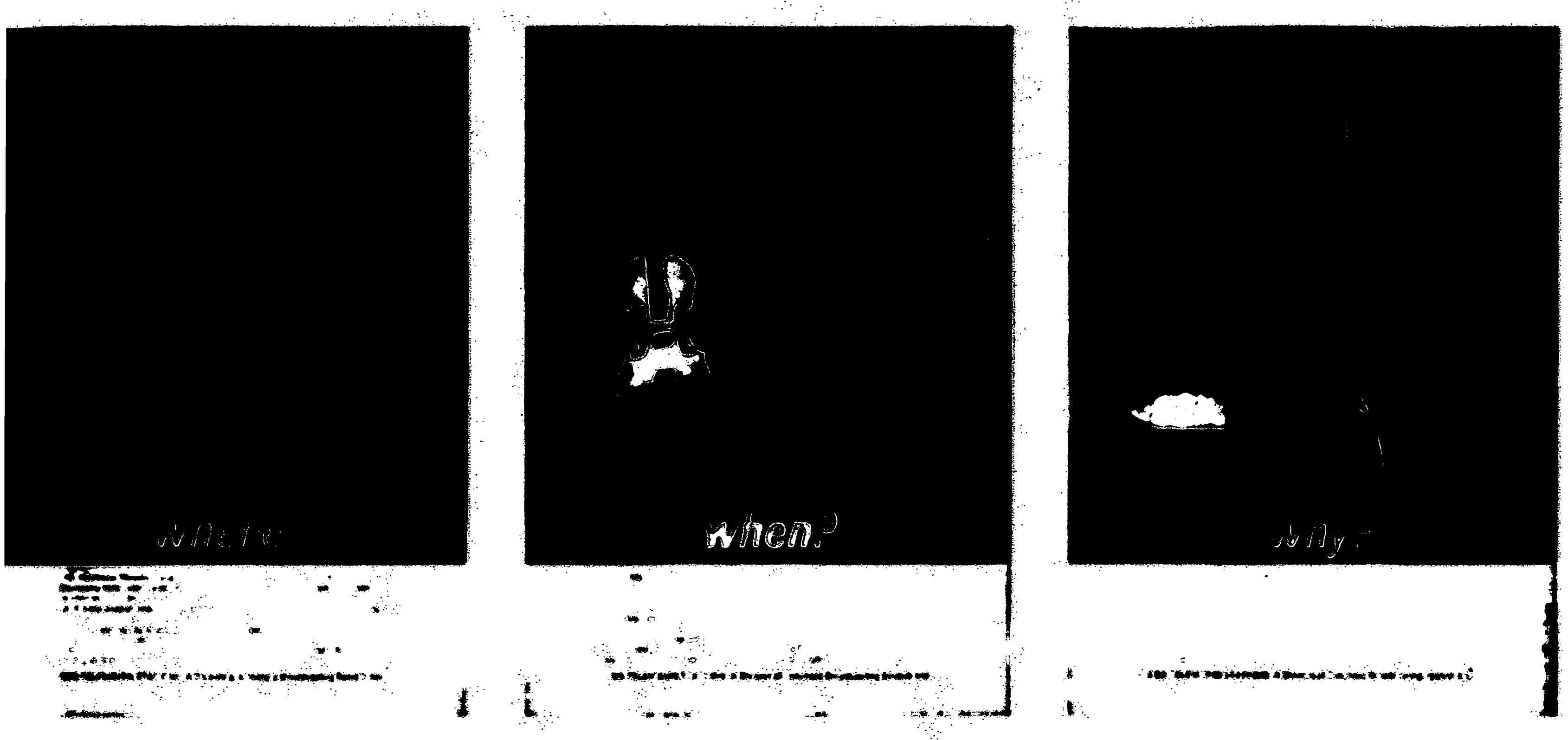

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Goulet's 'Sincerely,' Black's 'Sound,' Tornadoes' 'Telstar' Top New LPs

ROBERT GOULET: "SINCERELY YOURS" (Columbia). Since his debut in the Broadway tuner, "Camelot," Robert Goulet's stock has gone steadily upward in the nitery field and on disks. His first two album efforts for Columbia ("Two Of Us" and "Always You") chalked up a good sales score and this new package has a good chance to top 'em both. In addition to the solid grooving job, album is accompanied by a 12x12 color photo that is a perfect pinup for the romantically inclined femme trade. With the repertoire, arranged and conducted by Sid Ramin, Goulet sticks to the romantic mood and pours it out for all its worth. "I Talk To The Trees," "Gigi," "Maria," "The Nearness Of You" and "Stella By Starlight" are some of the songs that help him fashion a package that's warm and appealing all the way through.

BILL BLACK COMBO: "THE UNTOUCHABLE SOUND OF THE BILL BLACK COMBO" (Hi). The rocking beat of the Bill Black Combo gets another solid airing via this set. Having clicked with the teeners in past sessions, the group should repeat its other successes with this LP. Black's wailing tenor paces the set as usual, backed by solid beat and sturdy arrangements. There's plenty of torping potential here and, in all, the album follows the pattern which has proved successful in the past. Tunes included are "Castle Rock," "Shotgun," "Woodchoppers Ball," "Night Train," "Little Brown Jug," "I Can't Stop Loving You" and others.

THE TORNADOES: "TELSTAR" (London). Pegged to their clicko and much-covered single "Telstar," this session nicely showcases the instrumental stylings of the Tornadoes. Mixing organ and electric guitar, along with drums and rhythm guitar, the group gets off a different sound from that produced by most rock 'n' roll units. For the "Telstar" number particularly, they achieve a haunting effect. With solid rhythm backing, the group also gets lotsa harmony and melodic content into their music. This is a welcome change in rock combos and the teeners seem to appreciate it. That should put this set into a sure sales orbit. Included in the tune selection are such chart items as "Theme from Summer Place," "Popeye Twist" and "The Breeze and I."

"SWING STREET" (Epic). This recorded recollection of New York's 52d St. during the heyday of the jazz clubs in the 1930s and early '40s is another of John Hammond's excellent recreations of vintage sound with updated engineering techniques. In addition to their historical value to collectors, the packages Hammond's been turning out for Columbia and Epic have solid entertainment values. This four-disk set recaptures the musical spirit of 52d St. via such names as Ella Logan, Maxine Sullivan, Eddie Condon, Art Tatum and Count Basie, Louis Prima, Fats Waller, Bunny Berigan, Woody Herman, Dizzy Gillespie and a host of others. The styles vary, in the vocals and the instrumentals but the gaiety of period seems to be with them all. Charles Edward Smith has supplied a vivid word picture of "The Street" for the brochure that's included in the package.

"NEIL SEDAKA SINGS HIS GREATEST HITS" (RCA Victor). One of the more durable talents thrown up by the contemporary music biz, Neil Sedaka is a teenage fave with vocalistic style and an unmistakable cleffing flair. He performs in the approved rocking groove, pulling out all the rhythmic or sentimental stops on this group of hits. Included are such entries as "Next Door To An Angel," "King of Clowns," "Breaking Up Is Hard To Do" and "You Mean Everything To Me."

PAT THOMAS: "DESAFINADO" (MGM). Chirp Pat Thomas puts lotsa feeling into her work and this technique pays off here via her facile vocal stylings. This is a bossa nova session and Lalo Schifrin, one of the many exponents of the vogue while with Dizzy Gillespie's group and now with his own unit, has arranged and conducted the date in new style. The arrangements rightly capture the feeling of the music and the orch performs smoothly under his baton. Miss Thomas' vocalizing also captures the mood of the songs. The result is a slick outing for the bossa buffs. Tunes include "Carnival," "Desafinado," "One Note Samba," "I Wish You Love" and more.

JONAH JONES: "JAZZ BONUS" (Capitol). One of the smoothest sounding jazzmen around, Jonah Jones turns up in another highly attractive package of instrumentals. In this one, his horn is augmented brightly by an organ, a couple of guitars and his usual rhythm section of a solidly swinging sound. The book is highlighted by such numbers as "Soft Winds," "The Bells of St. Mary's," "Cool Mute" and "Hot Toddy."

"MY SON, THE PRESIDENT" (Clan). This is an attempt to parlay two current album hits, "My Son, The Folksinger" and "The First Family," into a single idea. Impressions of President Kennedy are intermixed with familiar folksongs adapted with special lyrics to this special situation. While there are several clever touches in this offering, it's a derivative item which only recalls how good the original albums actually are. Christopher Weeks' carbon of JFK is competent and he gets a good assist from Fran Stacy, as the First Lady, with other bits played by Gene Allen and Harriet Levy.

PAT & SHIRLEY BOONE: "I LOVE YOU TRULY" (Dot). This Mr. and Mrs. combo turn up with a solid family-type songalog. The harmonics repertory hits the target in this pleasing, unpretentious performance. Standout in the workover of such numbers as "The Hawaiian Wedding Song," "True Love," "Have I Told You Lately That I Love You," "Blue Hawaii," "You'll Never Be Lonely" and a nifty medley of "How About You" and "I Can't Give You Anything But Love."

SONGS FROM GREAT BRITAIN" (Reprise). The first Frank Sinatra Reprise album to be recorded in Britain was launched on Oct. 19 and has, so far, sold about 15,000 disks. Not sensational, but a useful start. It's given a worthwhile boost to British songsmiths, for the title "Great Songs From Great Britain" is what is means. A tribute to some of the better known British ditties that have stayed the course. Backed by Bob Farnon's orch, Sinatra spent three evenings in June cutting the disk and the result is a click. Among U.K. tunesmiths who have been given the Sinatra treatment are Billy Reid ("The Gypsy"), Eric Maschwitz ("A Nightingale Sang In Berkeley Square"), Ivor Novello ("We'll Gather Lilacs") and Eric Coates ("London By Night").

STEPHANE GRAPELLY: "FEELING PLUS FINESSE EQUALS JAZZ" (Atlantic). Jazz violin is a rare bird and Stephane

LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZERO ZERO"
B/W "NIGHT THEME"

Grappelly is one of the few exponents of this instrument for hip use. His skill with the instrument in this setting shows its sure adaptability for the genre when in the right hands. Working in a combo of guitars, bass and drums, which nicely complement his string stylings, Grappelly ranges his moods over a variety of tempi and shows that the fiddle can swing as well as weep. It's an interesting and entertaining set of a style not often heard by a mass listener and should be of considerable interest to the jazz legions. Included in his repertoire are "You Better Go Now," "Django," "Makin' Whoopee," "How About You," "Soft Winds" and others.

FRANK SINATRA: "GREAT

BILL EVANS: "MOONBEAMS" (Riverside). The title of this LP aptly suggests its shimmering and moody texture. It is a romantic and dreamy outing by pianist Bill Evans, whose jazz technique packs lotsa depth and strength for a hefty emotional impact on his ballad work. The session includes some jazz originals, including a composition of his own, as well as some selections from the standard bag. An impressive outing by this dynamic musician, it should click with jazz buffs. His tunes include "Polka Dots and Moonbeams," "I Fall In Love Too Easily," "Stairway to the Stars," "It Might As Well Be Spring" and others.

"A TREASURY OF FOLK SONGS FOR CHILDREN" (Elektra). This is a brightly and cleverly designed two-disk set for children. Included are a variety of folk songs which can fit moppet programming habits. The tunes are performed by various top folk artists including Glen Yarbrough, Jean Ritchie, Oscar Brand, Ed McCurdy, Clarence Cooper, Alan Arkin and others. It is a lovely, nicely-produced package with the added kiddie gimmick of having a four-page coloring section included. (One of the pages is a contest entry blank, on the basis of which prizes

(Continued on page 60)

Longplay Shorts

Columbia Record Productions awarded a gold record to Archie Bleyer, president of Cadence Records, at a special luncheon in New York last week to commemorate the pressing of the 1,000,000th record of Vaughn Meader's LP, "The First Family" . . . Jim Davis, MGM artists & repertoire staffer, on the Coast to record Oscar Peterson and Don Randi for Verve albums . . . Margo Koteliksky, graphics designer, has been added to the staff of Caedmon Records and the Shakespearean Recording Society . . . Ray Sherin has been appointed manager of The Comet Corp.'s L.A. branch.

Al Hirt and Ann-Margret will be teamed on an RCA-Victor package due next spring . . . Kapp Records has scheduled the Chad Mitchell Trio's new LP, "The Chad Mitchell Trio in Action," for release next month . . . Richard Tucker's first single release on Columbia, a pairing of "The Exodus Song" and "With These Hands," have been culled from his upcoming LP, "The Fabulous Voice of Richard Tucker."

Jonathan Winters will be getting in plugs for his new Verve album, "Humor Seen Through the Eyes of Jonathan Winters," on Andy Williams' NBC-TV show on Jan. 24, Garry Moore's CBS-TV show Feb. 19 and March 26 and "I've Got a Secret" (CBS-TV) on Feb. 16 . . . Andy Williams will receive a gold record for his Columbia LP, "Moon River," on his NBC-TV show tomorrow (Thurs.). The gold record in the album category signifies sales of $1,000,000 and is certified by the Record Industry Assn. of America.

Basil Rathbone has been inked by Caedmon Records to do a Sherlock Holmes waxing . . . The Modern Jazz Quartet, whose latest Atlantic LP is "The Comedy," will concertize at Philharmonic Hall, N.Y., Dec. 28. The group's leader, John Lewis, will also baton the debut of the Orchestra U.S.A., which features some top jazz tooters in its ranks, at the concert.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JOHNNY HORTON . . . ALL GROWN UP
(Columbia) . . . I'm A One-Woman Man
Johnny Horton's "All Grown Up" (Bunet†) has all the markings of a runaway favorite especially for the femme teeners. Its lyric line is pegged straight at 'em and the delivery makes it quite persuasive. "I'm A One-Woman Man" (Cedarwood†) sets up a country ballad tone that's good for some play in the c&w areas.

• • •

TOMMY BOYCE . . HAVE YOU HAD A CHANGE OF HEART
(RCA Victor) . . . Sweet Little Baby I Care
Tommy Boyce's "Have You Had A Change Of Heart" (Calbays) beats along a lilting melodic line with a ballad pitch that the juve set usually builds to clicko proportions. "Sweet Little Baby I Care" (Midlet) is a pleasing little item but it has little spinning power.

• • •

BABY JANE & ROCKABYES . . DOGGIE IN THE WINDOW
(United Artists) . . . My Boy John
Baby Jane & The Rockabyes' "How Much Is That Doggie In The Window" (Jay) isn't at all like Patti Page's memorable click but the new approach (on strong rock 'n' roll and gospel lines) makes it a payoff entry. "My Boy John" (Trio†) is a sort of rocking limbo and will go as far as the energetic teen terpsters want to carry it.*

• • •

GLENN DOUGLAS . . . TO WHOM IT MAY CONCERN
(MGM) . . . Red Bird
Glenn Douglas' "To Whom It May Concern" (Cabinet†) delivers a postal message fashioned along lines similar to Elvis Presley's "Return To Sender" but it has an individual country quality that can make the pop jockeys pay attention. "Red Bird" (Lowery†) nests in a pleasing ballad groove but it doesn't fly high enough for spinning success.

• • •

SUE THOMPSON . . . WILLIE CAN
(Hickory) . . . Too Much In Love
Sue Thompson's "Willie Can" (Acuff-Rose†) wraps up another boy-name title into a rhythmic package that will delight the teeners as she has done before with other boy-name titles. "Too Much In Love" (Acuff-Rose†) plays up a swaying ballad mood that will do okay around the jukes.

• • •

ARTHUR ALEXANDER . . . GO HOME GIRL
(Dot) . . . You're The Reason
Arthur Alexander's "Go Home Girl" (Painted Desert†) is built along country blues lines but it's delivered in a way that the pop market takes to for big returns. "You're The Reason" (American†) features a driving blues and gives another good reason to watch this singer who's sure to build a following.

• • •

THE ADVENTURERS . . . IT'S ALL RIGHT
(Ran-Dee) . . . I Don't Mind
The Adventurers' "It's All Right" (Chappell) swings in a groove that's lively and attractive and has a rhythmic drive that's sure to get lots of jock and juke play. "I Don't Mind" (Chappell*) has a rocking ballad flair that's okay for some juke action.*

• • •

TONY BENNETT . . . I WILL LIVE MY LIFE FOR YOU
(Columbia) . . . I Wanna Be Around
Tony Bennett's "I Will Live My Life For You" (Gil†) supports a strong ballad idea with a melodic lilt and a persuasive vocal to give it top spinning chances on all levels. "I Wanna Be Around" (Commander) is a class ballad with a fine lyric angle and a meaningful vocal that could keep it around for some time.*

• • •

CONWAY TWITTY . . . THE PICKUP
(MGM) . . . I Hope, I Think, I Wish
Conway Twitty's "The Pickup" (Marielle†) will get a solid spinning lift from its vigorous vocal and sharp guitar beat that the teeners can move to. "I Hope, I Think, I Wish" (Twitty) is a slow blues ballad with an insinuating vocal approach that the juve set may find to its liking.

• • •

JOE HENDERSON . . . SAD TEARDROPS AT DAWN
(Todd) . . . Cause We're In Love
Joe Henderson's "Sad Teardrops At Dawn" (Forrest†) pushes across a melancholy ballad mood with a low-keyed vocal approach that's persistent and persuasive. "Cause We're In Love" (Gleam†) is another low-keyed ballad with some interesting vocal turns for spinners' appreciation.

• • •

JOHNNY BURNETTE . . . REMEMBER ME
(Chancellor) . . . Time Is Not Enough
Johnny Burnette's "Remember Me" (Hill & Range†) puts over a neat little lyric melody blending with a punchy vocal delineation and an excellent instrumental backing. "Time Is Not Enough" (Vanadore†) spells out a warm ballad idea with an understanding vocal that will appeal to many teeners.

• • •

THE JAMES BOYS . . . STAMPEDE
(Kapp) . . . Bordertown
The James Boys' "Stampede" (Skidmore) has a driving instrumental flair with a zippy beat that will stir up lots of spinning action. "Bordertown" (Skidmore*) rides at a colorful instrumental pace that will catch the attention of the juke crowd for an okay coin-pull.*

• • •

MAX FALCON
I THOUGHT I HEARD YOU CALL MY NAME
(Fraternity) . . . Money Back Guarantee
Max Falcon's "I Thought I Heard You Call My Name" (Golden West†) rolls with a country ballad flavor that can find payoff acceptance in the pop spinning market. "Money Back Guarantee" (Carbert†) has a buoyant tune that could keep the juke crowd happy.

• • •

THE CARIBBEANS . . . OH MY LOVE
(Amy) . . . Wonderful Girl
The Caribbeans' "Oh My Love" (Daniel†) puts a good ballad line into a lively melodic setting with a vocal styling that builds interest all the way. "Wonderful Girl" (Ameritt†) is built along familiar rocking ballad patterns that fails to lift it out of the so-so groove.
Gros.

*ASCAP. †BMI.

DISK BIZ'S OVER-PRODUCTION

Col & Epic Subsid Signalize Banner Sales Yr.; Biz Up 16%, Lieberson Sez

Columbia Records and its Epic label subsidiary continued their upward sales spree during the past year.

In a year-end statement, Goddard Lieberson, Columbia president, said that 1962 was the most successful 12-month period in the history of the company. "Achieving an increase of more than 16% in total sales volume," Lieberson stated, "Columbia also broadened greatly its manufacturing, distributing and recording facilities, added major recording artists to a roster unparalleled within the industry, and introduced the CBS label overseas in a large-scale program to increase development of international record markets."

According to Len Levy, Epic's national sales manager, his company attained the greatest sales in its nine-year history in '62. Net dollar volume for '62 represented an increase of 311% over '61, with single records alone showing an increase of 421%. The figures are based on actual sales volume for [illegible] Nov. 30 and projected sales for this December.

'Story' Big Factor

An important factor in Col's sales spiral was the combined sales of the soundtrack album and the original Broadway cast album of "West Side Story" which came to 2,500,000 copies. Both albums won gold records for writers Leonard Bernstein & Stephen Sondheim. It was the first time that a score had achieved gold records for the soundtrack and the Broadway cast versions on the same record label.

Col also awarded gold records to the composers of two other original Broadway cast LPs: Alan Jay Lerner & Frederick Loewe for "Camelot"; Richard Rodgers and the late Oscar Hammerstein 2d for "Flower Drum Song." Col has won six of the seven gold records for original Broadway cast sets with sales in excess of $1,000,000.

Late starters this year, but which showed immediate sales reaction, were the original Broadway cast set of Irving Berlin's "Mr. President" and the soundtrack album of "Billy Rose's Jumbo."

Also on the gold record receiving end for albums was Mitch

(Continued on page 58)

Brisk Xmas Biz Booms LP Sales in W. Germany; 'MFL' Disk the Leader

Frankfurt, Dec. 18.

LPs and classical platters are having an unexpected business boom as Christmas sales have upped the record orders here. The latest study of retail disk sales indicates that "My Fair Lady" is the most popular album at the moment.

Spectacular success of the musical, in German, on the stages in Berlin and Munich is the key factor to the top sale of this platter, which offers versions both in the original English (American version) and in the German version. Right now, it ranks as the most sought disk in the 12-inch category.

Another boost has been given to LPs and classics because of the price rise for singles. The seven-inch disks went up from four marks ($1) each to 4.30 marks (about $1.08) apiece this fall. And industry observers note that this seemingly small increase has cut sales of singles by about 17%.

As a result, people are buying the LPs and the classics, shying away from the singles that have become more costly. The albums appear to be taking over the West German disk market, with an average cost of 16 marks ($4) in this size.

Christmas biz in LPs has been reported excellent, with the record industry here having overcome the public's slight resistance to stereo platters, which did not do as well as expected initially. All the new [illegible] players are also equipped [illegible] and this has boosted sale of stereo LPs.

Kaye Coproducing 'Sugar Loaf' in Brazil

Songwriter Buddy Kaye is branching into the pic business. He'll be coproducer with Martin B. Cohen of "Sugar Loaf," which starts production in Rio de Janeiro Jan. 14.

Kaye is coordinating the film's musical background, which will feature the bossa nova beat. The pic will also have a title theme by Kaye. It will star Rhonda Fleming and Rossano Brazzi.

Chi Songleggers Change Pleas To Guilty in Fed. Ct.

Chicago, Dec. 18.

What is believed to be the first successful legal prosecution for wholesale violation of the Criminal Section of the Copyright Act was concluded in Federal Court here last Friday (14). Two men who originally pleaded not guilty to "bootlegging" 61,000 books of copyrighted songs changed their pleas to guilty and will be sentenced Jan. 17.

The defendants, Irwin Rosenberg (also known as Irwin Rogers and Bob Adams) and Melvin Gershon (a/k/a Mel Alan), face terms of one-year imprisonment and/or $1,000 fines on each of two counts. U.S. attorneys dropped four other counts, and lawyers feel that this was done to avoid a long and costly trial.

Chi lawyer Cecil Magid handled the case here on behalf of the New York law firm of Wattenberg & Wattenberg, which represents the Music Publishers Protective Assn. Magid cooperated with U.S. attorney Ray Smith in ferreting

(Continued on page 30)

SOME COS. MAP CUTBACK IN '63

By EDDIE KALISH

What with artist commitments, keeping up with new trends and trying to start a few of their own in the process, over-production has developed in the platter biz in recent years to make promotion an almost impossible chore.

While many diskeries have announced expansion intentions for 1963 and others have been bolstering their promotion staffs with new men and material, rather than trim production, not everyone is inclined to believe that '63 should be the year to expand. There has been increasing talk as to the ever-growing menace of overproduction and related expenses and for some companies, but definitely not the majority, the new year will be one of retrenchment rather than a big expansion push.

One such company which will be on a cutback campaign in 1963 is Mercury Records. Presently completing a year of major expansion, since its takeover last year by Philips Records of Holland, the diskery is planning to reverse its field during the new year.

The combined setup of Mercury-Philips and its subsid, Smash Records, currently finds 140 artists on the active recording roster. In 1962 these diskers were responsible for approximately 150 albums and 200 singles. The company has found this production effort to be a strain on its promotional effectiveness.

The feeling is that this output is too great to do justice, on the promotion level, to its individual product and artists. With the arrival of Philips, quite a few new artists were signed in the past year both to the new label and Mercury, and product output increased considerably. The company does not plan to duplicate this pattern in 1963.

Blueprint for the coming year will be to issue less LPs and singles for greater promotional, etc., effort on each piece than was possible under the mass-release plot. What specific steps will be involved

(Continued on page 58)

Bandleaders' Antitrust Suit Vs. AFM Near Showdown as Ct. Weighs Trial

The Federal court antitrust action brought against the American Federation of Musicians by some New York orchestra leaders is nearing the showdown stage. Judge Richard H. Levet, who has been presiding over several other batoner-AFM actions, has now asked the plaintiffs to submit a "agreed statement of fact" which will be the final step in determining whether the case is to go to trial.

Plaintiffs in the action are Joe Carroll, Charles Peterson, Charles Turgeanne, the Orchestra Leaders of Greater New York (a batoner organization of which the three are officers) and four intervenors: Don Terry, Marty Lewitt, Ben Cutler and Eddie Wittstein. The latter is the only non-N.Y. leader and is an official in a Connecticut group similar to the OLGNY.

The agreed statement of fact now required will include the suing bandleaders' contentions and supporting evidence. It will, upon completion, be submitted to union attorneys for their consideration. If they go along with the allegations made in the statement, the judge will presumably award the case to the batoners, without a trial, writing his order based on the statement and remarks filed by the AFM.

However, should the union not accept the plaintiffs' charges, Judge Levet will then set a trial date. The document is to be filed by Jan. 2.

The leader-plaintiffs are not overjoyed with this latest development because they would prefer a trial and public airing of their charges and evidence. The union on the other hand, would prefer that the matter, which is a very involved action concerning orchestra leader status and various allegedly "discriminatory" union practices, be settled in a less flamboyant manner.

Among the AFM procedures in question in the case are alleged arbitrary fixing of scales and number of men on a job, the longstanding union contention that orch leaders aren't the employers of their sidemen as they now claim to be and a variety of other matters. Plaintiffs have amassed piles of statements allegedly documenting several cases displaying "antitrust behavior" on the part of the AFM.

This evidence includes reference to facets of the music business in-

(Continued on page 60)

A. Drexell Hines Joins RCA Pgm. Services

A. Drexell Hines has been named artists & repertoire director for RCA Recorded Program Services, a function of RCA Custom. His chief responsibility will be in the creation and development of new radio features and promotions.

He joins RCA after serving as assistant to the veepee of Ziv-United Artists since 1957. Prior to this affiliation he was director, exec producer and assistant national program director for ABC among other posts.

Jubilee's 'Folk Song' LP Irks Allan Sherman

Hollywood, Dec. 18.

Jay-Gee Record Co. and its prexy, Steve Blaine, are charged by singer Allan Sherman with "a phony attempt to cash in on the market with false material and false advertising," following announcement by diskery of release of a new Sherman album.

Under its Jubilee Records label, Jay-Gee has issued an LP tagged "More Folk Songs by Allan Sherman & His Friends," which Sherman says contains material "not owned by Jay-Gee and never paid for."

Material, which Sherman said involves four song parodies, was written about 12 years go for two of his friends, Harry Ross and Sylvia Fross, who then had a contract with Jay-Gee. Sherman himself joined them in recording take-offs on "Sam's Song" and "Bushel and a Peck," but used pseudonym of Kin Sheyman, a parody of his own name. Other two songs, which Ross and Miss Fross sing alone.

(Continued on page 58)

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Appeals Court Upholds Dismissal of G. Leblanc Patent Suit Vs. Selmer

H. & A. Selmer Inc., band instrument manufacturer, has won for the second time in a six-year-old patent suit brought against it by the G. Leblanc Corp., another instrument maker, which claimed that Selmer had infringed certain of its patents. A U.S. Court of Appeals has found that no such infringements exist, thus reaffirming an earlier decision by South Bend Federal Court which Leblanc had appealed.

Leblanc brought suit against Selmer in 1956 claiming that the register key mechanism on Selmer's Bundy Resonite bass clarinet violated patents it held on a similar mechanism designed by Leon Leblanc. The court's decision affirmed Selmer's right to the design of its mechanism.

The appeals court also upheld the lower tribunal's earlier decision concerning the trademark, "Resonite." In a countersuit against Leblanc, Selmer contended that this trademark for its plastic clarinet line was infringed upon by Leblanc by the latter's use of the tag, "Rexotone," for a competitive line of clarinets. The appeals court ruled that Selmer's Resonite was a valid handle but that similarity between the two names was not striking and not likely to cause confusion in the minds of the purchasing public.

Philharmonic Hall Organ Unveiled; No Dust-Giving Asthma, as Feared

By ROBERT J. LANDRY

Nearly three months later than the September ceremonies opening Philharmonic Hall itself, a special dedicatory program last Saturday matinee (15) introduced the new Aeolian-Skinner Organ. It is, of course, a major resource of the hall, intended for solo concerts and orchestral accompaniment. As explained by Lincoln Center's twin leaders, William Schuman and Edgar B. Young, in preliminary remarks, the incomplete state of the structure and the hazards of dust getting into the breathing apparatus of the sensitive contrivance made caution a ruling principle and postponement of the organ a practical necessity. Young warned in advance of possible "catastrophic" asthma in some one note, though all believed this would not happen. Advance apologies were offered "just in case."

Three different organists were mustered for the invitational unveiling. Of these the third, Virgil Fox, will on Jan. 7 give the first regularly-scheduled boxoffice organ recital here. E. Power Biggs, for years a CBS gift to sustaining radio, opened with five items. Catharine Crozier handled the instrument in the middle section of the concert. Each organist included a world premiere of a commissioned (by Lincoln Center) work. The respective composers were Virgil Thomson, Henry Cowell, Vincent Persichetti.

The organ is, of course, mobile, can be positioned to play anywhere on the platform. There are four floor outlets, each with 648 separate connections. The organ comprises 98 ranks of pipes, 5,498 pipes from under one-inch to 32 feet high. The organ for solo work shows behind in a gold mesh in interior lighting as a kind of cathedral silhouetted against a distant mist. This is quite dramatic.

The inaugural concert went well, the versatility of the instrument and the artists being cardinal points of interest. A highlight was the humor implicit in the late Charles Ives' playful variations on the patriotic anthem, "America" in that it best permitted the audience to participate (with Biggs) in the delights of the new equipment.

Schuman's comment that Philharmonic Hall was "now world famous for its acoustics" was presumably intended, and accepted as, wit. The mightier peals and crashing thunders of the organ, upon a first hearing, seemed "hoarse," though some of the modern organ literature seems tonal charm.

Spanish Film Lifted His 'Shimmy Doll,' Tunesmith Contends in N.Y. Suit

Songwriter and recording artist Gill Snapper filed suit in N.Y. Federal Court last week against Union Films, distributors of Luis Bunuel's "Viridiana," charging that his song, "Shimmy Doll," was unlawfully used in the Spanish-made picture.

Snapper seeks an injunction against further showing of the film and surrender of all prints pending the outcome of the action.

Snapper claims that he wrote the song in 1958 and recorded it for his Worthy Music & Record Co. under the name of Ashley Beaumont. He contends that he never authorized its use in the picture and asks for an accounting of all money made by the film.

Col Ups Paul Myers To Masterworks Producer

Paul Myers has been upped at Columbia Records to Masterworks producer. He'll be responsible to Schuyler Chapin, Masterworks director, for producing the recordings of Masterworks artists, including pianists Glenn Gould, Gary Graffman and Gold & Fizdale.

Myers will also work on special projects, such as "Tribute To Lotte Lehmann," the recent Masterworks LP which he researched and produced. He joined Masterworks in March, 1962, as an associate producer.

Mathis SRO Brit. Tour

London, Dec 18.

Johnny Mathis drew slightly more than 45,000 people during eight concerts in England, playing to SRO houses each night, in a tour which ended Dec. 4.

The concerts were in London (2), Liverpool, New Castle, Glasgow, Leeds, Birmingham and Manchester. Following the concerts, Mathis taped a BBC-TV special.

CATV Poses New License Problem

The growth of Community Antennae Television (CATV) around the country is presenting another licensing problem to the music industry. The music biz's position on license fees for educational tv is still undetermined and it will soon be faced with taking a stand on licensing CATV.

The broadcasters apparently have taken the initiative on the licensing poser. At a Southeast Radio-TV Seminar held recently in Atlanta, the licensing question was brought to the floor by R. Russell Eagan, a Washington attorney.

In an address to the Seminar, Eagan dealt with the question whether copyright owners may collect license fees from CATV. He pointed out that United Artists has filed an action in N.Y. Federal Court alleging copyright infringement by a CATV system which operates in Fairmont and Clarksburg, W. Va., and distributes copyrighted films into the homes of its customers. The N.Y. case, said Eagan, will answer many important federal statutory copyright questions.

"CATV systems," he added, "are also possibly confronted with the question of whether they infringe common law as distinguished from statutory copyrights. Common law copyrights protect an author's unpublished works and prevent others from copying them until he publishes them. It has been held by some courts that broadcasting does not constitute such publication and would not cause the owner to lose his common law copyright protection.

"However, even if we assume that common law copyrights are not lost by a telecast, a broadcaster would not have any power to limit the use of such programs by CATV systems unless it could be found that such systems were 'infringing' the common law copyright of the broadcaster. I do not know of any pending litigation or decided cases dealing with these questions as applied to CATV."

Eagan then brought up several cases dealing with statutory copyrights. He said, "The well-known Buck case concerning statutory copyrights in music in which a hotel proprietor was held to have 'performed' music which was received by a standard broadcast radio with loudspeaker outlets placed in hotel rooms. The performance was also held to constitute a 'public performance for profit' and therefore the copyright on the music was infringed.

"Also of interest is the case of RCA vs. Whiteman, which held that common law copyrights do not prevent the broadcast of music from phonograph records which the broadcaster has purchased.

"This is true even though it is also clear that the unauthorized making and selling copies of the records themselves is an infringement of the rights of the manufacturer. Thus, the distinction here may well be drawn between making unauthorized copies (e.g., kinescopes) of another's program — which is an infringement — or making unauthorized use (e.g., receiving by a CATV system) of another's program material which may or may not be an infringement."

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Diskeries Hypping Hotel Biz As Four Firms Slate Gotham Jan. Sales Meets

The first week in January will be a busy time for several diskeries and their distribs in New York. Sales meetings to introduce new winter product have been scheduled by various companies at that time, including United Artists, ABC-Paramount, Roulette and Kapp.

UA will hold its sessions Jan. 3 and 4 at the Americana Hotel. Helmed by national sales manager Morris S. Price, they will introduce product covering pop, country & western, jazz, classical and kidisk entries. Jan. 3 will be used mostly for social events, and the following day will be devoted to sales. This winter national meet represents a departure for the company, which formerly held regional sessions three times a year with a national get-together only in the summer.

ABC-Par will conduct its sessions Jan. 3 at the Plaza Hotel. About 17 new packages will be introduced at that time on the ABC-Paramount and Impulse labels. The meet will be presided over by Sam Clark, ABC-Par Records prexy, and Larry Newton, national sales chief.

Roulette will hold sales meetings Jan 5-6 at the Plaza, with the first day devoted to general coverage and the second to individual huddles with each distrib. The company will bow 20-25 new releases during the conclave. In addition to its distribs, Roulette will bring all of its promotion men to Gotham for the get-togethers and will also conduct a special promotional seminar. Roulette prexy Morris Levy and sales chief Bud Katzell will run the events.

Kapp Records is also holding meetings in New York during this week, under the direction of Dave Kapp, diskery topper, Mickey Kapp, company exec v.p. and Phil Schaff, sales veep.

Making the Film Scene, New German Platter

Guetersloh, Dec 18.

Outstanding scenes from films are the latest item to be recorded by the newly-joined Ariola Sonopress platter firm.

The firm is bringing out three LPs with dialog scenes and musical highpoints, plus parts of two films that were not completed by the end of the war in 1945, "Mystery of the Night" and "The Unusual Fraulein Sylvia." The LP will be titled "The Great Film Revue."

Dialog from Carl Froelich's "The Night Belongs to Us," Emil Jannings' "The Broken Mug," and such German film classics as "The Congress Dances," "Marriage at the Faerenhof," "Five Million Search for an Heir," "Hello Janine," "My Wife Teresa," "The Man Who Was Sherlock Holmes," "The Stars Are Aglow" and "Carnival of Love," will all be included. Voices of such German film favorites as Hans Albers, Willy Birgel, Marika Roekk, Heinz Ruehmann, Zarah Leander, and Paul Wegener will also be heard.

Inside Stuff—Music

An exhibit of music and literary manuscripts, printed scores, sheet music, memorabilia, and photos—illustrating the growth of the American musical theatre in the 20th century—will open to the public today (Wed.) at the Library of Congress in Washington. Entitled "The American Musical Theatre," it will be on view for an indefinite period.

On display will be many original holographs of hit shows as well as rare editions of sheet music and vocal scores showing the work of George M. Cohan, Irving Berlin, Rudolf Friml, Harry Tierney, Buddy DeSylva, Arthur Schwartz, Harold Arlen, Jule Styne, Vernon Duke, Kurt Weill, Meredith Willson, Frank Loesser, Richard Adler, Jerry Ross, Bob Merrill, and Charles Strouse, among others.

In the planning of "The American Musical Theatre" as well as in the certain acquisitions for it, the Library was assisted by the American Society of Composers, Authors and Publishers. Stanley Green, author of "The World Of Musical Comedy," served as consultant in the preparation of the exhibit.

Columbia Records' recently released LP, "Half Past Wednesday," will be given a three-way packaging deal. The disk will be marketed as single LP item, in tandem with the vocal score in a tie with the music publishers, Fred Fox Music, and with a Rumpelstiltskin doll. The musical, which ran off-Broadway earlier this year, is based on the Brothers Grimm fairy tale, "Rumpelstiltskin." The tuner has music by Robert Colby and lyrics by Colby and Nita Jonas. Fox, meantime, is also preparing vocal scores for use in schools, colleges and amateur theatricals. There's also a possibility that the show may be done on a daily basis at the New York World's Fair in 1964.

After a close race among the top five female and male recording artists in West Germany, it's to be No. 2—Heidi Bruehl—who will represent her country in the International Hit Parade finale being held next March 23 in London. Grand Prix Eurovision 1963 will be awarded at that date. Miss Bruehl was selected over Germany's top disk star, Caterina Valente, and over the next competitors following her, Sonja Ziemann, Rudolf Schock, and Conny Froboess.

Miss Valente was considered out of the competition for the London event because she has a block of U.S. tv and nitery commitments for '63.

The big band sound will get one of its biggest showcasings in some time via CBS Radio's "New Year's Eve Dancing Party" next week. Orch leaders slated for the Monday night (31) show include Jan Garber, Vincent Lopez, Duke Ellington, Guy Lombardo, Anson Weeks, Count Basie, Russ Morgan, Ted Lewis and Johnny Long. They will be supplemented in the full evening's schedule by bands broadcasting from New York, Toronto, Memphis, Denver, Montreal and New Orleans. The music will begin at 8:35 p.m. (EST) from the Manhattan Room of the New Yorker hotel and will go on through the night with last remote coming from San Francisco's KCBS with the Anson Weeks Orch.

Columbia Records held ground-breaking ceremonies last Wednesday (12) in Santa Maria, Cal., on the site of its new record manufacturing plant. Designed by William L. Pereira & Assoc., the Santa Maria plant will be built by Mamo Construction Co., of San Luis Obispo, Cal. The main building, which includes 175,000 sq. ft., is scheduled for completion in July, 1963. The plant will also serve as a fulfillment center for the Columbia Record Club. Col currently operates manufacturing facilities in Pitman, N. J.; Terre Haute, Ind.; Bridgeport, Conn., and Hollywood.

Met Opera making something of the 25th anni of diva Zinka Milanov who debuted Dec. 17, 1937 in "Trovatore." There will be tributes after the third act next Monday (17) of "Chenier." Statistics on Mme. Milanov's quarter-century, 404 performances, 60 broadcasts, four opening nights, 14 roles. Only four prima donnas in Met history have had more opening of season performances, Emma Eames, Emmy Destinn, Rosa Ponselle, W. Elizabeth Rethberg. The full Milanov repertory amounts to 31 operas.

There's apparently quite a difference between the Twist and bossa nova dances, at least Lou Brecker, owner of Roseland Dance City thinks so. Although he banned the Twist from his dancery, he is heartily endorsing the bossa nova. He recently launched a series of weekly lessons in the dance, taught by Pedro and Olga. Says Brecker of the dance question: "We banned the Twist and we will never permit it. We would ban it all over again if it was starting now. It is not a dance with grace or beauty and it is a far cry from harmony—on the other hand, the bossa nova has everything that a romantic dance should have."

Ray Lawrence, Colpix national sales manager, has instituted a promotion tieing in theatre managers and the diskery's distributors to plug music from Columbia Pictures that is available on Colpix. The distributors will supply theatre managers with records to be played during intermissions and with promotional material for radio, newspapers and record stores. The promotion has been used to plug both singles and albums, including soundtracks, of "Barabbas," "Damn The Defiant" and "Music Inspired By 'The War Lover'."

At the Teatro della Pergola in Florence a program of operas took place recently, all sung by young competition winners. The Florence group gave Bellini's "Norma," a group from Milan, Cimarosa's "Matrimonio Segreto" and the American Opera Auditions of Cincinnati was represented by a production of Puccini's "Madame Butterfly." Number of singers represented 23 sopranos, three mezzos, 16 tenors, 14 baritones and four basses.

An offbeat LP pegged on the life of composer Robert Stolz is working its way into the bestseller brackets in Austria and Germany. The album, titled "Robert Stolz Recounts His Life," has Stolz narrating anecdotes and philosophical remarks about life, love, women, etc., interspersed with his singing, self-accomped on piano the first 45 bars of his most famous songs. The disk has been submitted to a major U.S. diskery release in the Western Hemisphere.

United Artists Records has set a promotional tieup with Cities Service gas stations to plug its soundtrack waxing of Franz Waxman's score for "Taras Bulba," the Harold Hecht production being released by UA Pictures. The deal will roll Jan. 1 in Chicago, where some 500 Cities Service stations in the area will offer the LP, backed by a big radio-newspaper ad push. The stations will sell the album for $1 with the purchase of gas.

Al Neiburg, with more than 300 copyrights to his credit, is ending 1962 with nearly 50 added renewals. Some of the songs are "In Other Words-We're Through," "Don't Let It Happen Again," "Chimes In The Chapel" and "Ol' Pappy." "It's About Time" and "Star Gazing" are coming into their final year and are in the Neiburg catalog.

Orchestra, U.S.A., Owned & Operated By Members, Debuts Dec. 28 in N.Y.

Orchestra, U.S.A., a co-op musical organization conceived by John Lewis about two years ago, is ready to make its bow. The group, with Lewis as musical director, has been signed to an exclusive contract with Colpix Records.

The orch will be a permanent organization, owned and operated by its members. Its purposes will be to play contemporary music of all kinds, as well as to make "new" music in jazz and non-jazz idioms and to perform existing "serious" music.

Membership in Orchestra U.S.A. includes many top instrumentalists. Nathan Goldstein, Gene Sansone and Jerry Wideff are on violins, Julian Barber and Aaron Juvelier are on violas; Allan Goldberg and Joseph Tekula are on 'cello, and Richard Davis is on bass.

The woodwind players are Bob Dedomenico, flute and piccolo; Eric Dolphy, flute and tenor sax; Ray Shiner, oboe; Phil Woods, alto sax and clarinet; Don Stewart, basset horn, tenor sax and clarinet; Wally Kane, bassoon, and Don Ashworth, baritone sax.

The brass section has Herb Pomeroy, Nick Travis and Louis Mucci, trumpets; Robert Northern and Robert Swisshelm, French horns; Michael Zwerin, trombone, and Harvey Phillips, tuba. The rhythm and percussion sections consist of Jim Hall, guitar; Sticks Evans and Connie Kay, drums.

Administrative personnel, in addition to Lewis as musical director, are Gary McFarland, assistant musical director; Lillian Tookman, administrative coordination; Joseph Taubman, legal counsel; Don Stewart, librarian, and Joseph Tekula contractor.

In operating as a co-op venture, the group has attained approval and cooperation from the American Federation of Musicians in connection with the orch's organization and operation.

Harold Leventhal and Monte Kay will present Orchestra U.S.A. in its first official concert at N.Y.'s Philharmonic Hall on Dec. 28. Gunther Schuller and Lewis will conduct. In preparing for the concert, there have been weekly rehearsals with the orchestra as a whole and with its individual sections.

Colpix will record Orchestra U.S.A. both in live concerts and under studio control. The first release is scheduled for early 1963.

Royal Scot Pipers Bag Bonnie $643G in 11-Week, 56 City U.S.-Can. Tour

The Royal Scots Greys and the Argyll and Sutherland Highlanders wrapped up a hefty $643,702 gross during their recent 11-week tour of the U.S. and Canada. The bands, pipers, drummers and dancers played to 300,000 people in 56 cities. The tour was under the auspices of Columbia Festivals.

The top engagements of the Scots Greys and Argylls were played in New York, Boston, Chicago and Philadelphia. The date in Hollywood was unique in that the shell in the Hollywood Bowl was removed and a special scenic background was constructed.

The bands were heading toward the southeastern section of the country at the time of President Kennedy's address on the Cuban crisis and the advance sales collapsed in that area, falling in New Orleans, for instance, from $1,000 a day to $60 the day after the speech. This lasted but a few days and business was normal thereafter.

William Judd, at Columbia Festivals, was directly in charge of the tour, with Charles K. Jones serving as his associate. The tour represented Columbia Festival's first presentation in arenas.

The company manager was William Miles, with national publicity being handled by Frank Goodman and Ben Washer, while George Deber traveled ahead. Jones, Washer and Deber went to Scotland last summer to preview the bands and wrap up arrangements with the British.

Ricordi's Pop Library Into Japanese Market

Tokyo, Dec. 18.

Mariano Rapetti, a director of Ricordi Music of Milan, signed a one-year contract for its pop library with International Music Publishers for representation in Japan. George Thomas Folster Associates will continue to handle Ricordi's classics here.

On his first visit to Japan, Rapetti said this country has become a good market for Italian songs. Biggest pop Italian hits here, he added, were "Quando, Quando," sung by Emilio Pericoli, "Al di La" from "Rome Adventure" (WB) and "The Sky in My Room," the latter two both warbled by Mina.

Previously, only Neapolitan songs were popular in Japan, said Rapetti. King Records distribs Ricordi's pop disks in Japan, on a pact running until next October.

Morris Exits BMI, Sells 2 Firms To Welk for $250,000

E.H. (Buddy) Morris has completely disaffiliated from Broadcast Music Inc. with the sale of his Meridian and Vogue firms to bandleader Lawrence Welk. Sale price was $250,000.

Although Broadway musical composer Jerry Herman was attached to Morris' BMI firm, he doesn't go along with the deal. According to Morris, Herman will be transferred to the American Society of Composers, Authors & Publishers. His Broadway score for "Milk and Honey" will be put into E.H. Morris Music (ASCAP) as will his scores for the off-Broadway productions of "Parade" and "Madame Aphrodite."

The sale, according to Morris, was made at a "sacrifice" to himself. Included in the sale were the copyrights to "Pistol Packin' Mama" and "Canadian Sunset."

Morris, a member of ASCAP publishers board, reportedly said, when he was elevated to the panel last year, that he was going to unload the BMI firms he owns.

For some years Welk has owned two ASCAP companies, Von Tilzer and Whalen. Within eight months after buying the old Von Tilzer company he had earned through royalties accruing to it, the reported $65,000 he paid for the catalog.

Paul Weirwick manages Welk's two ASCAP firms. No one as yet has been set to run the BMI firms for Welk.

Jay-Gee Repackaging Rusty Warren Into EPs

Jay-Gee Record Co., Jubilee Records parent, is repackaging some of its material by comedienne Rusty Warren into EPs designed mostly for jukes. The selections have been lifted from previously-released LPs by the risque femme patter-and-song artist.

The EPs are tagged "Rusty Warren Sings" and "Rusty Warren Selections" and will be issued on the Jubilee label. Also on Jubilee, a folk session by Bob Weymouth is forthcoming and on another Jay-Gee subsid, Josie Records, a single by Kurt Harris is also set for release.

Jay-Gee meanwhile has acquired national and international distribution rights to a new single called "Red Pepper" by Roosevelt Fountain & His Pens of Rhythm in a $5,000 deal with the Prince Adams label.

The company is also broadening its promotion department which now has a staff of 11 men, under the supervision of Murray Deutch, v.p. and national promotion director, operating in five national territories. Further distribution operations are also planned. Jay-Gee now handles 21 labels on distrib deals.

Dylan's Int'l Tour

Bob Dylan, whose first Columbia single, "Mixed Up Confusion," was released last week, left Sunday (16) for his first international tour including solo appearances in London on an hour-long BBC-TV program that showcases new artists.

Dylan, a folk singer, is also scheduled for a concert at New York's Carnegie Hall later this season. He'll also do a guest shot on Ed Sullivan's CBS-TV show when he returns from his tour.

McGuire Sisters Ending Coral Tie

The McGuire Sisters' longtime tie (11 years) with Coral Records expires in January and they're dickering for a new diskery affiliation. The vocal trio recorded under the Coral Records banner, a subsidiary of Decca.

Murray Kane, the McGuires' manager, is negotiating with the diskeries now and expects to have a deal wrapped up shortly. The McGuires are committed to three more dates in the next two years at the Desert Inn in Las Vegas and additional shots on Ed Sullivan's CBS-TV show.

Dorothy McGuire has just given birth to her second son (she is Mrs. Lowell Williamson in private life) and the sister act will resume upon her recovery. Phyllis, meantime, continues to work upon occasion as a single, which some dopesters have incorrectly interpreted as a sign that the act was breaking up.

DAVE BRUBECK PREPS FOUR-CITY FLA. TOUR

Jazz pianist Dave Brubeck will embark on a four-city Florida tour in January with his quartet. The sessions will be presented by Troubadour Productions whose prexy, Peter Rachtman, heads south next Saturday (22) for work on these and other Florida presentations.

Brubeck's citrus dates begin Jan. 25 in Jacksonville and run for consecutive days in Tampa, Miami and Orlando. On Feb. 22, Troubadour will present the hipster at Carnegie Hall, where Columbia Records will wax the date for a "Dave Brubeck at Carnegie Hall" release.

Rachtman's other southern activities include presentation of the bus-and-truck company of "Sound of Music" in Tampa, March 1-2, a Theodore Bikel concert in Miami March 20, and a series of dates with comic "Brother" Dave Gardner. The latter gigs, of which there will be about eight, will be produced in association with Gardner's Concert Coordinators Inc. production firm.

Col Renews With Philips In Scandinavian Market

Columbia Records wrapped up two overseas deals last week. One is a renewal with Philips to market Col product in Denmark, Norway, Sweden and Finland, and the other is with G. Ricordi & Co. for Italy.

The association with Philips provides for the introduction of CBS Records in the Scandinavian territory. Repertoire produced by Columbia Records-USA will be marketed by Philips on the new CBS label. The first CBS releases are due this week.

The Ricordi tie is for the introduction of CBS records in Italy. Goddard Lieberson, Columbia Records' president, was in Italy for the opening ceremonies which were held yesterday (Tues.).

Fred Frank to Epic

Fred Frank has taken over as southern regional promotion manager for Epic Records and its rhythm & blues outlet, Okeh Records.

Frank will be responsible to Sol Rabinowitz, Epic's national promotion manager, for liaison and coordinating of promotion activities with radio stations, distributors and key retailers in the southern region.

Witmark's Renewal to Ray Noble's 'Very Thought of You' a Key Decision

The judgment recently handed down in the High Court of Justice of England, in the case of Campbell Connelly & Co. Ltd. against Ray Noble, will have a far-reaching effect upon the United States renewal rights to musical works under agreements of English writers and publishers with American writers and publishers. It has been one of the principal topics of discussion between lawyers on both sides of the Atlantic in the field of copyright.

The action involved the U.S. renewal rights to the musical composition "The Very Thought of You," written by defendant Ray Noble, who was also a well-known orchestra leader. It called for the interpretation of an agreement entered into between the parties in 1934. There was no specific mention of the renewal copyright in the agreement, the assignment being limited to "the full copyright for all countries—for the period of copyright as far as it is assignable by law—together with all rights herein which he (Noble) now has or may hereafter become entitled to whether now or hereafter known including the publishing rights" and various other enumerated rights.

The court said that it took "guidance," in rendering its judgment for plaintiffs, from the evidence of the expert Julian T. Abeles who testified for plaintiff. The court adopted Abeles' reasoning that, while there might be the basis for an argument in favor of defendant if the assignment was only for the United States, being for the various countries of the world general words of assignment would be sufficient to include the U.S. renewal. The court said in this respect that defendant's argument, that the assignment only comprehended the original copyright term "might

(Continued on page 58)

Electrola Disk Salutes Hauptmann's 100th Anni

Frankfurt, Dec. 18.

To observe the 100th anniversary of celebrated German playwright Gerhart Hauptmann, Electrola is bringing out a platter about the Silesian poet. The record includes the words of Hauptmann to the German nation, which he spoke on June 27, 1931, over all German radio stations. Passages from his most famous works are also read on the LP.

Kindler Publishers of Munich have simultaneously brought out a new biography of Hauptmann, written by Erich Obermayer. The master of the tearjerker, Hauptmann created many novels such as "Rose Bernd, Der Biberpelz" (The Beaver Skin), "Die Rauber" (The Robbers) and "Florian Geyer" which have become films.

Electrola Claims 25% of Overall German Market

Berlin, Dec. 18.

The German Electrola diskery holds a unique position in the trade inasmuch as it concentrates nearly as much on classical as it does on pop music. But despite this policy, it has managed to retain its standing as one of the three most successful domestic recording companies. The classical repertory has always been Electrola's forte. It's based on tradition.

According to Herfrid Kier, an Electrola exec, current sale of the company's disks is divided into about 55% pop and 45% classical items. The small jazz percentage—around 2%—is included in the above 55%. Nevertheless, Electrola, which is a member of the EMI combine, is also faring extremely well with a number of pop items. This year's internationally most successful German pop single is of Electrola origin—Conny Froeboes' "Two Little Italians" which has already sold more than 1,000,000 copies in and outside Germany.

Within Germany alone, Pat Boone's London (affiliated with Teldec, a liaison between Telefunken and the British Decca) platter, "Speedy Gonzales," is (with more than 300,000 disks sold) considered as the year's bestselling platter. But Electrola's "Speedy Gonzales," sung by Rex Gildo, is not too far behind with 250,000 records sold. Electrola also has a good seller in Marlene Dietrich's German version of "Where Have All the Flowers Gone?"

Kier disclosed that Electrola's share of the overall German market lies between 20% and 25% at present. Deutsche Grammophon Gesellschaft, whose pop label is Polydor, has about 28%. Teldec holds third spot with about 23%, while Philips has around 12%. The remainder is shared by Ariola and Metronome.

But the percentage picture is not too accurate in view of the fact that both Deutsche Grammophon and Teldec are including in their tally the sale of old records via their ties with disk clubs (Deutsche Grammophon is tied with the Bertelsmann readers' cycle and Teldec with Reader's Digest). If only new disks were counted, the percentage of Electrola would be higher than listed above.

Kier said that the late conductor Wilhelm Furtwaengler's recordings head the field of classical bestsellers. Opera singer Fischer-Dieskau also rates highly (more with songs than with opera arias though). Also big are conductors Herbert von Karajan and Otto Klemperer, the late Italian tenor Beniamino Gigli, violin maestros Yehudi Menuhin (associated with the EMI concern for 30 years now) and Nathan Milstein, German opera and operetta star Rudolf Schock (who recently went over to Ariola) and the late Joseph Schmidt whom the Nazis chased out of Germany in 1933.

Audio Fidelity-Show Mag Carnegie Bossa Concert Rolled Up a $9,852 Fiasco

That Carnegie Hall bossa nova concert of a few weeks ago, produced by Audio Fidelity Records and Show Magazine, turns out to have registered a $9,852 loss as opposed to the $4,000 in the red figured at the time. The show, which featured a host of Brazilian and Yank bossa exponents, was sold out but only took in $8,400 at the b.o. due mostly to many cuffo tix distributed.

With tickets scaled to a $4.80 top, the show attracted 2,800 patrons. According to the certified financial statement on the date, the payroll alone was $10,338. This includes the musicians, emcee Leonard Feather, producer fee and stagehands. Rental of the hall was listed at $2,800 and advertising and p.r. at $2,087.

Other monies included a $1,330 tab for two Brazilian groups' expenses and another $875 in insurance, cables and miscellaneous expenditures. The statement also discloses that these figures don't include things like one-way tickets for Brazilian participants, rental of instruments, plaques, another $400 and "executive time which it is impossible to compute."

In a document in which he answers the concert's blasting from the press, Sidney Frey, Audio Fidelity prexy, asserts that 10 of the groups that showed up for the concert did so unexpectedly and at their own expense. "Frankly, we did not have the heart to turn them down," he says, commenting that it was, in his opinion, "a fantastic major miracle that we were able to have all of these people on stage during a three-and-a-half hour concert."

Audio Fidelity got an album out of the proceedings and various other groups like the U.S. Information Agency, Voice of America and CBS News also recorded the event via their own equipment. Show distributed magazines as did a new jazz publication called Jazz.

The event was critically panned and a few days later some of the Carnegie artists tried again at a N.Y. Greenwich Village nitery, the Village Gate. With less bally and more bossa, this one came out in the chips with two SRO shows (pulling a solid $2,200 gross).

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	Artist / Album
1	1	4	VAUGHN MEADER (Cadence) First Family (CLP 3060)
2	3	9	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
3	2	60	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	4	31	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
5	6	21	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
6	7	12	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
7	5	15	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
8	8	10	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
9	12	17	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
10	15	10	BENT FABRIC (Atco) Alley Cat (33-148)
11	11	4	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
12	9	22	HENRY MANCINI (Victor) Hatari (LPM 2559)
13	17	15	KINGSTON TRIO (Capitol) Something Special (T 1747)
14	10	35	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
15	20	7	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
16	13	34	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
17	19	17	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
18	18	12	LIMELITERS (Victor) Folk Matinee (LPM 2547)
19	16	13	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
20	14	18	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
21	31	7	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
22	22	6	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
23	20	13	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
24	29	5	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
25	21	9	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
26	36	8	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
27	23	5	OLIVER (Victor) Original Cast (LOCD 2004)
28	38	9	PERRY COMO (Victor) By Request (LPM 2567)
29	25	8	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
30	40	30	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
31	27	9	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
32	24	13	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3458)
33	33	32	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
34	28	5	MR. PRESIDENT (Columbia) Original Cast (KOL 5870)
35	26	7	FRANK SINATRA (Reprise) All Alone (R 1007)
36	—	1	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
37	35	27	DAVID ROSE (MGM) Stripper (E 4062)
38	41	6	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
39	43	15	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
40	37	14	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
41	—	1	VLADIMIR HOROWITZ (Columbia) Vladimir Horowitz (KL 5771)
42	32	8	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
43	30	100	CAMELOT (Columbia) Original Cast (KOL 5620)
44	34	13	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4007)
45	46	12	RAY CONNIFF (Columbia) Rhapsody in Rhythm (CL 1878)
46	41	27	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
47	46	25	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
48	42	23	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
49	37	8	EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
50	48	36	BOBBY VINTON (Epic) Roses Are Red (LN 24020)

'WALTZ KING' STOLZ'S 3 ISRAELI CONCERTS

Tel Aviv, Dec. 18.

Famed Viennese composer Robert Stolz arrives here Jan. 7 for a series of three concerts at the Frederic Mann Auditorium on Jan. 12, 16 and 19.

He will conduct the Israel Philharmonic Orchestra in a series titled "A Night in Vienna: From Johann Strauss to Robert Stolz." It is the first time here for the octogenarian composer, the last of the "Viennese waltz kings."

Disk Biz

Continued from page 35

as regards artists and staff aren't completely defined as yet but the pattern will be based on the less production theory. Philips-Merc execs feel that this is the best solution for its own and, in fact, the industry's promotional problems.

Even though the diskery will be releasing less product, it is felt that greater effort and individual attention paid to specific product will reap better sales figures than blanket promotion necessitated by excessive production.

There are those who disagree. In fact most companies are planning expansion for the coming year, particularly RCA Victor and Columbia Records, both of which have indicated intentions of increasing artist rosters and, as a natural result, productivity. Not that Philips-Merc won't be signing new artists as the year goes by. They just aren't going to be as heavily involved in the talent grab bag as they were in 1962.

Last summer, Capitol Records pink-slipped around 50 employees, mostly of non-exec status, and in more recent months had a shakeup in its exec alignment. There have been reports of exec shuffles in the works at United Artists and MGM Records, and some buy-sell-merger talk about various indies (not at all unusual for this time of year). All together, 1963 is shaping as a year of considerable intercompany activity, as the industry braces its strategy for another season of imbalance between gross and net sales and increased promotional hardship.

Col & Epic

Continued from page 35

Miller who copped 10 gold disks for his "Sing Along" series—the [illegible] ever presented to an individual for LP sales.

Philly Orch's 1-Mil. LPs

On the classical end, the Philadelphia Orchestra under the direction of Eugene Ormandy became the first symphonic group to sell over 1,000,000 LPs in a one-year [illegible] "The Glorious Sound of Christmas" was the fastest selling classical LP in the history of the industry.

For most of '62, Col's manufac[illegible] at virtual capacity, with a production count of over 100,000,000 records.

Most notable among Epic's achievements in '62 was the first single record in the label's history to win a gold record—Bobby Vinton's "Roses Are Red"—which racked up international sales of nearly 2,000,000 copies. A second young vocalist to click for the label was George Maharis. He made an immediate impact with, with his first single release, "Teach Me Tonight" and an LP, "George Maharis Sings."

The diskery also clicked with several albums by bandleader Lester Lanin, notably "Twistin' in High Society" and "Dance to the Music of 'Mr. President.'" In August, Epic inaugurated its "Footlight Series" with the original cast album of the off-Broadway production of "Anything Goes."

In the classical field, Epic added the Juilliard String Quartet to its roster and debuted the group with a three-record set of the Mozart "Haydn" Quartets. The Cleveland Orchestra under the direction of George Szell, Epic's most important classical group, continued its solid sales rackup.

Epic's rhythm and blues label, Okeh Records, scored with one of its first releases "The Fool and Dicks" by Ted Taylor and Jerry McCain also helped contribute to Okeh's okay take.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart	Title / Artist	Label
1	4	6	TELSTAR / Tornados	London
2	1	9	BIG GIRLS DON'T CRY / Four Seasons	Vee Jay
3	3	8	BOBBY'S GIRL / Marcie Blane	Seville
4	2	10	RETURN TO SENDER / Elvis Presley	Victor
5	10	4	GO AWAY LITTLE GIRL / Steve Lawrence	Columbia
6	6	13	LIMBO ROCK / Chubby Checker	Parkway
7	5	7	DON'T HANG UP / Orlons	Cameo
8	7	8	LONELY BULL / Tijuana Brass	A & M
9	9	7	RELEASE ME / Esther Phillips	Lenox
10	14	4	YOU ARE MY SUNSHINE / Ray Charles	ABC-Par
11	11	5	DEAR LONELY HEART / Nat King Cole	Capitol
12	8	12	ALL ALONE AM I / Brenda Lee	Decca
13	18	5	KEEP YOUR HANDS OFF MY BABY / Little Eva	Dimension
14	12	9	DANCE WITH THE GUITAR MAN / Duane Eddy	Victor
15	13	7	RIDE / Dee Dee Sharp	Cameo
16	27	4	CHAINS / Cookies	Dimension
17	23	6	LET'S GO / Routers	Warner Bros.
18	37	3	MY DAD / Paul Petersen	Colpix
19	28	4	HOTEL HAPPINESS / Brook Benton	Mercury
20	15	4	RUBY ANN / Marty Robbins	Columbia
21	21	4	LOVE CAME TO ME / Dion	Laurie
22	24	3	ZIP-A-DEE DOO-DAH / Bob B. Soxx	Philles
23	20	7	WIGGLE WOBBLE / Les Cooper	Everlast
24	16	13	HE'S A REBEL / The Crystals	Philles
25	28	6	RUMORS / Johnny Crawford	Delphi
26	35	6	PUSH AND KICK / Mark Valentino	Swan
27	30	7	DESAFINADO / Stan Getz & Charlie Byrd	Verve
28	32	4	THAT'S LIFE / Gabriel and the Angels	Swan
29	—	1	NIGHT HAS A THOUSAND EYES / Bobby Vee	Liberty
30	17	13	ONLY LOVE CAN BREAK A HEART / Gene Pitney	Musicor
31	33	4	SHUTTERS AND BOARDS / Jerry Wallace	Challenge
32	19	6	MY OWN TRUE LOVE / Duprees	Coed
33	25	10	NEXT DOOR TO AN ANGEL / Neil Sedaka	Victor
34	45	12	LEAH / Roy Orbison	Monument
35	46	2	PEPINO, THE ITALIAN MOUSE / Lou Monte	Reprise
36	3	12	GINA / Johnny Mathis	Columbia
37	—	1	TWO LOVERS / Mary Wells	Motown
38	22	6	ESO BESO / Paul Anka	Victor
39	44	2	TELL HIM / Exciters	UA
40	—	1	LETS KISS AND MAKE UP / Bobby Vinton	Epic
41	—	1	A SAW LINDA YESTERDAY / Dickie Lee	Smash
42	42	4	LOVERS BY NIGHT, STRANGERS BY DAY / Fleetwoods	Dolton
43	40	7	I CAN'T HELP IT / Johnny Tillotson	Cadence
44	—	12	POPEYE / Chubby Checker	Parkway
45	—	1	CONEY ISLAND BABY / Excellents	Blast
46	—	1	STUBBORN KIND OF FELLOW / Marvin Gaye	Tamla
47	36	2	YOUR CHEATING HEART / Ray Charles	ABC-Par
48	30	9	CHA CHA CHA / Bobby Rydell	Cameo
49	38	4	MARY ANN REGRETS / Burl Ives	Decca
50	—	1	SANTA CLAUS IS WATCHING YOU / Ray Stevens	Mercury

Limeliters Recuperating From Utah Plane Crash; Cancel Four Bookings

San Francisco, Dec. 18.

"The actual moment of impact was one of the low points of my career," Lou Gottlieb of the Limeliters said deadpan as he reached home here after the trio's small chartered plane crashed in a Utah cornfield last Wednesday (12).

All three Limeliters were injured in the crash, which prevented them from filling an engagement that night at Utah U. in Salt Lake City, and also forced cancellation of three other dates.

Trio had been set for the Roy Rogers tv show, a sold-out doubleheader in Santa Monica and a single in Sacramento. (Latter two dates have been rescheduled for mid-January.)

Ten stitches on tenor-guitarist Glenn Yarbrough's mouth will keep him from singing, probably for a couple of weeks, Gottlieb said. ("He looks as though Sonny Liston gave him a fat lip," as the group's bassist-musicologist and comedian put it.)

Yarbrough's injuries were the most severe; in addition to his injured mouth, other head wounds required some 20 stitches. He had been flying as co-pilot, and was in the shattered cockpit.

Gottlieb suffered a cracked rib, while Alex Hassilev, banjo-guitarist and linguist of the group, got off with cuts and bruises.

Their injuries won't keep them from a two-day benefit appearance at Blyth Arena in Squaw Valley, site of the 1960 Winter Olympics, although Yarbrough may have to fake a few comments. Gig will aid Tahoe Squaws' (women's charity group) scholarship fund.

Trio's manager Ken Kragen estimates the performances, if sold out, will gross about $30,000; but as of the weekend there was no snow, and consequently no winter sports types around; and "if there's no snow, it'll be the biggest bomb in the world," he conceded.

A faulty altimeter was blamed for the crash of the trio's chartered twin-engine Beechcraft, which dumped all three into a plowed field near Provo, Utah and demolished the plane.

Slight injuries were suffered by the plane's other three occupants: Marion Milton of Denver, pilot; Bert Zell, trio's road manager, and Herbert Sobel, a Chicago architect who had hitched a ride from Denver.

All the occupants walked away from the crash (a Federal aviation expert described their survival as "a miracle"), and Zell went back into the ruins to salvage $800 worth of souvenir programs, which he sells on the road.

"There they are standing in the middle of this field, waiting for help, and it's cold, and the boys want to start a fire with some programs, and Zell won't let 'em," Kragen recounted from Gottlieb's narration the night of the crash.

BBC Inks 6 Top Cleffers To Write Entry for Annual Eurovision Song Contest

London, Dec. 18.

Six of Britain's top pop tunesmiths have been signed by the BBC to write a number to be submitted for the official entry to next year's Eurovision Song Contest. BBC will also choose the vocalists to warble each ditty.

New policy in this annual event is to enable the BBC to get what it believes to be the best kind of song-singer partnerships for continental audience tastes. Last year Britain scored down the final list, the prize going to France. That year, as previously, the tunes and their performers were chosen by the publishers and the BBC was merely the sponsoring medium for the British end of the contest.

The six songs will be adjudged by regional juries in a tv program on Feb. 28. On March 23 the BBC plays host to the other 14 countries in the contest at a final event at its TV Theatre which will be relayed through the Eurovision link as far east as Yugoslavia.

Composers inked to turn out a possible winner are Mel Shaper, Leslie Bricusse, Gerry Lordan, Johnny Worth, Norman Newell and a twosome of Tommy Connor & Jimmy Kennedy.

German Disk Best Sellers

Frankfurt, Dec. 18.

Speedy Gonzales (Electrola)	Gilde
Mimi Won't Go to Bed (Columbia)	Ramsey
Fiesta Brasiliana (Polydor)	Mina
Monsieur (Deutsche Vogue)	Clark
Ya Ya (Roulette)	Joey Dee
At My Little Hacienda (London)	Moore
Somewhere on Horizon (Fontana)	Mouskouri
St. Tropez Twist (Metronome)	di Capri
Sorle Marel (Carina)	Mile Hawaiians
The Big Number (Columbia)	Ralf Bendix

Faron Young To Merc, ABC Pacts Milan; Other Deals

Jack Mullaney, co-star of the "Ensign O'Toole" tv series, has been signed by Mercury Records. Under terms of the three-year pact, Mullaney will do eight sides during the first year.

The Three Sounds and c&w singer Faron Young have been inked by Mercury Records. The jazz trio, consisting of Gene Harris on piano, Andy Simpkins on bass and Bill Dowdy on drums, cut their first album for Mercury in California last week.

Young was signed by Shelby Singleton, Mercury veepee in charge of country a&r in Nashville. Singer has been on "Grand Ole Opry" for years. He is also a songwriter, and was formerly with Capitol.

ABC-Paramount: Ray Milan & the Quarter Notes

ABC-Paramount Records has pacted the nitery unit of Ray Milan & the Quarter Notes. The group, now at Trude Heller's, N. Y., has appeared on radio and tv shows in Miami and New York. First diskings by the unit are being planned by ABC-Par execs.

Witmark

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have great force if this was a contract dealing specifically with the United States copyright. In such a contract one might expect specific attention to be directed to the renewal copyright and to the mechanism for securing it. But they lose all validity, to my mind, once it is appreciated that this clause is a clause of worldwide application" so that "one would expect nothing more than words of a general character and of sufficient width to bring in any right in the nature of copyright, however different from English copyright that might be. It is my view quite natural that Clause 1 should still have been expressed in general form and that this should have been preferable rather than to attempt to bring in the United States rights by specific language which might cause embarrassment in other directions. . . . Accordingly, the plaintiffs make out their case, in my judgment, and they are entitled to a declaration, which should, I think, be in the form that under and by virtue of the agreement the plaintiffs become entitled to the benefit of the copyright in the musical composition entitled 'The Very Thought of You' in the United States of America for the full renewal period of such copyright in the United States of America."

Under the assumption that the agreement did not comprehend the renewal copyright, Witmark had entered into an agreement with Noble for the acquisition thereof.

Paris Opera A La Jazz

Paris, Dec. 18.

Paris Opera which is trying desperately to revitalize its ballet corps, has added a class in "jazz dancing." All members of the ballet must take the class at least twice weekly.

Gene Robinson, an American Negro dancer, has been named "maitre du ballet jazz" and is in charge.

Mills Bossa Book 1st Edition SRO

The bossa nova has now reached the publication field. Mills Music has issued an instruction book on playing the Brazilian beat, the first printing of which has sold out after a little over a week in the stalls.

Tagged "The Bossa Nova and Other Latin-American Rhythms," the book was prepared by Juosta, a Brazilian music authority. Published by arrangement with Fermata Do Brasil, Sao Paulo firm, it also features other Latino rhythms like the tango, samba baiano, maxixe and batuque, with instructions for various percussion instruments included.

In other recent ventures, Mills issued a set of 12 special piano arrangements transcribed from the Dukes of Dixieland Columbia LP, "Dixieland Hootenanny." Another project is a collection of 14 organ arrangements by Frank Renaut and a set of guitar arrangements of pop standards by Al Caiola, designed as solos with improvisation.

ADLER-WYNNE PASSING DINS INTO $1-MIL. GOAL

Washington, Dec. 18.

Richard Adler's soiree into politics is expected to net the Democratic Party close to $1,000,000. With Adler passing and Bedford Wynne, co-owner of the Dallas Cowboys catching, various show biz-political gambits have resulted.

The latest innovation to the gala scheduled for the National Guard Armory Jan. 18 is a $1,000-a-plate dinner with President Kennedy. Plans now call for the President to tablehop at the $1,000 dinner and the International Inn, Washington's newest hostelry.

From the Inn, the President and 800 others expected to dine with him will venture to the Armory for Adler's two-hour gala. Waiting for them will be more than 5,000 who have paid $100 each for the gala.

Dinner will not be served at the Armory fete, but those who dished out $1,000 to sup with the President will be admitted to the gala at no further cost.

Guest stars at the gala will include Danny Kaye, Judy Garland, Carol Burnett, Joan Sutherland and Yves Montand.

Sam Cooke's Newark Gospel Gig on '63 Eve

Sam Cooke will return to the gospel field in a special concert in Newark on New Year's Eve. For the past several years, Cooke has been doing mainly pop disks for RCA Victor.

Featured in the show, which will be held at the Newark Armory, will be The Swanee Quartet, The Dixie Humming Birds and The Caravan Singers, among others.

Starting in January, Cooke will tour Texas, Louisiana, and the Carolinas. He is also scheduled for some concerts in the north.

Chi Songleggers

Continued from page 35

out evidence, including purchase of a dozen of the books at prices ranging from $15 to $20 apiece.

The books consisted of 1,000 pirated songs in a leatherbound, looseleaf notebook. At regular sheet music prices they were worth up to $2,500 per copy. Not only were the publishers shortchanged in the bootlegging, but composers did not receive royalties.

It's understood that the MPPA will use the Chi decision as a precedent in prosecuting similar violations around the country.

Industry Puzzled Whether Meader & Sherman LPs Hypoed Overall Biz

Recent smash successes of Vaughn Meader's "First Family" LP and Allan Sherman's "My Son, the Folk Singer" album have produced two divergent theories within the industry as to what these platters have meant to the disk biz during the big Christmas buying season.

One school is that the LPs have been good for the trade. Some believe that they sparked new interest on the part of the public in buying records, both as gifts and personal enjoyment. The other theory is that the disk dollar is not, on the whole, an elastic one and these two platters soaked up most of the consumer coin this season, thereby lessening sales of other merchandise.

On the plus side it is noted that the Meader and Sherman LPs got people back into the record stores, a particularly valuable factor at this time of year. Once in the store or disk department, it is felt, the customer is likely to pick up other merchandise. Countering this is the feeling that, because the platters were made available in such a wide variety of outlets, from drug stores to variety chains, the actual in-store traffic wasn't that big, albeit there was some influx.

Another negative factor is the price structure at which the albums were made available. Although the public cannot be considered to be naive any more as to discounted prices for records, the handling of these two hot platters brought the message home even more firmly, it is argued. Using them as loss leaders, some stores even had the prices down to $1.47 and this, it's felt, served to hurt the image of a disk as a prestige gift.

One thing both sides agree on is that the LPs got records back in the news, even in President Kennedy's press conference last week. This, it's argued can't hurt anyone and undoubtedly helped stimulate more interest in disks.

The overall opinion on the Christmas selling season, as it nears the finish line, is that album business is good but isn't registering any remarkable gains over previous years with exception of the Meader and Sherman sets. Others are running pretty much as expected, with Yule items going at their predictable pace and best sellers selling in normal fashion but under the pace of the two comedy sets. Singles business has been off.

Whether the Meader and Sherman sets did anyone but their respective labels any extra good is debatable. But one thing is sure. They have started a new industry interest in comedy on wax and the already over-burdened disk market is now being swelled even more by new platters dealing with everything from Khrushchev to ethnic themes.

British Disk Best Sellers

London, Dec. 18.

Lovesick Blues (Columbia)	Ifield
Let's Dance (London)	Montez
Return to Sender (RCA)	Presley
Swiss Maid (London)	Shannon
Bobby's Girl (Philips)	Maughan
Guitar Man (RCA)	Eddy
Sun Arise (Columbia)	Harris
Telstar (Decca)	Tornados
Devil Woman (CBS)	Robbins
Sherry (Stateside)	Four Seasons

ARMADA Urges Slash in Singles' List Tag to 79c

The Assn. of Record Merchandisers and Distributors of America (ARMADA) has come out for a downward revision of distributor and dealer cost on single records. The ARMADA board meeting in Detroit last week, recommended a list price of 79c because it felt that current list of 98c wasn't realistic anymore.

The vote in favor of the price drop was coupled with a recommendation to eliminate free merchandise. It was felt that "freebees" do not help build a disk's sale and that it increases the transshipping practice.

The board also adopted a resolution that in the event of a manufacturer pulling his line, the distributor must be cleaned out and paid in full. The board stated, "Full payment by the manufacturer will constitute release of one to the other."

The board also allocated funds to retain counsel and pursue the Federal Trade Conference which is expected to materialize shortly. On the matter of direct shipping, the board voted to have all ARMADA members to report direct shipping. The office of the secretary (Paul Ackerman) will then intervene at the manufacturing level.

Jubilee's 'Folk'

Continued from page 35

are parodies of "Bewitched" and "Tennessee Waltz."

He said Jay-Gee "has no right to use my name or to call the material folk songs." He noted he has "had reports that they are being advertised on television and radio in New York." Sherman also said he "doesn't know who 'His Friends' of the album title are since I don't know who they added to the rest of the album."

Sherman last week recorded his second Warner Bros. album, "My Son, the Celebrity," to go into release Dec. 26.

Sherman's Hub Sellout

Boston, Dec. 18.

Allan Sherman is booked into Symphony Hall Thursday (27), and advance sale indicates a sellout. House has been scaled for $10,000, and early returns indicate that all tickets will be gone long before concert night.

Bobby Carr, Symphony treasurer, said it was the biggest early demand for seats of any similar attraction at historic Symphony. Backers of the concert have spent less advertising money on promotion than is customary because of word of mouth pull.

Sherman is backed by a show including New Christy Minstrels and an orch, directed by Lou Busch, which precludes putting seats on the stage, which is sometimes done at Symphony when there are sellouts.

JFK's 'Left Handed' Plug For '1st Family' LP May Spin It Into More Sales

Washington, Dec. 18.

President Kennedy may have poured fuel on the sales inferno generated by the "First Family" record album with a left-handed plug.

The President was asked at his press conference last week whether he read and listened to all the coloring books, picture books and record albums that poked fun at him and his family and whether they are a source of "annoyment or enjoyment."

"Annoyment?" responded the mercury-witted Kennedy amid gales of laughter. "Yes I have read them and listened to Mr. (Vaughn) Meader's album. And I must say I think he sounds more like Teddy than me. So I guess he's annoyed."

That really brought the house down, and probably the Meader album's sales up.

Meader's 'Fiorello'

Comedy disker Vaughn Meader, who cashed in on an impersonation of President Kennedy, tried pulling a gambit from the Fiorello LaGuardia annals last Sunday (16) by reading the funnies over WCBS-TV, N. Y.

The idea was cooked up by concert promoter Joseph Reinhorn

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On the Upbeat

New York

Linda Sophia Feist, daughter of music publisher Leonard Feist, engaged to Neil Wallace. Wedding date set for Dec 30 . . . Meyer Davis' orch, under direction of Paul Sparr, starts the winter season at the Palm Beach Biltmore Hotel, Palm Beach, Fla., Dec. 19 . . . Singer Mitzi Mason guested on NBC-TV's "Tonight" show last Wednesday (12) . . . Lambert, Hendricks & Bavan into the Village Vanguard on Dec. 20 for two weeks . . . Lorin Hollander will give a piano recital at Hunter College Playhouse tonight (Wed) . . . Sol Yaged Quintet doing a twice-monthly series of jazz concerts at the Ridgewood Country Club, Danbury, Conn.

Dion, who starts as a Columbia disker this month, will debut his new nitery act at the Diplomat, Miami, for a week's engagement starting Dec. 19 . . . Bruno Sardi, national promotion manager for Colpix Records, on a cross-country distributor-deejay tour.

Licensing Corp. of America will handle all merchandising on Fabian. The merchandising will consist of coloring books, Fabian pocketbooks and games . . . Murphy Cooper's dixieland combo at the Candlelight Motel Inn, New Orleans, for the next two weeks . . . Gloria Cooper, secretary to music publisher Ivan Mogull, set for a vacation business trip to her home in London and the interests of Four Star and Ivan Mogull Music Ltd. . . . Fred Silver at the keyboard at Stonehenge, Ridgefield, Conn., replacing Vivian Hamilton, who'll winter at St. Croix, Virgin Islands, spot . . . Singer Judy Berry at Bill Reed's Million Dollar Imperial Club, Chicago, this week . . . Singer Bob Feist now in his 26th week at Andre's Supper Club in Great Neck.

London

Mick Henson, 17-year-old son of late Leslie, signed to Parlophone, his first disk, "Till I See You Cry," just issued . . . Brook Benton going to the U.S. early in next year for 10-day exploitation junket . . . Former Lambert & Hendricks chanteuse partner Annie Ross has disked 12 Christopher Logue songs for Transatlantic backed by the Tony Kinsey group . . . Shane Fenton's Fentones' drummer Tom Hinchcliffe quit the unit . . . The Tornados to top Paris' Olympia week of April 4.

Pye's Louis Benjamin planed home from Japan with contract for Nippon Columbia to distribute his company's entire catalog there . . . London housewife Lynne Adams signed by Ember . . . Helen Shapiro mentor, Norrie Paramor, just produced Aussie singer Patsy Ann Noble's first sides for Columbia . . . Top trumpeter Dickie Hawdon is quitting tradman Terry Lightfoot's outfit "without plans for the future." . . . Former Alex Welsh pianist Fred Hunt moving over to the Monty Sunshine band . . . Don Rendell has given up trying to run a band, is going solo again . . . Tommy Steele has written his own Christmas ditty, "He's Got Love," which Decca released last weekend (30).

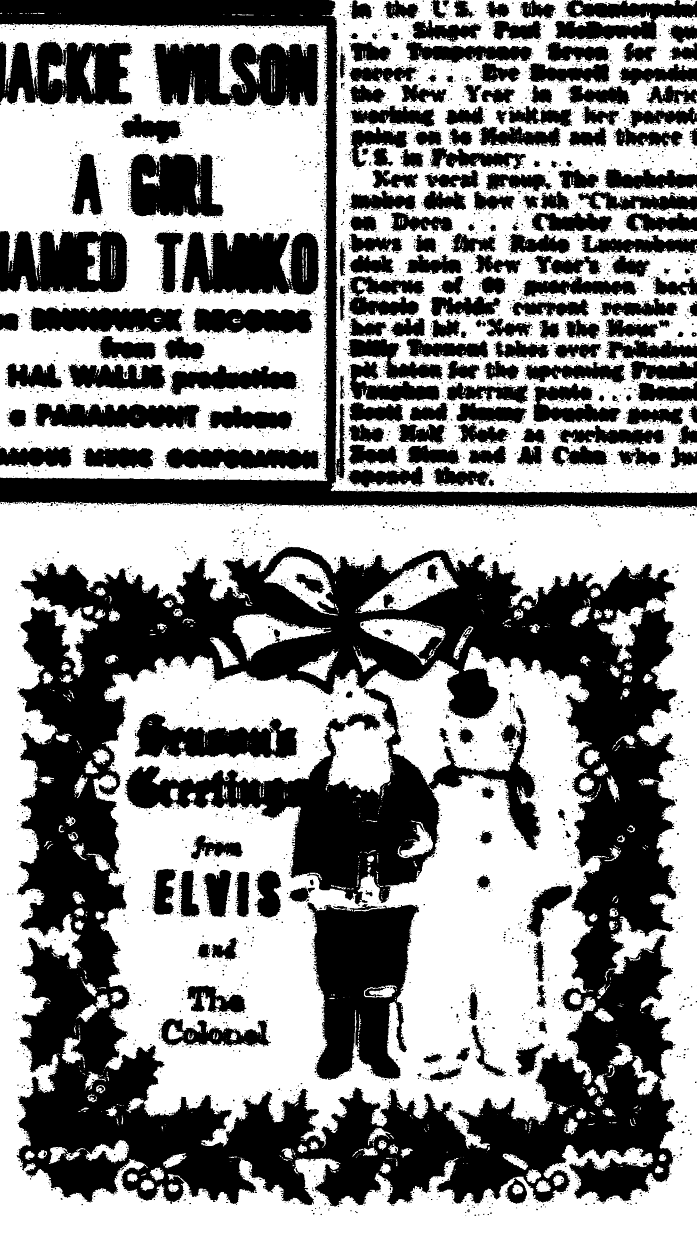
Eddie Calvert and his group backing Vera Lynn on her tour of New Zealand and Australia which may stretch to U.S. and Canada . . . Vocalion label being reintroduced in '63 . . . Polka Dots harmony group changing their name in the U.S. to the Counterpoints . . . Singer Paul McDowell quit The Temperance Seven for solo career . . . Eve Boswell spending the New Year in South Africa working and visiting her parents, going on to Holland and thence to U.S. in February . . .

New vocal group, The Bachelors, makes disk bow with "Charmaine" on Decca . . . Chubby Checker bows in first Radio Luxembourg disk show New Year's day . . . Chorus of 60 guardsmen backs Gracie Fields' current remake of her old hit, "Now Is the Hour" . . . Billy Ternent takes over Palladium pit baton for the upcoming Frankie Vaughan starring panto . . . Ronnie Scott and Jimmy Deuchar going to the Half Note as exchanges for Zoot Sims and Al Cohn who just opened there.

The HIT! OF THE WEEK

CONNIE FRANCIS
Sings
I'M GONNA BE WARM THIS WINTER
b/w
AL-DI-LA
K 13116
M-G-M Records

JACKIE WILSON
sings
A GIRL NAMED TAMIKO
on BRUNSWICK RECORDS
from the
HAL WALLIS production
a PARAMOUNT release
FAMOUS MUSIC CORPORATION



HUB CAFE TO PREEM 4 CLIPPERS' '5 FACES OUT'

Jerry Herman, Sydney Shaw, Fred Silver and Jacques Urbont have collaborated on a new revue called "Five Faces Out." The tuner is to be presented for its initial run at the Terrace Room of the Statler Hilton Hotel, Boston, for four weeks beginning Feb. 4.

Ivor David Balding is producing and packaging the show via his Hitchcock - Balding Productions company. He is currently lining up other dates for the package which is being directed by Mike Kitay. Balding is also manager of John Krimsky's Strollers Theatre Club, N.Y., on the site of the old El Morocco.

Bandleaders

Continued from page 56

volving the disk, catering and related fields including the single and steady engagement areas. Local political leaders are involved in the documentation, along with several union officials and the scope of the case reaches to the core of music's participation in the entertainment industry as a whole.

The plaintiffs in this case are also among those who have won an injunction restraining the AFM's collection of its 10% surcharge on traveling engagements, and Carroll and Peterson have a personal restraint of trade action against the union in appeals court. The union's N.Y. Local 802 recently won an appeals judgment against the two in this action.

At stake for the union is its orch leader membership, in that the plaintiff-batoneers are seeking collective bargaining on scales, etc., via the antitrust case. Also on the line are other practices which would be aired in public trial.

JFK's Plug

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who is presenting Meader at Carnegie Hall on Jan. 9. With the newspaper blackout in New York, he sought off-beat promotion ideas and came up with this one.

A snag developed, however, when the White House, via press secretary Pierre Salinger, put a damper on the Meader tv appearance. The comedian was okayed for the shot on the proviso that he use his own voice and not that of the President. This resulted from general remarks to radio and tv stations by Salinger to the effect that it was okay to use the Kennedy parody material on the air, but urged that the stations not go to far with it.

Meader's session was taped last Friday (14) for airing with the WCBS-TV 1 p.m. news. He read from "Dick Tracy" and "Li'l Abner" during the three-minute shot. After hearing the results, however, CBS cancelled the spot, deciding that it really didn't mean anything without the Kennedy impersonation which is all it was after in the first place. They have Harry Reasoner reading the funnies anyway.

Soviet's Richter

Continued from page 1

can't be romantic at nine o'clock. Paris management which arranged the concert beefed but carried through. Result? A sellout, a bit under $15,000 in the till for the night and several hundred people turned away.

To enhance the "romantic notion," the concert broke another tradition by dressing up. That is, scenery and props were used, which is highly unusual in serious music. Several large electric candelabra were hung from the ceiling and one, with live candles, decorated the piano for a while. The pianist moved it later—to the audible relief of the audience.

After this opening concert of his second Paris visit (Richter was in Paris a year ago and played five normal concerts to good business) the pianist was scheduled to appear in two more concerts at the 2,300 seat Salle Pleyel under "normal" conditions but at an elevated $6 top. (Concerts usually are sold in Paris at a $5 top or less.) Reporter telling you about the worth or value of Mr. Richter as an artist. He plays a hell of a piano. And it is obvious, after this, you can't sell him short as a showman, either.

Album Reviews

Continued from page 58

will be awarded for best coloring jobs. It's a solid entry in the kiddie disk sweepstakes.

"ALFREDO KRAUS SINGS" (Montilla). This is a fine collection of operatic selections, performed with skill and fine vocal technique by Spain's Alfredo Kraus. His excellent tenor builds considerable richness and emotion into his performances and this disk ably displays his talent. It should be an item on the list of vocal longhair buffs, as the tenor, who's also something of a film idol in his native land, essays selections from "La Boheme," "Lucia Di Lammermoor" and others.

CASEY ANDERSON: "THE BAG I'M IN" (Atco). To call Casey Anderson merely a folk singer would be to do this inventive vocalist an injustice. Although the set displays a folk flavor at times, it also spotlights the singer's ability to handle blues, country-flavored material and comedy. He handles all with deft ease and makes this LP a most enjoyable outing. Anderson gives each tune an individualistic treatment which wraps them with a vitality of their own. Comedy is spotlighted in "Sweet Betsey," a tune about a "heroic" hair dresser. Other folk and blues numbers include "Easy Rider," "Chain Gang," among others. It's a fine outing deserving of attention.

"BLACK NATIVITY" (Vee Jay). This gospel song play attracted considerable attention when it preemed for a limited off-Broadway engagement last December and subsequently toured Europe where it scored at the Spoleto Festival of Two Worlds. Now issued on wax with the original cast, the show, which was written by Langston Hughes, once again displays its vibrant quality. Performed by Alex Bradford & the Bradford Singers, Princess Stewart and Marion Williams & the Stars of Faith, the gospel songs generate lotsa excitement and style to make this a rich and unique religious platter. It also has potential for the pop market too by virtue of its beat and charged renditions.

"THE FIREHOUSE FIVE PLUS TWO AT DISNEYLAND" (Contemporary). The Contemporary label is noted mostly for its modern jazz, but it has departed from this format with a line called Good Time Jazz of which this LP is one. Featured here are the Firehouse Five Plus Two, recorded at their stand in Disneyland. The group turns in some slick and often humorous dixieland renditions in fine style, shifting through various dixie tempi with ease and dispatch. It's a right-sounding outing, deserving of the attention of buffs of this genre. Among their tunes are such staples as "Muskrat Ramble," "Ja-Da," "Tiger Rag," "Baby Won't You Please Come Home" and more.

SIL AUSTIN: "FOLK SONGS" (Mercury). Backed by strings and a chorus, tenor man Sil Austin essays a variety of folk songs with generally sure effectiveness. It is something like the Ray Charles c&w sessions, only substituting a tenor for Charles in a folk instead of country setting. Austin does some soulful and dramatic tenor work. The backing of orch and chorus is fine with a sturdy sound resulting. Programmers may find something of value here, as Austin & Co. covers the likes of "Trees," "Down in the Valley," "Greensleeves," "Yellow Bird," "All My Trials" and others.

"UNIVERSITY OF MICHIGAN BAND ON TOUR" (Vanguard). The university band, under the baton of William D. Revelli, is one of the country's crackerjack units. Based on their recent tour through the Soviets and the Middle East, the set showcases the band's ringing, precision performances on a varied program of longhair works not usually attempted by brass bands. Repertory includes a selection from Moussorgsky's "Pictures at An Exhibition," Jerry H. Bilik's "American Civil War Fantasy" and pieces by Lecuona, Schuman, Agostini, Rachmaninoff and others.

Hi... this is LOU LEVY!...

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PERCENTERS' NEW PATTERNS

High Concert Fees Cue Meader's Buyout of 8G Dates at S.F. hungry i

San Francisco, Dec. 18.

Currently perching on opposite horns of a dilemma are comic Vaughn Meader and Enrico Banducci, bereted entrepreneur of the hungri i club here.

The dilemma, which is mostly Meader's: Banducci signed the comic some time ago for an eight-week engagement at $3,000 for the first four weeks and $5,000 for the second four weeks, to start Jan. 28.

That was before "The First Family" disk skyrocketed Meader into the golden record category—and into a much higher asking-price bracket. And he wants Out.

Offers and counter-offers for the second half of the contract have been reported ranging as high as $50,000 (Banducci's price), but no firm details are out.

However, it's now said that Meader plans to buy off his entire contract at face value, $8,000.

Banducci is on a flying visit to England and not available for comment.

Milw. Cafe's Bargain

Milwaukee, Dec. 18.

With Vaughn Meader's "First Family" album a top seller, the comic has a March 4-17 date coming up at John Volpe Jr.'s Holiday House here at "one tenth" of his current asking price.

Volpe, who said Meader was inked last September for the March engagement, added that he intends to utilize options for two more Meader appearances at his nitery.

Barry Ashton Seeks To End Hassle; Claims He's In Middle of 'Vive' Feud

Las Vegas, Dec. 18.

Producer - choreographer Barry Ashton says he "would like to get off the hook" in his "feud" with the Dunes Hotel, where he was told on Dec. 3 that he had been barred from the Persian Room (lounge) where Frederic Apcar's second edition of "Vive Les Girls!" is current.

When the incident was reported last week, a spokesman for the hotel said Ashton had been barred from the room because he opened a show at the Deauville Hotel, Miami Beach, long after "Vive Les Girls!" preemed here, and he used that title for his Florida show.

Ashton told VARIETY that he had nothing to do with giving his show that title. He had a show called "Paris Playgirls" running at the Deauville for 30 weeks, then debuted a new edition of the show, called "Paris Playgirls of '62," which opened in May of 1962. The show was not doing good business, said Ashton, because the people in that area thought it was the same show. After one month, the hotel's resident manager, Irving Freed, and the owner, Morris Lansburgh, changed the title, despite Ashton's protests, to "Vive Les Girls!"

Ashton said he would never give his show that name, because he was fully aware that the Dunes had a show with that title.

Ole Olsen Plans To Continue Own Revue

Ole Olsen, who headed a troupe of entertainers playing military bases in Europe, Asia and Africa, has recently returned to the U.S. He currently plans to continue heading a unit on his own.

Olsen, partner for 46 years with the late Chic Johnson, took out the group of entertainers because Johnson at that time was too ill to go along. Olsen was in Europe when Johnson died.

While on tour, Olsen married dancer Eileen O'Dare in Lausanne, on June 28. She has long been in O & J revues.

Now in Miami, Olsen heads for the Coast in January or February for tv shots and other engagements.

Max Bygraves to Top Black's Blackpool Show

Blackpool, Eng., Dec. 18.

Max Bygraves, English comedian, will headline the George & Alfred Black summer show of 1963 at the Opera House here from Aug. 5. This will form the second half of the season, and will follow his run at the Alhambra, Glasgow, where he opens in "Five-Past Eight" revue May 4.

David Whitfield, English singer, is likely to star in a resident summer season here, probably at the Winter Gardens Pavilion, where he was featured in summer, 1958. Cliff Richard and The Shadows are already set in the new ABC Theatre (formerly the Hippodrome) next summer.

Can. Fairs Back Mounties' Ride

Toronto, Dec. 18.

That the Royal Canadian Mounted Police continue their musical ride in western Canada, and that the spectacle be shown in all parts of the Dominion as part of the draw of all other fairs, was adopted in a resolution of the Canadian Assn. of Exhibitions last week at its 30th annual meeting in Toronto at the Royal York Hotel.

Officers elected for '62-'63 are: prexy, Jean Alarie, Exposition Regionale, Trois-Rivieres, Quebec; veepee, A. R. Morrow, Pacific National Exhibition, Vancouver. Board of directors are J. K. Purdue, Canadian National Exhibition, Toronto; R. E. Stewart, Red River Exhibition, Winnipeg; M. E. Bartlett, Calgary Stampede, Calgary. Secretary-treasurer is Emery Boucher, Exposition Provinciale, Quebec City.

TRADE MISSES MCA'S FIRMNESS

Talent agency patterns of operation are changing and not for the better, industry observers believe. Concern is being felt by many agency execs on the shifts, which many feel will ultimately have profound effect on the trade.

Some even privately admit that the industry was in healthier shape with MCA in the picture. They concede that not only have most agencies failed to take up the slack left in the percenter ranks with MCA's departure, but unconsciously MCA set the patterns for the entire agency business and gave the industry a strong backbone.

Personal managers knew their place at MCA for it was strong enough to tell any act off. Sadly, it's felt that this kind of strength is now missing from the agency scene.

One of the more notable aspects of agency operation today is the competition brought about by personal managers who have refused to affiliate with any agency. Many are going back to the old haunts that had been booked for them in the past, thus averting commissions to the offices. Where they have agency ties, personal managers have become more demanding, es-

(Continued on page 66)

Reelect Jack Entratter As Vegas Sands Prexy

Las Vegas, Dec. 18.

Jack Entratter has been reelected president and board chairman of the Sands Hotel here for a five-year term. He succeeded the late Jake Freedman in these posts after starting as general manager of the inn when it opened 10 years ago. Carl Cohen was returned as executive vicepresident and singer Frank Sinatra was named vicepresident.

Sands, which opened December, 1952, with Danny Thomas as the first headliner, has Thomas repeating in the tenth anniversary show.
BST fveFeb NU IL OD AR TH

AGVA Seeks End of Philly Revolt By Shifting Office to Trenton

Philadelphia, which is taking its place alongside Los Angeles as one of the most rebellious locals in the American Guild of Variety Artists setup, may lose its status as a base of operations for that union and become part of a newly formed branch to be organized in Trenton, 30 miles from Philly. Step is being considered by the executive committee of the union, which may take action on that project shortly.

The rebellion within AGVA locals has been stepped up sharply since the National Labor Relations Board ruled that AGVA locals are to be construed as autonomous organizations in the area in which they operate. The ruling was obtained because of an inquiry by the Philly local, which is believed to have sparked the disaffectation within Los Angeles and elsewhere.

The Philly rebel faction has been one of the most vocal. Recently, Marty Kavanaugh, who was manager of the Chicago branch, shifted to Philadelphia, but rebel activity did not diminish with that step.

Importance of the ruling, made under the Landrum-Griffin Act is seen by the contention of Los Angeles rebels that since it supplies the bulk of the revenue brought into the AGVA treasury (LA area takes in Las Vegas), it feels that it should have the same relationship that AGVA has to its parent, the Associated Actors and Artistes of America. Ultimately, the rebels hold that they will retain the monies collected in their area, and give AGVA a per-capita tax.

Other 4A branches have already started complying with the NLRB ruling, now known as the Holcombe Ruling. The N.Y. locals of Screen Actors Guild and Actors Equity have already started making out reports to the NLRB as per the Holcombe Ruling which requires such reports from all autonomous locals.

The AGVA attempt to shift all the Philly area activity to Trenton, is seen as an attempt to make it more difficult for the Philly opposition to continue. With the transfer, it would be difficult for the Philly faction, firmly controlled by Dick Jones, who was once the eastern regional director of AGVA, to attend the monthly meetings of the local. Trenton, normally has a small amount of theatrical activity. The largest club in the South Jersey area is the Latin Casino, Cherry Hill, which is actually closer to Philly than it is to Trenton, and gets most of its trade from Philadelphia.

Should the bypassing of the Philly local go through, it's also likely that AGVA will take steps to isolate Los Angeles, by establishing a Las Vegas local or having Irwin Mazzei, AGVA Coast regional director, operate from that city instead.

Jelineks, 'Ice-Capades' Headliners, Retiring

Toronto, Dec 18.

Touring as current headliners with "Ice-Capades," Otto and Maria Jelinek plan to give up pro skating early next year when Otto, 23, will go into his family's sporting goods manufacturing business at a Toronto suburb. His sister, Maria, 20, with whom he won the world pair figure-skating Olympic championship for Canada, will go to Geneva to study languages.

Duo plans to return to other "Ice-Capades" company in east. After finishing in March on their contract, they'll freelance ice-carnivals in Toronto, Boston, Montreal and Ottawa for a couple of months—then retire.

Fisher-Borge In San Juan 'Twofer'

San Juan, Dec. 14.

A "double-barreled" Christmas week show featuring singer Eddie Fisher and pianist-comedian Victor Borge will be presented in El San Juan Hotel's Club Tropicoro starting Dec. 22. The two-for-the-price-of-one program will be featured at least seven nights, according to Louis Puro, a hotel exec.

Borge will work the early show (9:30 p.m.) while Fisher will follow in the late show (11 p.m.) Puro said, "nightclub guests will not be asked to leave if they come for the first show and stay for the second."

(Continued on page 66)

Yank Talent for Annacs

Hollywood, Dec. 18.

Vaughn Monroe is set for first Australian nitery stand, four frames at Chequers in Sidney, starting March 5.

Carmen MacRae opens same stretch Dec. 31 and Dinah Washington May 8.

Fla. Ct. Rules Bottle Clubs Exempt From Closing Hrs.

St. Petersburg, Fla., Dec 18.

Circuit Court Judge Thomas J. Collins has ruled that bottle clubs are legitimate businesses, exempt from a special 1908 act for Pinellas County which limits hours for establishments dealing in alcoholic beverages. He ordered the county sheriff and prosecutor to keep hands off the Key Club of Tampa Inc., a bottle club near here. In signing a permanent injunction against the officials, Collins reiterated a temporary order of Nov. 12.

Case developed after the club closed Oct. 26, five days after opening, when it was warned by officials that remaining open would result in official closing of the club. The club then filed a complaint on the grounds that it held no license, since liquor is not sold, and, therefore, it is not subject to any closing time regulation.

The club, open from early evening to 7 a.m., unlatched following signing of the temporary injunction.

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New Acts

HIGHWAYMEN (4)
Songs
18 Mins.
Blue Angel, N.Y.

The Highwaymen are a vocal group that have been hitting the college circuits with a tune assortment comprising folksongs, ballads and other related tunes. They accompany themselves with a brace of instruments which at various times include two guitars, banjo and bass. It's a self-contained group that can hold the stage on its own for considerable length.

Primarily, they are excellent singers. The voices are good individually and harmonically they measure up. They frequently get a rousing note into their renditions, and this kind of excitement should come more frequently. Some rearrangement of their catalog is needed for the intime rooms, but generally, they'll do excellently on the cafe and college circuit.

Their top moments were evident on tunes such as "Marching to Pretoria," and they got a hot mitt for a South American tune. In attempting to provide a rounded program, they seem to need a longer floorstand than that which they essay at the Blue Angel. They attempt to show too many facets within too short a time. *Jose.*

JERRY STILLER & ANNE MEARA
Comedy
26 Mins.
Blue Angel, N.Y.

Jerry Stiller & Anne Meara are a new team. At this stage of their development, they are somewhat reminiscent of Mike Nichols & Elaine May. They are promising, seem to have the cerebral equipment to appeal to the high IQ set, and have a strain of originality to warrant interest in the intime cafes.

Stiller & Meara are a man-and-wife team with some new comedy approaches. Not all are grade-A, but they indicate that they are probing some of the uncharted fields of the craft. For example, their top piece at show caught, was an interview with a Mr. Jonah who had lived in a whale for a few days. There was another bit on psychodrama, in which Miss Meara, sounding as though she needed therapy herself, described the participants as nuts. It just doesn't seem elevating to make sport of the ill, mentally or physically. There are other gambits that provoke more positive attention and interest.

They do rather a lengthy act. At this point, they need to telescope some of their efforts. A lot of the gab merely sparks interest and the laughs come at distant intervals. Some editing would produce the desired effect. It's true that they do not need the rat-a-tat of standup comedians, but nonetheless they are too slow for payoffs in several instances.

Nonetheless they are extremely promising and should ultimately be able to be a hit wherever the cerebral set congregates. *Jose.*

BUSS ARNO
Songs
25 Mins.
Mountain Shadows, Scottsdale, Ariz.

Apparently things are beginning to look up for young Buss Arno. This scene is a prosperous playback date for the baritone at Del Webb's tony bistro. He has inked with Reprise Records and his kickoff platter for Sinatra & Co. is "Valley Of The Sun," a chant clefted by local Bill Williams with backup band batoned by Frankie Jr. Already it has a brisk local sale and is getting spins aplenty from the local jocks.

Arno is a handsome lad with assured ringside femme appeal, a better-than-average set of pipes but his nitery turn, unfortunately, shows little that distinguishes him from other young chanters making the saloon circuit today. His "Valley Of The Sun" is naturally a trademark here but the rest of the folio—"Dancing In The Dark," "My Kind Of Love," "Start Of Something Big" and "Kind Of Fool Am I"—is run-of-the-mill. Act could be beefed up by a more original chart.

Arno is a comer with pleasant possibilities but needs more work before he can play with the majors. *O'Hal.*

MARK RUSSELL
Comedy
20 Mins.
Blue Angel, N.Y.

Mark Russell is a newcomer who seems to have been incubated properly in some smart spots. He has made a mark in Washington where his topical humor finds a highly receptive audience. He hits the same politically aware audience at the Max Gordon spot and he comes off as a promising regular for this cafe as well as other hep hospices.

Russell doesn't depend upon lines exclusively. He can knock off a parody accompanying himself at the piano in a standup position. He works in several categories and scores strikingly in each.

Russell has a studious mien and much of his material sounds as though it was a collaboration of pro- and anti-administrationites. Thus he gives aid and comfort to each camp and comes out virtually as a nonpolitical personality. There is one parody on Caroline which, while having its clever moments, has become quite commonplace in the craft. However, the bulk of his material comes off excellently and he looms as a talented addition to the topical wits. *Jose.*

GILLIAN GRAY
Songs
31 Mins.
Club 70, Ottawa

Tall looker Gillian Gray has a nicely constructed stint of canarying that ranges through concert and pop items for solid balance. Redhead chirper keeps the stanza bright with some light comedy bits plus okay gabbing between songs. The chores are strengthened by good staging although in 120-seater Club 70 she works so close to the customers that staging is impossible on any elaborate scale. Larger floor would give her a chance to move more as she warbles.

Gal's showmanship is helpful in satires and novelties to add to the stint's solid impact. Miss Gray, whose first name uses a soft "G" (as Jill-ian), is good for niteries, stage, tv, AM and disks. *Gorm.*

TRIO JOHNSON
Comedy, Acro
7 Mins.
Latin Quarter, N.Y.

The Trio Johnson, billed as French imports, are made up of two men and a girl in entertaining knockabout acrobatics and comedy. The threesome use a set of tables as props; they perform a varied set of tricks on them. They do rollovers and unders as well as alleups.

There is an element of comedy in the act. The trio are dressed as French sailors. One of them is the comedian and works in a manner to give his cohorts a needed rest between tricks. Good for most visual situations. *Jose.*

KATHY BARR
Songs
35 Mins.
Beverner, Hull, Quebec

Redtopped looker Kathy Barr exudes more sex than any canary playing this area in years. Add to this a set of cliche pipes and solid staging and you have Miss Barr's stint strong for sight and sound media.

Overflowing her silver sequined gown, both Kathy and her act lavish sex throughout. She has plenty stacking and uses it all to big visual impact.

Femme lacks nothing in the audio department. Piping is nice and string of tunes are wisely selected and scheduled, ranging from an arched arrangement of the "Habenera" from "Carmen" through ballads to blues. She collects salvos with every sound and movement. *Gorm.*

MAGGI WOODWARD
Songs
29 Mins.
Basin St. West, Scottsdale, Ariz.

Messrs. Al Eckart and Bud Rothbard have Maggi Woodward, a Johannesburg (South Africa) import booked for a three-frame stand in their spanking new Basin Street West, a busy little 197-seater, in busy little Scottsdale, a Phoenix suburb.

Miss Woodward, a wholesome canary with low contralto pipes,

NELSON EDDY and GALE SHERWOOD

—thank the Entertainment-Club operators for their greatest year. Also the reviewers, and especially VARIETY, for their many felicitous comments on the Eddy-Sherwood Show. A Merry Christmas and Happy New Year to you all!

A. P. A. handles

can belt "It's Almost Like Falling In Love" or purr "Danny Boy" with equal ease but, curiously, this fullthroated Afrikaaner has acquired an affinity for Yank spirituals and w.k. evergreens.

This refreshingly shy young miss markets a happily paced folio including "Swing Low, Sweet Chariot," "Down By The Riverside," "Ain't Gonna Study War No More" and "Stormy Weather" but reserves her tenderest affection for the closer, a trio of rousing folkers from her native veldt, "La, La Panzi," a touching "Nomsebelo" and a mitt-pounding, foot-stomping "Alibama." Medley of native chants is a blue-chip prospect for disks.

Miss Woodward's arrangements are tricky but Kieth Greko at the 88's, abetted by Dave Cook on skins, Tony Morrel on sax and Dave Campbell, bass, four of the valley's better showbackers, cut the gig with aplomb. *O'Hal.*

WILLIAMS GROUP (4)
Juggling, Acrobatic
9 Mins.
Latin Quarter, N.Y.

The Williams Group, a quartet of imports from Hungary, comprise an unusual juggling act which couples acrobatic with manipulations. Three men and a girl form intricate juggling patterns interspersed with tumbling in which transfer of Indian clubs is effected in the middle of an acro trick. Their top maneuver is a three-high by the men, in which the clubs are juggled upwards and to the girl on the ground who acts as the fulcrum.

It's a top turn of its kind, and can be used in any field, particularly the lucrative fair sector, in which sight values are needed. *Jose.*

WASTA
Balloons
15 Mins.
Moulin Rouge, Vienna

Prolonged for a second month, Wasta captures the fun-preferring audience of Vienna's top nightclub with his "Escaped balloons." After entering as drunken visitor, wrestling with waiters refusing admittance, he lets go of his balloons. To get them back from the ceiling, he uses three tables and when tumbling from the top one, he catches them in rousing last-moment coups.

Wasta presents extraordinary acrobatics, considering the fact that he is a 230-pounder. It takes him about 10 minutes to the final fall. "Schnaps-drinking" and new and standard tricks, combine altogether into high scale amusement. In variety shows, this was always a very popular act. Wasta, executing it in a new manner, can be recommended the world over. *Mons.*

CATHY JOHNSON With BOB MONTI
Songs
25 Mins.
Le Cabaret, Toronto

With exception of the Al Jolson medley and her yodelling finale, Cathy Johnson is breaking in a new act at the posh Le Cabaret, Toronto. Most of the new arrangements are by Joe Kosat, plus special material by Lindsay Meehan, with Miss Johnson also contributing. Husband-guitarist is Bob Monti who gives solid backing, plus two solos of "Tabu" and "Roman Guitar," to his own arrangements.

Clad in white beaded evening gown—when caught—lark opened with "I Hear Music" and "Song Is You," both starting in slow tune and uptempoing; a torch delivery of "Somebody Is Taking My Place" to own arrangement; and then her Jolson medley in slow styling, followed by belldeering of "You're Nobody."

New arrangement by Bob Monti of "What Kind of Fool" is introduced by Miss Johnson, a hillbilly yodel of "I'm Little but I'm Loud" finishing with begoff. Warbler's pipes were in good shape and she is billed as the "little girl with the big voice," a position which she justifies, in addition to her good grooming and sexy appearance. She and her husband come direct to Le Cabaret, Toronto, after nearly five months at Mangam's Chateau, Chicago. *McStay.*

Vaude, Cafe Dates

New York

Clyde McPhatter opens at the International June 3 . . . Barry Sisters into the Latin Quarter Feb. 27. Trio Cottas open in that room May 13 . . . Kuban Cossacks parted for the Sands, Las Vegas, May 8 . . . Dave Astor into the Sahara Inn, Chicago, Jan. 4 and follows with Basin St. East Jan. 21 . . . Dancer Jose Toledano in concertize at Town Hall Dec. 28 with a cast to include Elena Arroyo, Rafael Roman, Lido Ugalde, Marlene Gaton, Jose Antonio, Juan Moreno and Vicente de Soto . . . Singer Phil Brito, booked by Circle Artists for a tour of Okinawa and Japan, starts at Okinawa Dec. 26.

Chicago

Ron Urban, back at his Chi home stand after an Australian tour, heads for two-week engagements in Montevideo and Rio de Janeiro, and for tv shots in Buenos Aires, and returns to the U.S. for four weeks at the Brown Hotel, Louisville, March 8 . . . Josh White opens Dec. 18 for two frames at the Gate of Horn . . . Don Jacoby & All-Stars down for the Edgewater Beach Jan. 26 for a pair . . . Dick Gregory, Micky Manners and Wallis & Wally into the Chi Playboy Club for three weeks . . . Adam Wade set for the Pink Poodle March 21 for nine days . . . McGuire Sisters skedded for four days at the Upper Midwest Auto Show, Minn., Jan. 11.

Dick Gregory plays the Palmer House July 26-Aug. 2 . . . Kim Sisters set for same spot April 26-May 26 . . . Lewis & Christy down for the Cabana Club, Dallas, Jan. 9-22, and the Caravan Club, Austin, Jan. 23 for 10 days . . . Don Rice at Suttmillers, Dayton until Dec. 22. Kenny Milton goes into same club Feb. 26-March 2, and Max Cooper is set for March 18-22. Cooper is also down for the Holiday House, Milwaukee, Dec 27-Jan. 7 . . . Barbra Streisand asked for the Palmer House, Chi. June 14-30. Jackie Clark is on same bill . . . Van Dorn Sisters at the Lake Club, Springfield, Ill., Dec 18-22 and Dec. 27-31, and the Brown Hotel, Louisville, Jan. 11-24.

Kansas City

Harry Douglass and the Deep River Boys set for The Embers, Fort Wayne, Ind., following their present stand at Eddys', closing Dec. 22. The Embers date is for three weeks, opening Dec. 31. They follow that with the King Edward Hotel, Toronto, Jan. 21 for two weeks . . . Carol & Connie duo now in Le Chateau of Hotel Continental for a month, replacing Bob Summers duo . . . Don Roth Trio into the Kansas City Club for the holiday season, many times repeaters in the spot . . . Yvette at the organ at the Hotel President's Drum Room . . . Jerry Lee Lewis current at Genova's Chestnut Inn.

EDMONTON FAIR'S 30G NET

Edmonton, Alta., Dec 18.

A net profit of $30,761 was racked up on the year's operations of the Edmonton Exhibition Assn. A loss of $82,239 would have resulted had it not been for a $100,000 provincial government grant and $2,200 in "other revenue." Profit last year was $64,000.

Total revenue was $1,[illegible], as against $1,[illegible] in 1961.

Ice Show Review

Viennese Ice Revue
(SPORTPALAST, BERLIN)

Berlin, Dec. 18.

"Festival der Liebe" (Festival of Love), Viennese Ice Revue production of ice revue in two parts, staged and written by Will Petter. With Yvette Busseau, Michele Colberg, Emmy Puzinger, Ingrid Wendl, Herbert Bobek, Tilo Gutzeit, Richard Ledwig, Fernand Leemans, Helmut Loefke, Bill Hinchy, Lucien Meyer, Bill Stewart, Viennese Ice Ballet (30). Music, Robert Stolz; choreography, Edith Petter; technical director, Josef Wurm; costumes, Gerdago; settings, Felix Smetana. At Sportpalast, West Berlin, Nov. 22-Dec. 16, '62; $2.50 top.

"Holiday On Ice" wound up its 12-day stand here (at 9,000-seat Deutschlandhalle) Nov. 20 and two days later the Viennese Ice Revue began its seventh annual postwar appearance at the 6,000-seat Sportpalast. In any other Continental city, it may have been bad booking an ice troupe to appear after the departure of another but not in Berlin. "Holiday" scored with both press and public and there's no doubt that the Viennese blade ensemble will also register big b.o. Pencilled in for Nov. 22-Dec. 16, it will play 34 performances.

With a 54-member ensemble, Viennese Ice Revue is an extravaganza of which Berliners are especially fond. Also, it has something that other ice shows don't have: that unique Viennese charm. If the Viennese skaters staged their shows in the more modern manner (with more concentration on stars, glamor, etc.), they would probably lose part of their faithful audience. What the show presents is chiefly an ensemble achievement, and a very charming one at that.

Of all the ice troupes that tour Europe, the Viennese troupe probably has the prettiest girls. Another plus is the music by Robert Stolz. "Festival of Love" is the 11th Viennese ice show for which he has written the score. The musical grand seigneur mingles old and new melodies, bits of his evergreens, opera arias and even a new Twist ("Senoras Senoritas") number. It's a skilled mixture, always catchy, always charming, never tasteless. Also an asset are Edith Petter's choreography, Gerdago's imaginative costumes and Felix Smetana's settings.

Production is divided into two parts and has a story line throughout. Solo performers include such blade names as Yvette Busseau (former Belgian champ and new to the ensemble), Emmy Puzinger (oft-time Austrian champ), Ingrid Wendl (twice European champ), Tilo Gutzeit (former German champ), Fernand Leemans (a Belgian who has 14 different titles to his credit, with the Viennese for more than a decade), Belgian Michele Colberg, Herbert Bobek (an Austrian ice acrobat and comedian par excellence), Richard Ledwig (Bobek's partner), German Helmut Loefke, Australian Bill Hinchy, Swiss Lucien Meyer and Irish Bill Stewart, among others.

Although primarily an ensemble achievement, two names rate special mention: Michele Colberg and "Mister Jackie," the former a girl, the latter a chimpanzee. Miss Colberg, who last year was a ballet performer with the troupe, has reached star status within the ensemble. An outstanding skater, she commands attention. Displaying beauty, grace and high artistry on the ice, she seems headed for a top blade career. Handled by Swiss Lucien Meyer, "Mister Jackie" is probably the world's only skating chimpanzee. With a remarkable number of tricks and gags he walks off with most of the show's chuckles. In addition, the fun department is also helped by Bobek, Ledwig and Stewart.

There are now two troupes of the Viennese Ice Revue touring (the other one currently in Switzerland) Europe. The Berlin troupe goes from here to Vienna where it will appear from Dec. 21 until Feb. 3. Thereafter, it tours German cities and Russia. According to Josef Wurm, the show's technical director, the Viennese troupe would like to appear in England. *Hans.*

CNE Canadian Topper Policy Continues After '62 Edition Hits $475,000 Earnings

Toronto, Dec. 18.

Lowering of next year's Canadian National Exhibition general admission from 75c to 50c, Sunday performance of the evening grandstand show and continuance of its all-Canadian motif as in the past two seasons were recommended at a CNE board of directors meeting called by Mayor-elect Donald Summerville, owner of a chain of Toronto film houses.

It was revealed at the meet that CNE setup earned a surplus of some $475,000 this year—an increase of about $173,000 over 1961. Summerville also released figures showing the CNE evening grandstand show performance (Aug. 16-Sept. 2), starring Toronto-born Teresa Stratas of the Met-opera, grossed $344,410, with costs totaling $370,511. The afternoon grandstand show starring "The Three Stooges" as kid-interest headliners grossed $120,906 at a cost of $108,127.

Jack Arthur, producer of both 22,000-seat grandstand shows, has been appointed producer of next year's shows, following his previous 10-year tenure.

"The '63 evening grandstand show will follow the Canadian theme again and will be expanded next year," said Summerville. As part of his campaign to improve revenues of the Toronto-owned CNE, he stressed that all contracts be submitted to the negotiating committee as "we want to get the very best deals possible before undertaking contracts."

Former Editor of 'Punch' Brands Chi Charges Vs. Lenny Bruce as 'Fatuous'

Chicago, Dec. 18.

British writer Malcolm Muggeridge has put himself on record in the arrest and upcoming trial of Lenny Bruce for an alleged obscene performance at the Gate of Horn on Dec. 5. Date of the trial, originally set for last Wednesday (12), has been moved up to Jan. 14 in Criminal Court, with Judge Daniel Ryan presiding.

In a letter from New York published in the Chicago Daily News, Muggeridge, former editor of Punch, said in part: "While in Chicago recently I dropped in to see Lenny Bruce's show, which has now, I read in your newspaper, caused him to be charged with obscenity. I found it altogether too moralistic for my taste . . . Such exercises in excessive revulsion are, to me, neither funny nor pleasing, though they can be extremely forceful . . . If a foreigner may be permitted so to observe, what is freely on display in Chicago, in the flesh and in the printed word, makes the charge against Bruce's show completely fatuous."

Bruce's Chi attorney Sam Friefeld says that he will call a half-dozen Chicago writers to the stand to expound on community standards, including novelist Nelson Algren, columnist and critic Sydney J. Harris and nitery and theatre reviewer Dick Christiansen, the latter two both on the Daily News.

Heveler Hoofers SA Tour

Ottawa, Dec. 17.

Winnie Heveler Dancers begin a Latin-land tour in Intercontinental Hotels with Curacao date end of December. Tour continues at the chain's Tamanaco in Caracas, Tequendama at Bogota, and then to Intercontinental inns in the Carribbean area.

Terpers closed a three-month run at Al Siegel's Elmwood Casino, Windsor, Ont., Dec. 4, during which Miss Heveler also choreographed Siegel's Oasis Room line in Toronto.

78 Masked Balls

Cologne, Dec. 18.

City of Cologne, has always been notable for its Festivities. Chamber of Commerce each year issues a "Carnival-Calendar" which for the year 1963 lists 333 events from New Year's Eve until Carnival's last day when the Hotel Employees have their ball. Of the balls, 78 are masked.

Calendar is published in four languages and mailed to travel agencies all over the world.

Cole Bros. in Red At N.Y. Coliseum

The indoor Cole Bros.-Clyde Beatty circus which recently opened at the Coliseum, N.Y., is banking on the rush during Christmas-New Year's week to take it out of the red. There has been good business on weekends only while weekday trade has been scarce.

The show realized that business would be bad in its first year at the Coliseum but trade has been far below estimate. The newspaper strike, depriving it of an important advertising and publicity medium, is partially blamed for the light biz.

Some concessionaires abandoned their stands at the Coliseum since traffic around the booths couldn't bring in enough to meet expenses.

However, there is still some hope that the circus can come out of the red. During the holiday week it will be doing four shows daily. An increased exploitation campaign is likely to be put on. It's estimated that approximately 15 days of capacity business would take the venture out of the red for its entire run.

Air Disaster Prompts Compulsory Insurance For Portuguese Acts

Lisbon, Dec. 18.

In an airplane crash in Cabo Verde, Portuguese West Africa, five chorus girls of the touring company of the Lisbon ABC Theatre were killed. They were Amelia Pinto, Odette Antunes, Julia Seixas, Maria Martins, Filomena Bento. Stage manager Antonio Silva was one of the few survivors of the crash that happened while the plane was leaving the airport. Impresario Jose Miguel and the rest of the troup had already left by air and sea some time before. The group has been touring Angola and Mozambique with a revue for the last four months. The five girls had been working as a dance act in a local nitery for an extra fortnight.

At the request of many show-business groups the government has published a special decree that make it compulsory for impresarios and agents taking or booking artists for Portuguese overseas provinces to give them a life insurance policy against all possible risks. Present air travel facilities have encouraged artists to accept even short bookings for Portuguese West and East Africa and it is estimated that about 30 artists a week fly in and out of Lisbon while trips by air and by sea to the islands of Madera and the Azores are a daily occurrence.

Fisher-Borge

Continued from page 61

I doubt if we could get them to go."

Tariff for the special engagement will be $5 cover, plus a $5 minimum per person. A special "private" opening night party is also planned by the hotel following the two shows.

Other nightclub activity during the holiday season includes: Caribe Hilton's Club Caribe, Rafael de Cordova Spanish Ballet, plus Senor Wences (Dec. 14-25); Robert Goulet (Dec. 26-Jan. 8); The Americana Hotel's La Copa, Lou Walter's new "Midnight in Paris" Revue, with Dominique; Condado Beach Hotel's Fiesta Room, Ana Maria Spanish Ballet (Dec. 18-Jan. 7); La Concha Hotel's Club, Miller & Archer (Dec. 17-30) and Betty Keen & Lou Parker (Dec. 31-Jan. 12).

Burley May Be Back on B'way, But Strippers Never Left Buffo's Palace

By SIDNEY BURTON

Buffalo, Dec. 18.

Burlesque is back on Broadway, if the stories in the news magazines regarding "Minsky's Follies" at New York's International Theatre Restaurant are to be believed. Burlesque is back on Off-Broadway, at least so says Ann Corio who is gilding the tarnished lily with "This Was Burlesque" at lower Manhattan's Casino East Theatre.

And burlesque is back on a fashion even on the screen, as witness the plush and platinum mock-up of "Gypsy" (WB) now unveiling for the titillation of the pix family trade. But burlesque is not back in Buffalo, simply because it has never been away—not in 35 consecutive years has it been away—from Dewey Michael's Palace Burlesk on the Square.

While other longrun burley spots—in Boston, Union City, N. J., Philadelphia, Detroit, Pittsburgh—have folded, the Palace here continues its over a third of a century grind—bump and grind, that is—as a historic citadel of epidermal extravaganza. And thereby hangs a tale which is probably unique in modern stage lore.

The Opening Wedge

When, in the middle '30s, the Palace was taken over by Dewey Michaels from the Mitchell Mark (of Mark-Strand fame) estate, tab shows were the order of the pop stage presentations of the day. A few timorous appearances in tights by the prima donnas of these offerings were the sole grudging obeisance to the art of ecdysis, but they were enough to serve as opening wedges in what was to become a full-fledged floor of undress.

Striptease started accidently here at the Palace a quarter of a century ago when an over-energetic Oriental dancer slipped her bra and the word got around town. It became a permanent fixture of the shows and of countless shows to follow. Today a slip of this kind would be regarded as a polite hors d'oeuvre in appeasement of patrons' jaded appetites.

In other respects, the Palace has grown, if not exactly in cultural significance, at least in the length and breadth and overtones of its presentations. Admissions have risen from 10-20-30c to $1.50. In the beginning, a manager hired a dozen local girls for the chorus in the hope that half of them might be induced to report to work regularly. In those days, they got $35 a week and loved it.

Virginia Bell's $2,000

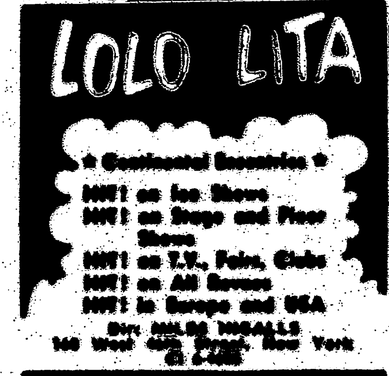
Now the scale is $90 weekly and the result is neither house nor traveling choruses are anywhere in evidence. Bit performers, under AGVA scales, now draw a minimum of $80, with featured strippers like Virginia Bell, due here for the coming holiday season, rated at $2,000 per week.

In the years between, the Palace has played every name burley performer from Phil Silvers, Pinky Lee, Joe Pule and Jay C. Flippen to Ann Corio, Georgia Southern, Carrie Finnell and Sally Rand.

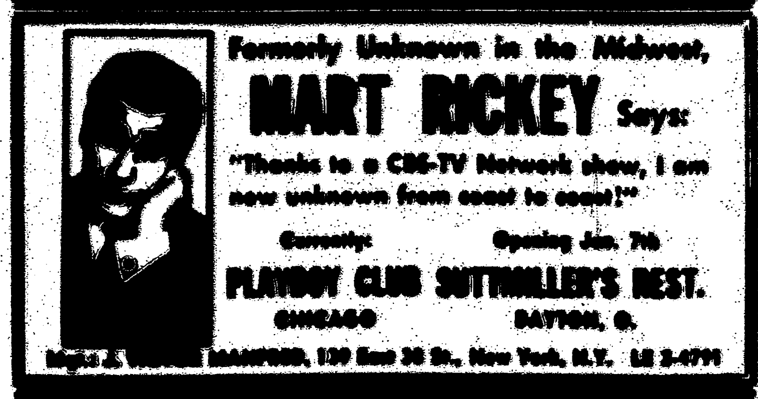
All of the historic tempests and hazards of the business, i.e., church attacks, peeler pinches, police censorship, highbrow reformers and cultural rejection notwithstanding, this tough old ship y'clept the Palace has weathered the storms and is riding out the contemporary calm at anchor and with highflying colors.

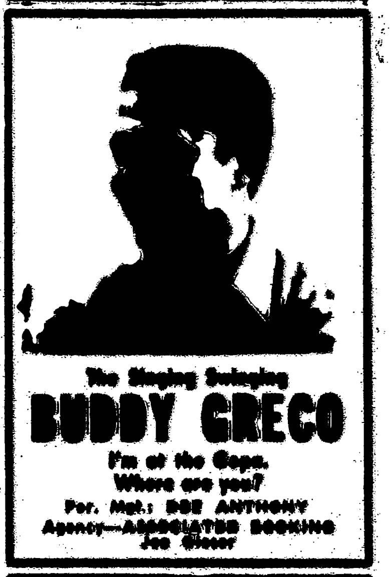
Much of the Palace's success operation has been due to the eager weekend influxes over the season of Canadian farm boys, on the loose but generally well be-

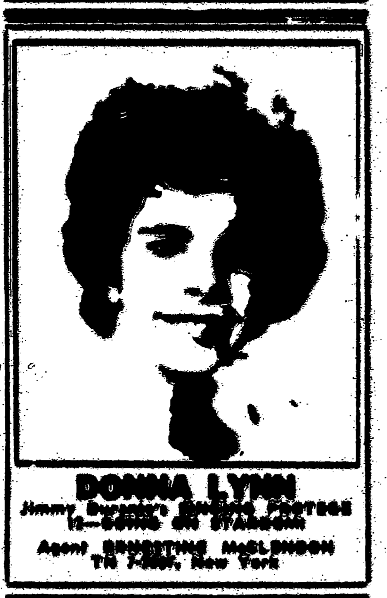
(Continued on page 66)



"THE COMEDIAN"







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MEMOS TO: THE TRADE
RE:

ROBERT

FROM: STANLEY W. BLINSTRUB
BLINSTRUB'S
BOSTON, MASSACHUSETTS

On Thursday, December 13, Robert Goulet concluded a one week engagement at Blinstrub's, which has not been equalled in public response within recent memory. The throngs drawn by this exciting young singer to both shows every evening and the many patrons we regretfully turned away due to a lack of space, has resulted in an unprecedentedly quick return to Blinstrub's by this artist for eight days, March 26 through April 3. We look forward with great anticipation to the privilege of having him with us again.

Written and Produced by LYN DUDDY

GOULET

FROM: PAUL SONNABEND
VICE PRESIDENT-MANAGING DIRECTOR
THE PLAZA
NEW YORK CITY

Robert Goulet's engagement at the Persian Room of the Plaza Hotel, from November 7 through December 4, was quite a fulfilling experience for all of us here.

The excitement generated by his titanic talent, resulting in overwhelming crowds, record breaking night after night attendance in the Persian Room, the unprecedented third show we were happily forced to schedule and the general aura of "something very special" that he projected throughout the entire city of New York, has made us most proud indeed to have been part of the beginnings of this memorable phase of his career.

and JERRY BRESLER

'Les Poupees' Show Bare Facts of Life Among Puppets in Off-Broadway Bow

"Les Poupees de Paris" made its mark in Hollywood and was one of the major hits of the late Century 21 Exposition in Seattle before its bistuage at the York Theatre, N.Y. It is one of the more elaborate marionette shows devised in the U.S. There are more than 50 dolls in the outfit, many elaborately costumed and most are artistically unencumbered. In fact, the advertising runs for adults only. In this respect it's a rarity.

"Poupees," as presented at the York Theatre, is virtually a nightclub show on strings. The same kind of production is familiar to New York at the Latin Quarter and currently at the International. It, however, is closer to the layout at the Stardust, Las Vegas, which has one of the most elaborately engineered stages in the world. In fact, it's more Minsky than Sobel. The dolls are generally devoid of upper couturiering and some of the rancors at the bottom is scarce.

Sid & Marty Krofft have devised a show which was designed to be tres gai et charmante. In some measure they have achieved their aim. The dolls have charm and there is some wit in its conception. However, they have stayed too close to the nitery genre. The show lacks roundness and depth at least for legit theatre presentation.

What's more, it's unlikely to provide patrons their money's worth with a uniform price of $4.95 for a show lasting approximately one hour. In fact the Latin Quarter where virtually the same show can be seen in the flesh on a larger scale, charges, by comparison, infinitely less. It's likely that towns were this show has been a hit don't have a nitery on the scale of the LQ or the Stardust.

Marionette and puppet shows are supposed to go into areas where humans dare not tread. The province of puppets is generally to satirize, probe for deeper meanings and create fun. The old fashioned Punch & Judy shows are basically morality plays where the wide-eyed and innocent Judy outwits the crafty Punch to the universal delight of kids. There are no good guys or villains in this layout.

Les Poupees de Paris

"Les Poupées de Paris," produced and directed by Sid & Marty Krofft; Nat Hart, associate producer; production designed by Yorl Nadeau; costumes, Bill Campbell; puppets designed by Tony Urbano; costumes Faye Buckley; wigs, Bea Kleniz; lighting, Larry Kenyon. Opened at York Theatre, N.Y., Dec. 11, '62. $4.95 admission.

In fact, the famous personalities depicted here have taped their voices. They are authentically portrayed sans sting. Of late there have been a few imported puppet acts, particularly from France, that have recognized the ability of dolls to probe deep into human foibles. After exhibition of these turns, "Les Poupees" seem to be without bite or purpose.

It's a good nitery show that the Krofft Bros. put on. The orchestra at overture time seems authentic, the puppets' movements seem real and the taped music almost matches the movements. The scenes of undraped femmes in the nightclub parade, the bits by Liberace, Chevalier and Mae West have their value as entertainment pieces.

For variety there is a scene with Frankenstein's monster, a riff of sopranos by a doll billed as Mme. Foster Jenkins, and a pair of marionettes simulate a Twist. All of this calls for expert manipulation. A six man crew does that. The big number is a virtual copy of a scene done in the initial show at the Stardust and taken originally from Le Lido, Paris.

The swimming pool, where a pair of near nude figures cavort as seen on a looking glass, is a lush water fantasy which has a waterfall and a rain curtain. There are many technical facets to be admired in this layout. Although there is nudity, it's an adult type meant for adults.

The audience is invited backstage after the show to inspect the layout. There is an afterpiece here on a stage depicting a dressing room wherein one of the paper mache cuties does a strip while the Kroffts answer questions about the show.

Actually, what is presented is an act not a complete show. Too many elements are missing. Its technique is excellent, but cerebrally lacking. *Jose.*

For. Language Variety Shows a New Feature Of German Show Biz

Frankfurt, Dec. 18.

A whole new phase of the entertainment industry—variety shows in foreign languages for the 700,000 foreign workers in West Germany—is becoming a feature here.

At the Frankfurt Volksbildungsheim Stage, for instance, the cityrun stage presided ballet, acrobats, jugglers, ice skating and music—with the entire performance and commentary in Italian. And this performance like all those slated recently for foreign groups, was a total success.

The Volksbildungsheim has started regular evening programs for the thousands of Italians and Spanish in this vicinity—offering them films from their homelands and documentaries in their native tongue. West German radio stations, too, are offering some Italian and Spanish programs of news and music, aimed at the workers.

All of this is in cooperation with the German Govt. which has been trying to iron out incidents between foreign workers and the German population. One of the major problems has been that of entertainment—since many of the foreigners feel it is desirable during working hours, but undesirable during their free time.

INT'L AUD MGRS. ASSN. SHIFTS HQTRS. TO CHI

The International Assn. of Auditorium Managers will relocate its offices in Chicago's Sherman House as of Jan. 1, shifting headquarters from Memphis. At the same time the organization, under its recently appointed executive director Charles E. Byrnes, will expand the IAAM's services to members and allied industries.

Byrnes succeeds the late Charles E. McElravy who headed the organization for years. During the interval between McElravy's death and Byrnes' appointment, affairs of the organization were directed by Mrs. Gregory, McElravy's daughter.

Group has a membership comprising managers of buildings with a combined seating capacity of nearly 3,000,000 and more than 3,000,000 sq. ft. of exhibit space. Elmer A. Krahn, manager of the Milwaukee Auditorium-Arena, is current president. Francis R. Deering, manager of the Houston City Aud. takes over that post Jan. 1.

Buffalo Burley

Continued from page 65

haved by modern standards, clad in leather boots and lumberjackets.

Biz on Upbeat

Current business is decidedly on the upside with peelers and comics after a few weeks of trial runs of nudist films the past summer. There is a noticeable change in the type of audience. Night shows are now attended predominately by genteelich-appearing couples. Whereas the bananas used to be merely impatient interludes between strippers, there is a new demand for less pidermal display and more of the baggy pants-patty none routines. "Irish Justice," "Floogie Street" and their modern counterparts are clearly charted for chronic followers of the ecdysiastic art. In reply to those bluenosed critics of the strip who characters burley addicts as unrealistic morons for refusing to accept the ultimate truth that "a stripper can take off only so much and no more," a veteran burlesque man has observed, "Okay —but peelers are like fingerprints, no two are exactly alike; or like baseball pitchers, every one has a different curve." This is probably why burlesque and its kindred fleshpots go on and on.

'WE'RE GIRL WATCHERS, GIVE US ABBE LANE'

Minneapolis, Dec. 18.

Annual Auto Show at the Auditorium here next month hasn't inked its stage portion's headliner yet. Lennon Sisters were last season's best draw. However, the show last January was topped by Abbe Lane and her hubby Xavier Cugat who rated No. 2 as a magnet, and the management states it's "the act we would like most to have back."

Why? Because the management members all males, of course, are "girl watchers," they explain, and they enjoy lamping Miss Lane. They're negotiating for the couple's return engagement, but they are still in the dark as to what they'll have, although there's less than a month left to line up the headliner.

New Patterns

Continued from page 65

pecially when they are in charge of names.

This, to some degree, has been brought on by unorthodox deals that some agencies have made in order to acquire talent. It's an open secret, for example, that one agency gave a former MCA act $80,000 to sign. Although classified as a loan, those with whom the transaction was made wink at this polite deception.

Agencies are also signing talent on short term deals. For example, General Artists Corp. recently reversed its own rules and pacted Gordon & Sheila MacRae to a one-year contract instead of the normal three-year pact. However, it shied away at a three-month trial period for one act, which went to another office and got it there.

Some feel that acts are virtually dictating office policy at some agencies. Technically, of course, an act employs an agency and as an employer has the right to tell the percenter how to conduct his affairs.

The prevailing opinion is that agents are bringing these conditions upon themselves. The vast pool of talent released by the shuttering of MCA's agency operations has caused a general free-for-all. Firm control, it's felt, would have had the acts asking agencies to sign them at normal procedures. However, they rushed to the acts, offered them all kinds of deals and thus broke their own rules and ethics.

There also has been more movement from agency to agency within the past few months than ever before. Even acts long accepted as agency fixtures are moving out. Pat Boone, for years with GAC, as well as Bobby Rydell, last week switched to the William Morris Agency.

EL MOROCCO, MONT'L, BOOKS BERLE UNIT

Montreal, once a major nitery centre, is inching back to the use of names. One of the costliest bookings in years has been made by El Morocco there, which has booked Milton Berle for nine days starting Feb. 15. He will bring his own unit with him.

The Canadian city once booked top names but declined as a nightclub town since a jurisdictional battle, some years ago, between the American Guild of Variety Artists and the American Federation of Musicians over performers who play an instrument as part of the act. Dispute prevented musicians from playing for acts. Several clubs closed, including the top name buyer in the city, Chez Paree. Business never returned to its former status, even after the fight which was won by the musicians.

$5-Mil. Maui Hotel Bows, Sheraton Preem Nears

Honolulu, Dec. 18.

Royal Lahaina Beach Hotel, a $5,000,000 complex with 160 rooms and an 18-hole golf course, opened Friday (14) with some 200 invited guests planing to Maui Island for the opening festivities. Henri Warren is managing the Lahaina Investment Co. facility.

Nearby Sheraton-Maui Hotel at Kaanapali beach will open Jan. 20 with a VIP-loaded jet planing in from California to Maui airport.

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Best regards,

Joseph Bonavita

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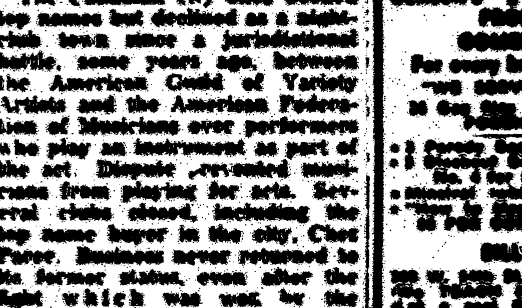

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OBITUARIES

CHARLES LAUGHTON

Charles Laughton, 63, English film and stage actor whose varying villainy and caustic wit combined to set him up on his own pedestal, died of cancer Dec. 15 in Hollywood. He had been ill since July, when he checked into Cedars of Lebanon Hospital with what was described as a ruptured disk but later was revealed as bone cancer.

Known for the great dignity which distinguished his roles, perhaps his greatest success was as Captain Bligh in Metro's first version of "Mutiny on the Bounty." His death ironically came only a few weeks after the American preem of the new version in which Trevor Howard undertakes the same role.

Born in Scarborough, England, in 1899 of an innkeeping family, Laughton was supposed to take over the family property in accordance with his parent's wishes. Following World War I and a brief bout with hotel management training at Claridge's in London, he entered England's Royal Academy of Dramatic Art, prompted by his experiences with a local amateur acting troupe in his hometown.

His first professional role was on the London stage in "The Government Inspector," after which followed such successes at "Cherry Orchard" and "Payment Deferred." "Deferred" was taken to Broadway and it was there that he first caught Hollywood's eye.

"Piccadilly" launched his film career in 1929 but international screen stardom didn't come until "The Private Life of Henry VIII" in 1933 which won him an Academy Award. Included in his early film successes were such classics as "The Barretts of Wimpole Street," "Les Miserables," "Jamaica Inn," "The Hunchback of Notre Dame" and "Mutiny on the Bounty" in which he etched the memorable Captain Bligh role with which he is still the most closely identified. More recently he had appeared in "Witness for the Prosecution," "Spartacus" and "Advise and Consent."

Perhaps his personal favorite among nearly 40 years of theatrical achievements was his participation, in association with Paul Gregory, in the national tours of "Don Juan in Hell," "John Brown's Body" and "The Caine Mutiny Court Martial." Critics were astounded that mere readings such as "John Brown's Body" and "Don Juan" could spellbind an audience.

It was possibly the greatest tribute paid Laughton by an audience that his voice alone carried enough power, emotion and pure native theatrical instinct to keep them transfixed for hours.

His major directorial efforts ("Don Juan," "John Brown," "Caine Mutiny" and the motion picture "Night of the Hunter") won critical tribute, and except for "Hunter" were equally strong at the boxoffice.

Surviving is his wife of 33 years, actress Elsa Lanchester, and two brothers, John. His switch to show business came after he wrote a number of theatrical skits in his spare time.

Harry D. Squires

Dec. 19, 1960 — We miss you, Dad

THOMAS MITCHELL

Thomas Mitchell, 70, veteran character actor who won an Oscar for the best supporting performance in John Ford's "Stagecoach," died of cancer Dec. 17 in Beverly Hills, Cal. He preferred the stage, but distinguished himself in many films. In later years he won critical acclaim for a variety of roles in television.

Born in Elizabeth, N.J., he started his career as a reporter on the Elizabeth Daily Journal. It was regarded as a natural field for him since his father was in the newspaper business, and also his older brother, John.

The versatile Mitchell not only acted but wrote plays, directed for the stage and occasionally produced. His Academy award stemmed from his portrayal of a tipsy doctor in "Stagecoach," which Ford turned out in 1939. He also won an Emmy award as best tv actor of 1952 and copped the Antoinette Perry "Tony" award for his performance in the 1953 Broadway musical, "Hazel Flagg."

Prior to going to Hollywood in 1936 as actor, director and writer for Columbia, he authored the legiter, "Glory Hallelujah." He also co-authored "Little Accident" and "Cloudy with Showers." He was especially noted for his talent as a play doctor.

In addition to countless films, Mitchell starred in two teleseries, "Mayor of the Town" and "Glencannon." Among his memorable film roles was that of Scarlett O'Hara's father in Metro's "Gone With the Wind." His most recent Hollywood picture was "Pocketful of Miracles." His last tv stint was on Perry Como's Thanksgiving Day tv spec in which he portrayed such characters as a train conductor and a "home town" mayor.

Surviving are his wife, daughter, brother and a sister. He was the uncle of James Mitchell, former Secretary of Labor and Republican candidate for governor of New Jersey last year.

IN LOVING MEMORY OF

GERRY JEDD

"The Rest is Silence"

RAY BOYLE

In Loving Memory

HAZEL JACOBSON

Dec. 20, 1957

Clarence Jacobson

GEORGE E. SOKOLSKY

George E. Sokolsky, 69, syndicated newspaper columnist who was regarded as one of the nation's major pillars of political and economic conservatism, died of a heart attack Dec. 12 in his New York apartment. He suffered from a heart condition.

Sokolsky's column, "These Days," was distributed for the past 18 years by King Features through some 300 newspapers. Long an anti-Communist, he reached his zenith in the late 1940s and early 1950s when he intensively campaigned against the danger of Red infiltration into the U.S. Government and America's social structure.

His conservative views became apparent early in his career when he worked as editor of Russia's lone English-language newspaper shortly after the Bolshevik revolution. His editorials, sharply attacking the new Red regime, won him expulsion from the Soviet.

Sokolsky also covered China for 13 years, and worked for the North China Star, among other papers. While in the Orient, he married a Chinese girl, Rosalind Phang, who died in 1933. Two years later he wed Dorothy Fiske.

A native of Utica, N.Y., Sokolsky was the son of a rabbi and was raised on New York's lower east side. During his career as a columnist he frequently championed the cause of the late Senator Joseph R. McCarthy and other legislators whom he was convinced were attempting to root out Communist moves to change the American way of life.

Surviving are his wife, two sons, a daughter, a brother and a sister.

In Great Sorrow We Mourn
The Passing of Our Member

Tom Martin

Dec. 17, 1962

Conference of Personal Managers, East

SIR ALFRED BUTT

Sir Alfred Butt, 84, retired theatrical manager, died Dec. 9 in England. He started at London's Palace Theatre in 1898 as a secretary, later became assistant manager and manager in 1904. He was named managing director and chairman some years later and quit in 1920 to become managing director of London's Gaiety, Empire and Adelphi.

At various times he headed a powerful provincial circuit and the syndicate leasing the Globe and Queen's Theatres. Until 1931 he was the topper of London's Drury Lane Theatre during a long run of top musicals such as "Rose Marie," "Show Boat," "New Moon" etc. He later ran the Glasgow Alhambra, Dominion and Victoria Palace. He disposed of his interests in this group to Moss Empires in 1931.

Butt took a personal and active professional interest in several notable productions. He was knighted in 1918 for war, not theatrical services, and became a member of Parliament from 1922-36.

TOM MARTIN

Thomas Martin, 58, one of the original founders of General Artists Corp., died of a heart attack in Dec. 17, in New York. He had been at the Commodore Hotel on behalf of a client for whom he was personal manager, when he was stricken. He had been suffering with a cardiac ailment for some years.

Martin came into the talent agency business after serving as talent buyer for the Ritz Hotels chain. He joined Rockwell-O'Keefe Agency, where he conceived the idea of booking bands on a circuit basis. He welded a group of hostels into a single buying unit and routed name bands for long terms of employment. Together with the principals in the R-O'K office and Cy Donner, they formed General Artists Corp. where he became a veepee. Of the quartet, F. C. "Cork" O'Keefe, who is now in the educational films and songbook business, and Donner, who has a television packaging company as well as taking care of investments in various enterprises, survive.

Martin was regarded as one of the gentlemen in the business. Soft-spoken, mild mannered and scholarly, he frequently handled negotiations for the agency, acts and bands in areas where the soft sell was needed. He came into GAC with a formidable block of stock, which he sold out in 1947 to the firm's topper, the late Thomas G. Rockwell.

He left GAC two years ago, when Herbert J. Siegel took over the agency and went into personal management. However, he retained several important accounts including the band buying for the Roosevelt Hotel, New Orleans. Seymour Weiss, operator of the Roosevelt, is coming to New York for the funeral, tentatively scheduled for tomorrow (Thurs.), with interment in Philadelphia, his native city. His first job was in the Snellenberg Dept. Store there.

Survived by his wife Marie.

CYRUS DURGIN

Cyrus Durgin, 55, longtime Boston Globe music-drama editor, died of a heart attack Dec. 14 in Boston, shortly after completing his review of the Friday afternoon performance of the Boston Symphony Orch. He joined the Globe in 1925 in the library, moving to the exchange department, and was named music editor in the early 1930s.

At that time he also assisted the late Charles S. Howard, who was drama editor. In 1939, when Howard's health failed, Durgin became both theatre and music critic. He also occasionally reviewed films, and wrote on food and wines, having established a reputation as a gourmet.

Durgin, in failing health for the past year, suffered a mild heart attack in September. His last drama review was a good notice for Tennessee Williams' "The Milk Train Doesn't Stop Here Any More," pre-Broadway tryout at the Wilbur theatre last Monday (10).

A native of Lowell, Mass., where he was born Oct. 18, 1907, he developed an early love of music. He traveled extensively with the

(Continued on page 70)

CURRENT BILLS

WEEK OF DECEMBER 19

NEW YORK CITY

MUSIC HALL — "The Nativity," Mary Jeannette, Helene & Howard, Irene Apinee, Jury Gotshalks, Alan Cole, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Penny Nicholls, Bob Andrews, D'Angelos, Two Pirates, Balcombes, Eddie Vendium, Else Whiteley, Jeff Hudson, Barry Lattie, Keith Leggatt, Maureen Wilson, Wendy Faulkner, Jacky Griffiths.

SYDNEY (Tivoli) June Bramhall, Peter Graves, Noeena Kaiubeck, Eric Reeman, Lola Brooks, Lorna Forbes, Barry Balmer, Helenka de Tarczynska, Gloria McDonald, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Marge Henderson, George Chisholm & Jazzers, Schiller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM Lester Wilson, Les Nyam, Johnny Barracuda.

BASIN ST. EAST — Count Basie, Nipsey Russell, Joe Williams.

BITTER END — Woody Allen.

BLACKJACK — Sylvia Sims, Tony & Eddie, Johnny Foster Orc.

BLUE ANGEL Bobby Short, Mark Russell, Highwaymen, Jerry Stiller & Ann Meara.

BON SOIR Tom Reynolds, "USM".

CHARDAS Laurenne Lemas, Shirley Leonard, Tibor Rakosi, Nemet Horvath Orc.

CHATEAU MADRID Los Chevalos de Bogota, Pupi Campo Orc., Latina Orc.

COPACABANA Buddy Greco, George Kirby, Jimmy Dale, Peggy Coldham, Joseph Mele Orc., Frank Marti Orc.

EMBERS Jonah Jones Orc.

HAWAIIAN ROOM — Judy Scott, Renee Rogers, Kealii Reamer, Pat & Hololepikis.

HOTEL AMERICANA — Keely Smith, Lester Lanin Orc.

HOTEL ASTOR — Lola Fisher, Dick Hyman, Eddie Lane Orc.

HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.

HOTEL PLAZA—Shirley Bassey, Emil Coleman Orc., Continentals.

PLAZA-9 ROOM — Julius Monk, Gail Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.

HOTEL ST. REGIS — Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT Jan Garber Orc.

HOTEL SAVOY HILTON Ted Straeter Orc., Ray Bartley, Arturo Arturos Trio.

HOTEL WALDORF-ASTORIA Pearl Bailey, Greta Keller, Louie Bellson Orc., Milt Shaw Orc.

INTERNATIONAL "Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Marlyn Brown, Mike Durso Orc.

LATIN QUARTER — Joey Forman, Frances Romm & Claire, Tom Johnson, Kaye Williams, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK Larry Grossman & Annie C.J. Music.

LITTLE CLUB — Chauncey Grey, Tito Puente Orc.

LIVING ROOM — Max Wales, Leslie Scott, Peter Pell, Bob Ferro Orc.

NO. 1 FIFTH AVENUE Hackmann & De Main, Bill Elliott, Ann Benson.

ROOM AT THE BOTTOM Wilbur De Paris Orc., Barbara Dane.

SAHARA — "The Happy Land," Leo Laud, Lane Manly, Sabina Demeris, Bob Phillips Orc.

SQUARE EAST "Second City" Alan Arkin, Zohra Lampert, Andrew Duncan, Eugene Troobnick, Anthony Holland.

TOWN & COUNTRY — Cugat & Lane, Bernie Bruno, Bob DeVaux Trio, Ned Harvey Orc., Raul Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS Mara De Lirand, Cy Young, Hal Buckley, Arthur Siegel, Nancy Preager.

VIENNESE LANTERN Vicky Autier, Alberto Rochi, Ernest Schoen Orc.

VILLAGE BARN Jack Wallace, Mason King, Ronnie Douglas, Tex Fletcher, Tom Harold Orc.

VILLAGE GATE Larry Adler, Odetta, Herbie Mann Orc.

VILLAGE VANGUARD Charlie Mingus.

CHICAGO

BLUE ANGEL "Calypso Festival" Ainsley Mexicana Dancers, Marina Fashion, Lipsinkers Trio, Pepe Orc.

CONRAD HILTON "Girls Girls Girls" Del Ray, Bobby Clark, Manuel Del Toro, Los Galos, Boulevar Dears (8), Boulevar Dons (3), Jimmy Palmer Orc.

DEL PRADO HOTEL — Isle of Road Accordions.

DRAKE HOTEL — Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH The Vagabonds, Edgewater Beach Revue.

GATE OF HORN Lenny Bruce.

LE BISTRO — Willie Bertum, Lorillo Wilson Trio.

LONDON HOUSE Peter Nero, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S Dick Gregory, Ruth Price, John Frigo Trio.

PALMER HOUSE Phyllis Diller, Ben Arden Orc.

PLAYBOY Mort Ricky, Slappy White, The Crown, Sonny King, Mickey Oitale, Bud Money & Alfonso.

SECOND CITY Best of London.

SAHARA INN — Jackie Mason, Laura Lane, Frank Fiore Trio. Lounge: Joy & The Boys, John LaSalle Trio.

SHERATON-BLACKSTONE Sheila Reynolds, Franz Benteler Orc.

SHERMAN HOUSE Patricia Morison, David Rogazine Orc.

SUTHERLAND LOUNGE Phineas Newborn Jr. Quartet.

LOS ANGELES

BEN BLUE'S Laffs & Gals, Norman Hawes Orc.

COCOANUT GROVE — George Gobel, Freddy Martin Orc.

CRESCENDO — Billy Daniels, Arthur Hyman, Dave Barry.

DINO'S Jack Elton, David Allen, Gene Di Pasquale.

INTERLUDE Wild, Wicked World Revue, Pat Collins.

SLATE BROS. — Kay Stevens, Johnny Ambrose, Herb Dell Trio.

STATLER HOTEL — Gale & Della Revue (2d Edition), Manny Harmon Orc.

YE LITTLE CLUB—Cathy Carter, Dick Dawson, Jack Smalley Duo.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Dona Arden Dancers, Carlton Hayes Orc. Lounge: Dave Apollon, Les Femmes, Michael Kent, Johnny Paleo, Joe Venuti, Pompoff Thedy Family.

DUNES — "Guys & Dolls." Lounge: "Vive Les Girls."

FLAMINGO Pearl Bailey. Lounge: Harry James, Della Reese, Bob Sims.

FREMONT Frankie Brent, Jets, Johnny Rivers Rev., Frankie.

GOLDEN NUGGET — Rose Maddox, Diplomats, Cal Lyn.

HACIENDA — Four Tunes, Johnny Olenn, Reynolds, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT Pat Moreno's "Artists & Models of '63," Bill Bord, Gil Lamb.

NEVADA Joe Delando, King Henry &.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Muriel Smith, Babe Robbins, Maureen Diaz, Frank Scrpello, Murray Brewer, Jack Mann, Bob Rice Orc. Lounge: Bob Crosby's Bobcats, Clara Ward Singers.

RIVIERA Debbie Reynolds. Lounge: Billy Williams Revue, Roberta Linn, Sawyer Sisters, DeJohn Sisters.

SAHARA Buddy Hackett, Helen O'Connell, Moro-Landis Dancers, Louis Basil Orc. Lounge: Louis Prima, Gia Maione, Sam Butera, Freddie Bell, Arthur Ellen, Peter & Hank.

SANDS Joey Bishop, Frankie Avalon, Copa Girls, Antonio Morelli Orc. Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tewall.

SHOWBOAT Homer & Jethro, Rusty Isabell.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Kimber, Danny Jacobs, Red Marshall, Delores Frasson, Marne Ricardo, Slipperettes, Leo Reisman Orc. Lounge: Chet Trask, Harden Orc., Jack Prince, Johnny Lyford.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Four Aces, Happy Jesters, Nalani Kele, Four Pat Morel, Apollos.

THUNDERBIRD "South Pacific." Lounge: Molly Bee, Kings IV, Gil & Nikki, Sam Fletcher.

TROPICANA Folies Bergere, '63, Nat Brandwynne, Ray Sinatra Orc. Lounge: Kalaxus, Al De Paulis, Du Bonnel Trio.

RENO-TAHOE

HAROLDS Don Cornell, Loudres, Don Conn Orc.

HARRAH'S (Reno) Kim Sisters, Lennon Rock Sextet, Aggie Colon, Ben Wrigley, Don Lane, George Young Revue, Red City.

HARRAH'S (Tahoe) "Flower Drum Song," Leighton Noble Orc. Lounge: Kim Sisters, Vagabonds, Judy Lynn, Margaret Ann & Marconi Trio, Playboys.

HOLIDAY Chanteurs de Paris, Tabby Calvin Group, Esquires, Charles Gould.

MAPES Donna Brooks, Jack Dival, Schafer, Joe Karnes.

NEVADA LODGE (Tahoe) Philly Duke and Holsters.

NEW CHINA CLUB Andy and Bey Sisters, Ford and Williams, Calvin E. & Ron Shields.

RIVERSIDE "Vive Les Girls," Buddy LaPata Orc. Lounge: Frank Fanelli, Lucky Eight Quintet.

SPARKS NUGGET "Carnival on Ice," Jimmy Tin Family, Captain Schreiber, Foster Edwards Orc. Lounge: Misha, Sun Hawaiian Revue, Sewing Rose.

WAGON WHEEL (Tahoe) Tommy Dorsey Orc. and Sentries, DeFuentes Bros., Hank Penny, Laney Greer and Gallions, Country Gentlemen, Magnificent Seven, Nola Lair, Prince Kawohi, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models on Ice," Mitch & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, William Clary, N. I. Malkin Orc., Angelita.

CARILLON "Ooh La La," Julius La Rosa, Ralph Young, George Dallis, Roger Melani Ballet, Jacques Donnet Orc., Lime Girls.

CASTAWAYS — Preacher Rollo 5, Jerry Gerchin & Lesley, Ralph Font Orc., Candi Creyer, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Juliet Prowse, Myron Cohen, Les Blondes Orc., La Playa Sextet, Bobby Fields Trio.

DIPLOMAT Jack E. Leonard, Dominic Foster, Van Smith Orc., Pupi Campo Orc., Kay Morena, Eddie Karven.

EDEN ROCK Vic Damone, Jan Miles Lemans (2), Monroe Kirse Orc., Bruce Henar.

FONTAINEBLEAU Jack Sterling's International Follies, Chase & Reed, The Rivieras (Two), Napoleon Reed, Lime Orc., Len Dawson Orc., Larry Boyd Trio, Cheries Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardi's Torrid Twisters, Buddy Rover Trio, Ella & Four Fives.

LUCERNE "Gold's Gone Mad," Lettie Fields, Dave Kirby, Sarah Holme, Earle Miller, Ray Abrams Orc.

MONTE CARLO "Kaf Side Story," Eddie Schaffer, Michel Rosenberg, Marston Bros., Bobbie Breen, Kolber Sisters, Lauri Lee Gospel Singers, Mel Dancy.

PLAYBOY George Carlin, Tuckers, Anne Nichols, Dusty & Melvin, Norma Calderon, Dan Vincent Trio, Townsmen, Harry Newton Trio, Bill Rizzo.

RONEY PLAZA Interludes.

THUNDERBIRD Frankie Scott, Bert Vaughn Quartet, Sue Fenton.

SAN FRANCISCO

BIMBO'S 365 "Carnival at Night" revue, Nick Lucas, Jay Nemeth.

CONDOR Frankie Knight and the Jesters.

EARTHQUAKE McGOON'S Turk Murphy's Orc., Clancy Hayes.

FAIRMONT Rowan and Martin.

GAY 90's Rex, Ray and Ray K. Goman.

JAZZ WORKSHOP Jimmy Witherspoon, Ben Webster Quartet.

NEW FACE'S Jacqueline Fontaine.

PURPLE ONION Mel Young, Freddie Paris, Jane Ericson.

SHERATON-PALACE HOTEL TUDOR ROOM Pat Yankee and Her Sinners.

SUGAR HILL Mose Allison Trio.

TRIDENT (Sausalito) Vince Guaraldi Trio.

SAN JUAN

AMERICANA Dorothy Kemean Trio.

CLUB CARIBE Rafael de Cordova, Spanish Ballet, Monsetita Miranda Orc., Jose Luis Ardo y sus Estrellas.

EL CONVENTO Pepito Arvelo Five.

FIESTA ROOM Ana Maria Spanish Ballet, Pepito Torres Orc., Osvaldo Marjella Five.

LA CONCHA Miller & Archer, Nora Morales Orc., Nestor Torres Five.

LA COPA "Midnight in Paris," Dominique, Chiquita & Johnson, Pepe Torres Orc.

OCHO PUERTAS Luis & Soledad, Sylvia Robinson, Joe Valiente.

PATIO DEL FAUNO Chapuseaux, Damiron & Silvia de Grasse, Pepito Torres Orc., Osvaldo Horigio Five.

TROPICORO — Carlos Ramirez, Kay Carole & Tommy, Cesar Concepcion Orc., Julio Gutierrez Five.

Bon Soir, N. Y.

"Greenwich Village USA," with Marcie Stringer, Sheila Sullivan, Burke McHugh and Tom Mixon; music, Jeanne Bergy, lyrics and sketches, Frank Gehrecke; Mabel Mercer, Jimmie Daniels, Three Flames, $5 minimum.

"Greenwich Village USA," a reprise of the Bon Soir's hit revue of last season, "Greenwich Village USA," is more notable for its music than its comedy. That's a switch from last year, when the sketches, blackouts and tunes had rent hole in their topical and regional satire.

There are, however, a couple of ballads from "USB" (fancied "B" because it follows "A") as revealed in the opening number, which have all the qualities of show standards. Especially affecting are the Jeanne Bergy melody and Frank Gehrecke lyric for a sad "Merry-go-round" number, sung in perfect straight, dramatic style by Tom Mixon. And the tune is projected further as Sheila Sullivan, shapely, blonde ingenue of the cast, steps in to counterpoint the number with a separate femme lament. This unusual two-ballad duet is the show's highlight.

While the sketches mostly lack that extra punch, pace is still swift, costuming is bright and the cast, featuring "USA" vets Burke McHugh and Marcie Stringer along with Mixon and Miss Sullivan, presents the whole thing with professionalism and an engaging enthusiasm throughout.

Closest to the expected zing for this spread is a mock flesh parade themed to Miss United Nations. There are fair ribs of a couple of tv shows and other current foibles, but the lampoon should be sharper and harder.

Mabel Mercer, of the articulate, affluent ballad, is making her first Greenwich Village appearance in this Bon Soir bow. She performs not from a bar stool, but an ordinary straight-back chair, and the voice is sitting down too. But her clear vocal gifts and subtle dramatics punch well over the casual approach. Colorful and sophisticated book had no more than a couple familiar tunes.

Emcee Jimmie Daniels opens with his usual bright and warm songalog, and the Three Flames back the revue solidly. *Bill.*

Jefferson, St. L.

St. Louis, Dec. 10.

"High Button Shoes," starring William Bendix; $6.25 minimum (including dinner and show).

The Sheraton-Jefferson Dinner Theatre, which has been a click with its full-length musical productions for two seasons now, isn't quite up to scratch with its new one, "High Button Shoes," starring William Bendix. It's not the fault of the star or the lively supporting cast. The old Roaring Twenties romp just isn't the right vehicle for Dinner Theatre's small stage.

The freewheeling Jerome Robbins ballets, for one thing, never get off the ground because there just isn't enough. And Bendix himself, competent though he is, is not a Phil Silvers, the glib type the leading role calls for.

Bendix made an informal talk to the out-fronters after the show, apologizing for the ragged edges of the production and promising things would be ironed out shortly. He lace'd his chat with quips, and some first-nighters liked the talk better than the show.

Jules Styne's and Sammy Cahn's songs are handled with verve by Kelley Stephens and Ken Cantrill doing "I Still Get Jealous," and "Papa, Won't You Dance With Me."

The supporting players, mostly homegrown talent, are in there pitching all the way, small stage or not, and posies are in order for Joe Cusanelli, Virgil Curry, Kitty Sullivan and Charles Sherwood for a good old college try.

"High Button Shoes" will be on hand for three weeks. *Bob.*

Eddys', K. C.

Kansas City, Dec. 14.

Harry Douglass with Deep River Boys (3), The Continentals (6); $1.50-$2 cover.

Singing Deep River Boys and their pianist score as a good pre-holiday attraction, since they are making their first appearance in these parts and lots family trade shows up this time of year. Their rep via recordings and tv evidently has preceded them, for the room appeared to have a good supply of Deep River buffs who applauded heartily throughout. Trio obliges with a big sampling of their songs, holding forth for 50 minutes and closing to a solid hand.

Setup has Harry Douglass as lead baritone, Charles Jenner as tenor and Al Bishop as the deep baritone with Ray Durant at the piano. The repertory runs through spirituals, show tunes, current pops and standards, well mixed and calling on each for a variation on the leads. Tunes such as "Honey, Honey, Honey" and "Charlie Brown" seem almost exclusively their own, while their three-part harmony is aces on ballads such as "Green Leaves of Summer" and "Apple Blossom Time."

Spirituals create a distinct change of pace, just as roundly applauded. As a closer they warble from the corner of the dance floor and invite the patrons to dance it out. This is the second Negro turn ever to play Eddys', both this season. Boys stay through Dec. 22. *Quin.*

Nugget, Sparks

Sparks, Nev., Dec. 14.

"Carnival on Ice" with George Arnold, Carannaghs (2), Mary Von Huett, Carol Anderson, Buddy Schroff, Eco Larue, George Zak, Ena Dynn, David Swan, Capt. Schreiber's Chimps, Ginny Tiu Family (4), Foster Edwards Orch; $4 minimum.

"Carnival on Ice" marks a big departure in this 600-seater from routine policy of top name headliner for the twice-nightly shows—and the booking is perfect for the holiday season, despite fact Reno-Sparks area has not yet been touched this year by the hand of winter. Nugget chief John Ascuaga is sure to see b.o. results on the plus side with this variety-filled show with cast of 40.

Produced by George Arnold, who is also featured in the curtain opener and skates in some of the other productions, show is impressive not only in talent, but for staging, choreography (by Rona Meren), costumes (by Lloyd Lambert) and special musical arrangements (by Dean Elliott). Props and sets also rate mention.

With a beautiful line of femme skaters (obviously picked for eye appeal as well as ability on the blades) and soloists from the U.S., Sweden, France, Germany and Canada, Arnold has a package that's good for top draw on any rink—and with any audience, television, niteries, or special one-nighters.

Arnold, in opening spot, sets show theme as solo artist (later joined by two femme partners) in "Sophistication on Ice" displaying high skill in intricate maneuvers and high speed work. French skating star Mary Von Huett also demonstrates pro status (and an eye-filling figure) with spins, mid-air spirals, twirls and other demonstrations of skating savvy.

Buddy Schroff wins top endorsement for his interpretation of "Warsaw Concerto" done with a touch of ballet and a lot of knowhow. The Carannaghs (mixed duo) combine choreog with acro for full attention, and prompt the laughs working with Eco Larue who makes the stage as a drunk from audience. "Slaughter on 10th Ave." segment features George Zak, Schroff, Miss Von Huett and Earl Davis in lead skate roles.

Handling the production singing chores are David Swain, who was belled in the same spot in two prior Nugget shows and Carol Anderson. Foster Edwards and his orchestra backstop entire show in usual commendable manner.

Ginny Tiu, working with her younger brother (Alexander) and two sisters (Vicky and Elizabeth), is perfect to bridge for set changes, etc. on the ice. Four mix the vocals ("East Side, West Side," "Red River Valley," "Good Old Summertime" and "Praise Ye the Lord") for plus tabler reaction. Ginny and Elizabeth also take turns at the piano for a sampling of Chopin and Bach. Four also offer a bit of comedy and prove to be natural show stealers.

Capt. Schreiber commands good response putting his chimps (on skates) through routines including hurdle jumps, acro stuff, and rope skipping. Exit is to "River Kwai" with two of the chimps carrying a third on a stretcher.

Show is in through December. *Long.*

Statler-Hilton, Dallas

Dallas, Dec. 14.

Toni Carroll, Bud & Cece Robinson, Don Ragon Orch (11); $2.50-$3 cover.

Toni Carroll, amply endowed with voice and looks, utilizes those assets for a hefty score in the Empire Room. From her big opener, "Everything's Coming Up Roses" (tossing buds to tablers), she unleashes a smart songalog—from "Ciao, Ciao Bambino" in Italian, to "Never on Sunday," "Could Have Danced all Night" and "You've Got to Have Heart."

Aside from the choice admixture of tunes, the statuesque brunet abets the fine piping with savvy, smartly moving about, chatting between tunes and with "I Want You to Know" gets aud participation for added rapport. She works often, perhaps too much so, with ringsiding males, and it registers. Clincher is a medley of Roaring '20s tunes from her MGM album for a begoff after 30 minutes.

The Robinsons, vet terpers, are longtime faves locally and impress again with inventive bits of softshoe, Charleston and Bud's wild jazz dance. Team traces terp history neatly, an education for the younger generation as demonstrated by the skillful hoofers.

Don Ragon orch, new here, furnishes neck showbacking and lures the dance addicts.

Show runs a fortnight, with Sue Carson due Dec. 27 for a fortnight. *Bark.*

Det. Athletic Club

Detroit, Dec. 7.

Jean Fenn, Russ Lewis, Dick Wilson Orch (9); no cover, no minimum.

Although she does not mention being written out of Noel Coward's "Sail Away," Jean Fenn shows, by the obvious choice of material and stage business, that she belongs on the musical comedy stage. She sings up a one-woman musical and proves her point to members of this exclusive club for auto magnates.

This is Miss Fenn's sixth appearance here, where she received her first professional notices. The years have enriched and polished her excellent voice and her stage presence. Always well-coiffeured and coutured, her latest gown features two long, gauzy scarfs which she arranges into head pieces, shawls, slings, etc., to accentuate the moods of her songs. The scarf routine wins the femmes, while the males dig Miss Fenn's occasional terping.

She opens appropriately with "I Feel A Song Coming On" and includes selections from "Oliver," "Stop the World," "Sail Away," along with her one excursion into opera with "Un Bel Di." She begged off after two encores.

Ventriloquist Russ Lewis has extremely good lip control. His technique is excellent, while most of his material is good especially when he and his dummy, Clarence Von Kibble, exchange voices.

Dick Wilson's orch provide good backing for Miss Fenn and Lewis. *Tew.*

House Review

New Metropole, Glasgow

Glasgow, Dec. 11.

"Scotland Calling," with Clark & Murray, Cormack & Sharp, Moira Briody, Dennis Clancy, Alexander Bros. (2), Danny Regan & Irene Campbell, Arthur Spink, George Fox, Pete Martin, Anne Fields, Braemar Ladies' Pipe Band, Arthur Reynon orch.

There's hope for vaude in the U.K. yet, if purely on a patriotic and local level. Gracie Clark, leading Auld Lang Syne comedienne, partnered by her foil Colin Murray, heads this all-tartan layout in the New Metropole, recently-opened vaudery and formerly known as the Empress Playhouse.

Pair score with their homely crosstalk, she characterizing the ever-nagging wife, he the henpecked husband who tries to rebel. Act's arguing starts the yocks with the outfronters, who see in their portrayal their own up-and-down home life. Much of the humor is in broad Glasgow vein, and of a purely local slant, but obviously to the liking of the customers.

Alex Frutin, theatre owner and producer, also harnesses lots-a Scot melody, and gives patrons gags and tunes wrapped in generous bundles of tartan. Dennis Clancy warbles the auld Scot tunes, as do George Cormack & Irene Sharp, while Moira Briody offers Irish songs. There is more of the Scotch variety from the Alexander Bros. in jaunty tunes at the piano.

Arthur Spink, youthful accordionist, sets feet a-tapping with his fast music, while Danny Regan dances expertly with partner Irene Campbell. Anne Fields, George Fox and Pete Martin support in domestic sketches, and the Braemar Ladies' Pipe Band add a skirl of the bagpipes.

A Jimmy Currie waterfall provides a spectacular aqua finale to the first segment. There is a shapely line of May Moxon charines, and Arthur Reynon batons the house orch for satisfying results.

It's a safe, simple but effective layout, appealing largely to the homely patriotism of the Scot outfronters, and likely to stay at this city-center vaudery until Mecca. Pointer raises largely to the female element among winter theatregoers, and also is aimed at the coach party trade on festive-season excursions from rural areas. *Gord.*

Frolic, Revere

Revere, Dec. 9.

Enrico, Harry Shafran, Jimmy Slyde, Buddy Thomas Lare (Bob Warren) (11), Cliff Natale Orch (6); $2.50 minimum.

Enrico turns on the charm with comedy as well as piping for patrons of the 450-seat Frolic on the ocean front across the harbor from Boston in Revere. Bringing some of the quips and bits he's been doing on the "Tonight" show, he wows the audience with his fractured English routines and things that "happened when I first come to America."

He hasn't lost any skill in the singing department, but act is better rounded now than when he used to just stand up and sing. He essays a mixture of Italian and English with a rousing "Volare" and breaks it up with cowboy hat.

Harry Shafran is a hard working comic with a prominent nose which he pokes fun at. Adept with one-liners and lead-in jokes, he warms up the crowd and is particularly deft with repartee from hecklers. Opening night he squelched a noisy party with lethal verbal impact.

After essaying the joke line as a straight standup comic he comes on uncorking a fine singing voice a la Jolson in a medley of "Toot Toot Tootsie" through "Mammy" for fine mitting.

Jimmy Slyde, sepia terper, has an act that is as alliterative as his last name. He's got a variety of trick slides that catch viewer's attention, and he executes a sliding, gliding terp routine that's plenty fancy and pleasing.

This layout exits Saturday (22). Phil Sanchez and new show opens Sunday (23). *Guy.*

Executive, Knoxville

Knoxville, Tenn., Dec. 11.

Stepin Fetchit, House Orch; $1 entertainment charge, no minimum (club members, no charge).

Stepin Fetchit (Lincoln Perry) is making his comeback on the bistro circuit with a sparkling and humorous standup act. Still spry at 70, he recalls his scenes with such personalities as Will Rogers, Shirley Temple and Danny Thomas, among others. Makeup helps him look like the yesteryear Fetchit, with a little weight added.

One quip after another builds the laughter as he wanders about the stage, purposely looking lost. He also sings a couple tunes. Biz and reservations are heavy for this twice-nightly show which stays for two weeks. Backing Fetchit in his comeback are John Canana and other Knoxville businessmen.

Executive Club, one of the South's most elaborate private clubs, was just established by an East Tennessee syndicate. A limited membership roster will be maintained, probably below the 600 mark. Top bands and acts will be booked, with the club operating six days per week. Ralph Lee, formerly with Dallas' Chateaubriand Restaurant, has been named general manager of the club.

Jerome L. Salomone is club prexy while Gordon Sams, John Canana and other local businessmen are directors of the venture. *Brad.*

Chi Chi, Palm Springs

Palm Springs, Dec. 11.

Marie McDonald, Paul Gilbert, Los Cometas de Mexico, Bill Alexander's Orch (7); $2 cover.

Julien Still and LeRoy Bernuer decided to defy all pre-Christmas storm warnings and put on a bill usually reserved for fair weather in the Chi Chi Starlite Room. It's paying off.

Marie McDonald and Paul Gilbert are costarred in this one, though on opening night Gilbert ran away from Miss McDonald who seemed under-rehearsed and off in her timing, except when singing standards like "Can't Help Loving That Man of Mine," "Falling In Love With Love" and "I've Got You Under My Skin."

In looks, however, she is still "The Body" and dresses herself and her act in consummate good taste. She wears a full length black shimmering evening dress and against her blond hair the contrast is stunning.

The song which seemed to give Miss McDonald the most trouble was "Just A Brief Romance." She had just returned from Hong Kong, where she entertained 10,000 Chinese in a football stadium where the temperature was 100 degrees and the humidity right up there with it. The most charitable view of her Chi Chi evening was that she had not as yet got her beautiful land legs back.

Paul Gilbert emcees the entire show which opened with a trio of Mexican moppets. Billed as Los Cometas de Mexico, they are smart acrobats, aged eight, 10 and 12. The youngest clowns around and gets big laughs because he couldn't seemingly do anything right.

Gilbert, in rare form, makes cracks like "Forest Lawn is Disneyland for shut-ins." His surgical bit, long antedating the craze on tv, remains his most humorous routine. His bit with his glasses and not being able to find the pocket to put them in unless he has them on has been refined. In fact, the whole routine improves with the years.

Bill Alexander's orchestra (7) backs the three acts in fine style. Bill is in for nine days when Gilbert goes to Francis's in Hayward, and Miss McDonald vacations till after the holidays.

Bill will be followed by Mickey Rooney and Bobby Van. *Scot.*

Roaring 20s, S.D.

San Diego, Dec. 12.

Juliet Prowse & Co. (3), Ken Greenwald, Johnny Adams Orch; $2 minimum.

Juliet Prowse presents sex and high good humor in her dance and song turn, registering here with solid impact. She's abetted by a male quintet that does well in supporting capacity. As expected, the big smash is her highly publicized Cleopatra number, a shake, rattle and roll terp with plenty of body English as well as the zestful humor that, save for the most prurient, dilutes the blueish tint.

Miss Prowse also scores with a comedy "Camille," and, although overlong and occasionally coy, a "Joan of Arc"—in "burning color." Opener is a rousing African rouser type dance that might be called "My Man Mau Done Tol' Me." Singing is less effective in "Bewitched" and "But Beautiful," but good phrasing obviates vocal deficiencies. Strong asset throughout is drummer Johnny Lais. Andy Thomas conducts Johnny Adams' house band, which rates a bow.

Ken Greenwald, a new school comic, opens bill with lampoons of tv commercials, problems of male diapering infant, etc. Act needs work. *Don.*

Ritz Cafe, Montreal

Montreal, Dec. 8.

Fernanda Montel, John Gallant Trio, Paul Notar Trio; $1.50-$2 cover.

Fernanda Montel, a familiar headliner at this elegant little room, appears here at least once a year and always creates a stir. Her deep, throaty voice is well-suited to the Paris street songs in her repertoire and she handles them beautifully.

But she doesn't rely on the standard hip tunes. On each visit she offers something fresh from the Paris scene. Miss Montel can play it with a light touch, too. This trip she does a satirical Twist, that doesn't leave the new dance a hip to twist on. *Newt.*

Sands, Las Vegas

Las Vegas, Dec. 12.

Danny Thomas, Eber Lobato Dancers (7), Harry Nofal, Copa Girls (12), Antonio Morelli Orch (23); produced and staged by Jack Entratter; choreographed by Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Danny Thomas, the Sands' first star, has been brought back every year by Jack Entratter at anniversary time, and he's returned for the hotel's 10th. On opening night, he revived many of the gags he used 10 years ago, and because skilled story-teller Thomas is telling them, they're still funny.

The headliner is also a competent song-seller, and offers such as "Whoopee," "It Amazes Me," "This Is All I Ask," "No Biz Like Show Biz." As usual, he gets superb guidance from Walter Popp at the 88, fronting the Antonio Morelli orch (23).

The Eber Lobato Dancers (7) return for this one, their fourth trip to the Sands. The colorful Argentine group, starring the fantastically proportioned Nelida (with husband Eber on drums and vocals), presents a stirring display of head-to-toe terping. Excellent lighting is a strong assist.

Holdover production number, appropriately called "Girls! Girls! Girls!" is the curtain-raiser. It features the dozen Copa lovelies and the voice of handsome baritone Harry Nofal. Joey Bishop and Frankie Avalon open here Dec. 22.

Duke.

Sherman House, Chi

Chicago, Dec. 13.

Patricia Morison, David Romaine Orch; $2 cover.

In her Chi nitery debut, Patricia Morison scores as one of the classiest thrushes to trod a supper club floor hereabouts. A poised and polished performer, she also comes across as a charming stage personality. She's playing to packed (and somewhat noisy) houses at the College Inn, and is being as warmly received as anyone who has ever played that room.

Although best known for her legituner clicks (particularly "Kiss Me Kate"), Miss Morison's richly textured voice modulates down to nitery levels without loss of character or dimension. She handles her ballads with respect and a direct intimacy that scores with both the femme and male auditors.

She shows off the lyrical quality of her voice best with a powerful rendition of "What Kind of Fool Am I," a tender version of "You'll Never Walk Alone" and a dramatic handling of "Secret Love." She's also on target with "Jeanine," "Via Veneto" and a nifty Oscar Hammerstein medley. Her closer is "Me and My Drum," a soft and poignant Yule song.

She's in till Jan. 3, and is followed by George Jessel and Rosalie Brown for two weeks starting Jan. 4.

Mor.

Statler Hilton, Boston

Boston, Dec. 12.

Hildegarde, Sammy Dale Orch (12); $2 cover.

Opening hurriedly Wednesday (5) at the Statler Hilton's Terrace Room to fill out Robert Clary's unplayed second week (Clary walked off the floor Saturday (7) at end of first week stint complaining of noisy audiences), Hildegarde wrapped up a preem night packed house of old friends and press.

Singer, who has not been seen here for some five years since a date at Blinstrub's, is commuting from New York and a TV program she's on this week, "Leave It to the Girls." Originally booked to open Monday (10), Hildegarde will stay two-and-a-half frames which looks to spell boffo biz for the city's poshest room. She is unveiling a new Hildegarde to Hubbites in a stint that contains all the Hildegardian nostalgic techniques.

Opening with special material lyrics which predict she's going to "Rosenstiel and Jazz it up," she segues to a tete-a-tete routine with the audience picking out the boys "with a little mileage" for some teasing bits. She makes with the gloves and the roses trademarks for maximum effect, then settles down to some schmaltzy pipings.

Hildegarde 88's and pipes in combo on "Last Time I Saw Paris," "Lilli Marlene," and other of her faves. Mike in hand she roams the floor with slick rendition of "Love Makes the World Go Round." Moving up, she takes "Moon River" for a slick ride, and wins big rounds on "I Can Get Along Without You Very Well."

Hildegarde works hard, stays on the floor for an hour and has audience with her all the way. She's an institution and Boston audiences love her.

Hildegarde closes Dec. 22. Florian Zabach opens Dec. 25.

Guy.

Hotel Roosevelt, N. O.

New Orleans, Dec. 7.

Jerry Vale, Dru & DeJon, Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

In his first showcasing before New Orleans cafe society, Jerry Vale wraps up Seymour Weiss' plush Blue Room with a varied, exciting song stint. The singer, who has scored on disks, is a stimulating personality with looks and talent.

Vale demonstrated at Thursday's (6) opening that he can imbue each tune with color and emotion, and add a delightful quality to each number so that sentimental ballads are handled with infinite ease, feeling and warmth. While he has a strong voice and sharp rhythm perception, he also has a capacity for restraint.

Vale is outstanding when doing Italo melodies. When he warbles "O Sole Mio," the rousing "Sorrento," "Mama Femina" and others of like ilk, he sends the audience into a tizzy.

Some oldies also season the turn, and Vale also reprises several of his discicks—"Pretend You Don't Know Her," "You Don't Know Me," "Purple Shadows," "Innamorata," etc. The customers, especially the femme contingent, called him back for encores.

Opening the new layout is the terp team of Dru & DeJon. Duo came here unheralded but clinched a niche for themselves on their initial performance. Pair tees off with imaginative and delightful routine, follows with several effective show pieces, all gracefully executed and smooth including thrilling lifts and spins. Couple close to hefty mitting.

Leon Kelner's musical crew gives show topdrawer backing with maestro spotlighted at 88, and packs floor during terp sessions.

Liuz.

The Tenement, N. Y.

Bill Henderson, Roy Haynes Quartet, George Hopkins, Bobbi Sherron; $5 minimum.

In the last decade, Second Ave., in and around the '50s, has been lighting up with clubs and bars until it's become something of a Strip for eastside night crawlers. A recent entry, and the most lavish to date, is The Tenement, a three-story boite with downstairs bar, midway dining room and loft Showcase, which last week preemed a full entertainment bill.

The club throughout is tastefully decorated to the point of that something extra in atmosphere, and the Showcase, even though it's a walkup (with genuine oxygen tank midway for faltering climbers), should build a solid following. Room has a plus in decoration and layout that have made the most of a difficult adaptation. Solid entertainment programming should do the rest.

Initial show would indicate a policy that's headed in the right direction. Negro singer Bill Henderson and drummer Roy Haynes—whose quartet is keyed by an ofay tenor sax man—both present jazz stylings that are by no means square, yet have been filtered through the commercial strainer enough so as not to grate on uptown ears.

Henderson, last caught at the late Jazz Gallery doing a fine bop jazz turn, has smoothed out the book with straighter, but still hip, stylings on standards and show tunes (including "What Kind of Fool Am I," the Newley legit hit having become the current nitery anthem). Tall and studious in shellrim specs, he pulls a genuinely enthusiastic response.

Roy Haynes Quartet opens with a lively jazz set with the sax leading on solos a la Stan Getz etc.—with even a trace of the Ornette Coleman non-objective school now and again, but with the irritant removed.

Comedian George Hopkins opens with a smash, zooming into the spot light on a motorcycle. He never tops it. He is in need of much editing and some solid professional material.

Sepia singer Bobbi Sherron, reminiscent of Ella Fitzgerald in amplitude and vocal lilt, opens the singles with a bright set of standards.

Bill.

Latin Quarter, N. Y.

Joey Forman, Francois Szony & Nancy Clair, Trio Johnson, William's Troupe (4), Barbara Heller, Art Johnson, Glenda Leigh, Janine Adair & Doug Hinshaw, Line, Jo Lombardi & Irving Fields Orchs; $8 minimum.

The Latin Quarter has refurbished its show with a brace of new acts to give the layout a fresh holiday facade. The result is new interest in this display which has been running since October. Coming in is headliner Joey Forman, the firm right hand of several film players who needed a strong assist when doing personals, backed up by the Williams Troupe and Trio Johnson. Latter two are reviewed under New Acts.

Forman has been with Mickey Rooney, and has been paired frequently with Eddie Fisher. Now on his own, he demonstrates a well-plotted act with a high laugh content. His comedics are not to be classified. He works in a multitude of veins. He delves into characterization as well as the gag field.

Inventive and original, Forman's takeoff on Dr. Zorba of the "Ben Casey" telešhow is his top piece. His dissertation on Las Vegas is excellently received. Although comparatively slow in starting, he reaches his apex with little difficulty and has the customers riding with him. Francois Szony & Nancy Clair continue to exhibit a top dance turn.

The production accoutrements hold over with Barbara Heller in the vanguard of the permanent personnel. Miss Heller is a hip girl, who sometimes is a little too fast for this large room. She has a lot of subtleties, but there is also a broad base to her comedics which pays off in the long run.

Art Johnson is the major vocalist with assist by Glenda Leigh. Dances are by Janine Adair and Doug Hinshaw. The Dona Arden production holds up excellently. Jo Lombardi, helming the band, guides the proceedings flawlessly. Irving Fields reliefs.

Jose.

Harrah's, Lake Tahoe

Lake Tahoe, Dec. 9.

"Flower Drum Song" with Jack Soo, Arlene Fontana, Remi Yamada, John Lee (cast of 40), Leighton Noble Orch (25); presented by Bob Vincent; music, Richard Rodgers; lyrics, Oscar Hammerstein 2d; directed by James Hammerstein; produced by Monte Proser; choreography, Carol Haney; musical direction, Robert Stanley; scenic production, Glenn Holse; staged for Harrah's by Art Barlow; assistant producer, Bill Collins; $4 minimum.

After almost a one-year run in Las Vegas "Flower Drum Song" has moved to the shores of Lake Tahoe with the same exciting cast and production that attracted more than 300,000 payees during its extended run at the Thunderbird. And it's indicated that business here will be impressive for the one-month stanza, albeit this is one of the slowest parts of the usually slow early winter season—when much of the patrons' coin is earmarked for Yule spending, and not for making the saloon rounds.

The expansive stage facilities in this 700-seater allow the full values of the one-hour, 30-minute show to come through for excellent advantage. But despite the elaborate sound system, some words were hard to audit when players strayed too far afield of the mikes placed along stage side.

After such an extensive Vegas run, full cast has each part down to perfection in the now familiar story of the three-fold romance generously interlaced with song and dance, comedy, and a few emotional tender moments.

Jack Soo, as nightclub owner Sammy Fong, is letter perfect, handles his lines with ease and authority, and does a highly commendable job on the few vocals ("Don't Marry Me," "Sunday" and "Gliding Through My Memories") allotted to him. Arlene Fontana as Linda, Fong's romance and singer in his club, rates superlatives for her thesping and vocal work, particularly on "I Enjoy Being a Girl," which she gives much meaning via both lyrics and histrionics. She also shows much terp ability.

Remi Yamada as Mei Li, the picture bride, essays "A Hundred Million Miracles" in delicate tone and is also effective as an actress. Jon Lee as Wang Ta, the experienced young lover, handles "You Are Beautiful" (along with Josephine Chianese as Madam Liang) beautifully. Another high vocal point is Florence Ahn's (as Helen Chao) interpretation of "Love Look Away."

In the choreography department, outstanding performances are turned in by Franceska Kao as lead showgirl, George Lee for his ballet savvy, Robert Ito for his interpretative work in the "Dream Ballet" scene, the Ribuca Twins with George Minami for the up-tempo stuff, and Carolyn Okada as Linda Low for her tandem work with Ito in "Dream Ballet."

Others in lead roles include Franklin Siu as Dr. Li, Wyley Hancock as Wang Chi Yang, George Minami as Wang San, and George Young as Frankie Wing.

"Drum" opens a la a film with full credits listed on a screen. Latter is also effectively used for background scenes, enhancing mood along with multitude of other props. The Leighton Noble Orch, under baton of Robert Stanley, is in its usual excellent form.

"Drum" is one of the few full production shows to play this room since it opened in December, 1960, and judging from tabler reaction, Bill Harrah made a wise choice in bringing the Broadway musical to his Tahoe palace.

Jerry Lewis due in on Dec. 27.

Long.

Room at Bottom, N. Y.

Barbara Dane, Wilbur de Paris Orch; $3.50 minimum.

Addition of blues specialist Barbara Dane to the bill at this Greenwich Village downstairs room—along with authentic Dixiephile Wilbur de Paris and his two-beat stompers—makes it a true sunken haven for the traditional jazz buffs. At one point in her career, the attractive blonde singer was an all-around folknik, lending her fine, strong, foggy pipes to the corn as well as sepia belt of earth-risen song.

She now holds the book to the swinging Negro blues idiom, and it's a seemingly inexhaustible catalog of the more familiar shouts through the obscure chants seldom heard in Ofayville. The straight blues is a sharp gimmick, since the entertainment bush country is alive with corn-cracking Jimmies—singly and in quadruplicate.

In a cowl-necked, monk-like garb, Miss Dane belts and sways, often accompanying herself in an excitingly accentuated blues guitar style. Aside from the w.k. shouters, the lyrics tend to homely, and often deeply humorous sex observations—"Wild women don't worry, wild women don't get the blues", "You gotta (if you want to keep your women) love with feeling" etc.

Being from the Coast (out of Detroit), it's not surprising that Miss Dane's segue chatter has the inflection of Father (far-west hip) Mort Sahl. The interim bits are very witty, and most knowledgeable as to the origins of the music.

Bal.

Shamrock, Houston

Houston, Dec. 13.

Danny Costello, Pope Russell Dancers, K. Bert Sloan Duo, Kruger Orch (11); no cover or minimum.

Danny Costello has no frills in his act; he just sings, and he has the pipes and presentation that have made him a fixture at Vegas' Sands lounge.

This room, at beginning of seasonal doldrums, had plenty of empty seats, partly because Costello isn't known here, but word of mouth should hypo biz before he departs.

Singer works swiftly, with minimum of patter, and manages to get 16 tunes into his 42 minutes on stage. He still must gain rapport with orch, but this should jell within day or two.

At opening, Costello departs from schedule for last third of act, picks tunes at random and has musicians shuffling arrangements like river boat gamblers. It made for informality, but didn't hurt at all.

Pope-Russell Dancers (Huey Pope, Joe Ward Russell and shapely Marene DiNapoli) have the steps and precision and get good beggoff palming from auditors. While at times they're a bit too mechanical, their vaude routine and military precision taps are first rate.

Show plays 11 days instead of usual two weeks, getting set for New Year's Eve schedule.

Skip.

Interlude, L.A.

Los Angeles, Dec. 12.

Pat Collins; "Wild, Weird World" revue, Ellsworth McBurn trio, $3 minimum.

Following a successful three-day tryout booking over the Thanksgiving holiday, Gene Norman, Tuesday night (11) brought back hypnotist Pat Collins to headline his new entertainment policy at the Interlude. Performer, whose act certainly is unusual for the nitery floor, could well catch on, but it will probably through word-of-mouth.

Miss Collins is a striking looking woman with a pleasant patter of light, sometimes bright, comedy that aids her act. Much of it, of course, depends on the people with whom she has to work. All are selected, on volunteer basis, from the audience.

In show caught, 10 patrons were eager to undergo the hypnotic state, but only six were retained. With one exception, these were successfully put in a trance under which they responded closely to every suggestion of their "mistress."

From the ease of their response and the generally simple early reactions, there were questionable moments at first. However, credulity of the trance improved following placement of one "patient" in a catalytic state wherein her body is set in a rigid muscular state between two chairs.

Overall presentation lasts approximately 45 minutes. Each volunteer is said to be completely aware of what he is doing or saying and capable of rejecting something he does not want to do. Such a case occurred when the wife of a honeymoon couple refused to cooperate in one section, leaving her hypnotized husband still in his trance but fighting response. Participants must be completely relaxed in order to achieve the trance through Dec. 31.

Dale.

The Most, N. Y.

Milt Sealey Duo, Chuck Wayne Trio, $3 minimum weekends only.

Boniface Willie Shore (of the old Composer, Composer East etc.) claims success with a light jazz policy for uptown, eastside patrons of his 2nd Ave. boite, The Most, and backs it up with a two-week engagement for sepia pianist Milt Sealey.

Sealey, with bassist Ronny Boykin, blows warm, melodic jazz from a perch behind one of those grand pianos with a built in bar for customers who like to vibrate while they dig and sip. Likewise, the vocals, high and husky, are melodic but punched across with nice jazz phrasings.

Chuck Wayne Trio is in a holdover with Wayne's amplified guitar taking the lead with bass and drum backing on jazz standards and bossa nova stylings. Wayne also belts an adequate lyric from time to time and there's a good deal of hip clowning around for the in-group customers.

The Most, with a congenial bar setup and backroom tastefully laid out and decorated in soft orange hues, has built a good latenight drinking trade. In a pitch to the dinner trade, Shore has now instituted a dining policy with the entire price of the meal based on the a la carte menu price of the entree (which means diners will not get socked 75c for a cup of coffee or extras on dessert, soup, salad etc.). Minimum of $3 is only in effect Friday and Saturday nights.

Bill.

Queen Elizabeth, Mont'l

Montreal, Dec. 8.

Lori Wilson & Los Cabalas, Denny Vaughan Orch.; $2.50-$3 cover.

A slow start by singer Lore Wilson leaves audiences in the Queen Elizabeth Hotel's posh Salle Bonaventure supper club a mite confused but after one or two numbers, she has the customers applauding heavily.

The shapely Miss Wilson has a well trained voice. When she uses it on music worthy of its quality she gets the house on her side. With first-rate backing from the Denny Vaughan outfit, she does operatic numbers seldom heard in nightclubs and scores easily.

With her on the bill are Los Cabalas, two boys and a girl, who register in Spanish dances. They have the energy, talent and grace to bring off the Hispano terping without heavy-footed stamping, arm-waving and eye-rolling customarily used by nitery acts in this category.

Head.

Shows Abroad

Vanity Fair

London, Nov. 28.

[illegible] & [illegible] (by arrangement with H. M. Tennent) presentation of a two-act (18 scenes) musical with book by Robin Miller and Alan Pryce-Jones, lyrics by Robin Miller and music by Julian Slade, based on the Thackeray novel. Staged by Lionel Harris; decor, Tom Lingwood; choreography, Norman Maen; costumes, Motley; lighting, Michael Northen; musical director, Michael Moores; orchestrations, Douglas Gamley. Stars Sybil Thorndike, Naunton Wayne, George Baker, Joyce Carey, Gordon Boyd, Michael Aldridge; features Frances Cuka, John Stratton, Eira Heath, Gabriel Woolf. Opened Nov. 27, '62, at the Queen's Theatre, London; $4.25 top.

Becky Sharp	[illegible]
Amelia Sedley	Eira Heath
Miss Jemima	Dorothea Rundle
Miss Pinkerton	[illegible]
Rebecca Sharp	Frances Cuka
Joseph Sedley	John Stratton
Mr. Sedley	Naunton Wayne
Mrs. Sedley	Joyce Carey
William Dobbin	Gordon Boyd
George Osborne	Gabriel Woolf
Miss Crawley	Sybil Thorndike
Lord Steyne	Michael Aldridge
Rawdon Crawley	George Baker
Mr. Moss	[illegible]
Elizabeth	Annabelle Adams
Charlotte	[illegible]
Caroline	[illegible]
Harriet	[illegible]
Jane	Vivienne [illegible]
Emma	[illegible]
Bates	[illegible]
Maid	[illegible]
Manservant	Alan Woods [illegible]
Admiral Brandside	[illegible]
Mr. Card	[illegible]
Mrs. Card	Priscilla Truett
Marquis de Truffigny	[illegible]
Duke of Stunnington	[illegible]
Duchess of Stunnington	[illegible]
Lady Bareacres	Valerie [illegible]
Lady McGravel	Angela [illegible]
Lord Stunnington	[illegible]
Lord Hope	[illegible]
Thomas, Becky's Servant	Pierre [illegible]
[illegible]	John [illegible]
The Duke of Wellington	David [illegible]
A Wounded Man	Leon Ward
The Prince Regent	John Stratton
Footman	[illegible]
Mr. Raree	Christopher [illegible]

Dancers: [illegible]

Numbers: "Vanity Fair," [illegible]

The appearance of Sybil Thorndike, at the age of 80, and after nearly 60 years on the stage, in her first musical, is a disappointment, for this adaptation of Thackeray's classic novel is a lamentable job. It's hard to understand why a commercial management should sink upwards of $160,000 into this dull, tedious and tuneless musical. It's puzzling how the original story could be stripped of its color and personality to emerge as a novelettish piece of pulp.

The names in the notable cast may help to sell a few tickets for a while, but the merited critical pans indicate that the show will have a short life at the Queen's Theatre, particularly in view of the $4.25 top. Virtually the only assets in the production are Tom Lingwood's settings and Motley's costumes. These give the presentation visual appeal, but not enough to sustain over two-and-a-half hours. The direction is slack, the choreography derivative, and the general effect is tedious.

Some few years back Julian Slade came into prominence with his "Salad Days" musical, which turned out to be a long running click, but none of his subsequent works has repeated that initial triumph. His music is one of the worst features of "Vanity Fair." There is not a song likely to be recalled after the performance. It's largely a tinkly score, and not at all the sort of thing that present-day legit audiences expect to find in a lavishly mounted West End show.

Robin Miller, who collaborated with with Alan Pryce-Jones on the book has also written the drab lyrics. As for the book, the co-authors have frittered away the qualities of the original classic.

Becky Sharp hardly suggests the scheming, lying and intriguing orphan girl who is determined to ride roughshod over everyone and everything to assure a life of ease and luxury. This is a pale imitation of the character created by Thackeray. Amelia Sedley, the rich merchant's daughter who befriends Becky before she herself falls on hard times, emerges as a cloying, insipid personality.

There is no depth to the parts created for Naunton Wayne and Joyce Carey as her parents. However, Miss Thorndike as would be expected, gives stature to the part of Miss Crawley, the rich maiden aunt whose improvident nephew is quickly ensnared by Becky.

There are two big production scenes, of which the Richmond Ball, on the eve of the Battle of Waterloo is easily the most colorful. But even that is preceded by a novelettish incident in which Amelia Sedley finds her husband in an embrace with Becky. The other major production number, after Becky and her husband are installed in a Mayfair home, and are entertaining society friends with a dice game, seems contrived and affected.

The principal members of the cast act reasonably well, but are deficient vocalists. Miss Thorndike hardly tries to sing, which seems sensible under the circumstances, but Frances Cuka, as Becky, has several songs but isn't equipped to cope with them. She's a good actress, as she demonstrated in "A Taste of Honey," but hasn't much chance with this role, for which she seems ill-suited anyway.

The two best vocal contributions are from Eira Heath as Amelia Smedley and Gordon Boyd as Capt. Dobbin, the friend of Miss Sharp's husband who is killed at Waterloo. George Baker, as Miss Thorndike's nephew, John Stratton as Joseph Smedley (doubling also as the Prince Regent), and Gabriel Woolf, playing Miss Sharp's husband, are among the other players prominently involved. *Myro.*

Semi-Detached

London, Dec. 6.

Oscar Lewenstein, in association with [illegible] Ltd. & Donald Albery, presentation of a comedy in three acts by David Turner. Staged by Tony Richardson; [illegible] Opened Dec. 5, '62, at the Saville Theatre, London; $3.15 top.

Fred Midway	Laurence Olivier
Tom Midway	James Bolam
[illegible]	Mona Washbourne
[illegible]	Eileen Atkins
[illegible]	John Thaw
[illegible]	Patsy Rowlands
[illegible]	Kenneth [illegible]
[illegible]	Jean [illegible]
Arnold [illegible]	Newton Blick

Laurence Olivier, director-elect of London's National Theatre and who guided the first season of the Chichester Festival Theatre with considerable distinction, has chosen a drab and almost snobbish comedy as a vehicle to mark his return as a West End star. He is again associated with Tony Richardson, who directed "The Entertainer," a previous Olivier hit.

"Semi-Detached" is by David Turner, one of a team of writers associated with a long-running British radio serial known as "The Archers." The author's successful formula for radio has been adapted for the stage, but instead of a subtle piece of comedy satire, he has turned out a lower-case farce, strikingly reminiscent of the situation comedies so regularly featured on television.

The star, of course, has exceptional draw, and if the show is a success, it will be due almost exclusively to Olivier's boxoffice magnetism. But in this case an acclaimed star of unusual versatility has chosen a humdrum vehicle.

The play is set in the Midlands and the entire cast assumes a Birmingham accent. The story involves an insurance salesman who has reached the to-him major status of area supervisor. Incidents include a series of situations concerning his son and two daughters.

The family's attitude is appearances, rather than actual behavior, are the important consideration. The title refers to their improved social status in the suburban community.

The action occurs on a Sunday morning. There's a snob emphasis to the subject, and the characters seem out of date in today's theatre. The theme might do for social satire, but not for farcical comedy.

Since an actor is necessarily limited by his material, Olivier has no chance for subtle interpretation, but role offers some scope for comedy. Mona Washbourne is excellent in the less rewarding part of the mother.

Eileen Atkins makes a charming showing as the elder daughter. The other members of the family are suitably played by James Bolam and Patsy Rowlands, and there's a neat last scene cameo by Newton Blick.

Tony Richardson's boisterous direction helps to gloss over many of the deficiencies in the play, but Loudon Sainthill's design of a middle class living room set only emphasizes the class-conscious outlook of the play. *Myro.*

(This play is not to be confused with a drama of the same title, written by Patricia Joudry and

NIC Coproducer
Stuart Schulberg
is diary form points up the travail that goes into NBC's 'David Brinkley's Journal' in a bright piece he calls
A Journal Of 'Brinkley's Journal'
• • •
another interesting Feature in the soon-due
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

presented briefly on Broadway during the 1959-60 season.—Ed.)

The No-Hopers

Melbourne, Dec. 4.

Union Theatre Repertory Co., in association with the Australian Elizabethan [illegible] presentation of three-act comedy by Peter Batey. Staged by Peter Batey; setting, Richard Prins. Stars Joan [illegible] Opened Dec. [illegible] at the Union Theatre, Melbourne; $1.40 top.

Ron Morris	Frederick Parslow
Mike O'Shaughnessy	Edward Hepple
Alma Ryland	[illegible]
Barbara Crane	Joy Mitchell
Maxene O'Shaughnessy	Joan MacArthur
Archie (George) Allnut	[illegible]
Joe Cook	Stewart Weller
Edna Allnut	[illegible]

Peter Batey who has said that if there's an Australian sense of humor he believes it has its basis in the "tall story," has made that the theme of "The No-Hopers," a rather crude comedy that may have native appeal but offers nothing for export.

The play's setting is the barroom of a hotel in an Aussie bush town. The characters are the owner and his wife, the former's crony, a visiting lady geologist, a traveling lingerie salesman, the local postmistress and the inevitable young romantic couple. The thin, ill-constructed story line gives the impression of improvisation. Much of the humor is of the obvious schoolboy type and the idiom is mostly pure Aussie. The characters for the most part are recognizable Aussies, but probably wouldn't register elsewhere.

More worthwhile points in the script might have been brought out had someone other than the author done the staging. Scottish actress Joan Macarthur does a skillful job of the hotel proprietor's wife, with a broad Aussie accent, and young Frederick Parslow stands out as the owner's old friend, with Edward Hepple fitting in nicely in the role of the hotelman.

Joy Mitchell makes nothing of the sketchy part of Barbara and the others tend to overact. The Richard Prins setting looks authentic. "The No-Hopers" has already been tried out in Perth and Hobart, and should get by in other places Down Under where people can recognize neighbors and themselves. *Stan.*

The Master Builder

London, Dec. 5.

Michael Codron, William Donaldson & Clement Scott Gilbert presentation of the Ashcroft Theatre production of a three-act drama by Henrik Ibsen, translated by Michael Meyer. Staged by Terence Kilburn; decor, Tony [illegible]. Features Andrew Cruickshank, Derek Tansley, Mary Miller, Viola Keats, Keith Pyott, Carole Mowlam, Michael Culver. Opened Dec. 4, '62, at the New Arts Theatre, London; $2.10 top.

Knut Brovik	Keith Pyott
Kaia Fosli	Carole Mowlam
Ragnar Brovik	Michael Culver
Halvard Solness	Andrew Cruickshank
Dr. Herdal	Derek Tansley
Aline Solness	Viola Keats
Hilde Wangel	Mary Miller
Townspeople	[illegible]

The advent of a promising new leading lady, Mary Miller, gives a kick to this revival of "The Master Builder." But, in addition, it's a fine production in its own right and offers acting as exciting as anything to be seen in London today. It had a two-week run at the new suburban theatre, The Ashcroft, Croydon, and is due for a limited run at the New Arts. A transfer probably depends on Andrew Cruickshank's heavy B.B.C. commitments. But this play should certainly be enjoyed by a wider audience.

Miss Miller, despite limited bigtime experience, brings an exhilarating excitement to the role of Hilda Wangel. Her radiant youth provides a first-class foil to the mature studied performance of Cruickshank, who is not an Ibsen actor but an Ibsen scholar.

The actress is occasionally let

(Continued on page 73)

Show on Broadway

In the Counting House

David J. Kagan presentation of comedy-drama in two acts (five scenes), by Leslie Weiner. Staged by Arthur Penn; scenery and lighting, David Hays; costumes, Ruth Morley. Stars Sydney Chaplin; features Howard Da Silva, Barbara Murray, Kay Medford, Robert Pastene, Nancy R. Pollock, Paul E. Richards, Lou Gilbert, Harold Gary, Melvin Stewart, Sol Frieder. Opened Dec. 13, '62, at the Biltmore Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Max Hartman	Howard Da Silva
Vera Stern	Nancy R. Pollock
Jack Gabriel	Robert Pastene
Arnold Dreyer	Paul E. Richards
Madeleine Mi[illegible]	Barbara Murray
Miss Buckley	Kay Medford
J[illegible] Bell	Melvin Stewart
Harry Stone	Lou Gilbert
W[illegible] Hartman	Sydney Chaplin
Freddie Weiner	Sol Frieder
Sam [illegible]	Harold Gary

Even without a newspaper strike, "In the Counting House" would be a dubious bet to make the grade. But with all seven New York dailies shut down, this Leslie Weiner comedy-drama hasn't a chance. It opened last Thursday night (13) at the Biltmore Theatre with negligible advance sale and practically no buildup. Even if there had been enthusiastic first-night reaction there is simply no publicity or promotional medium to exploit them.

But it probably wouldn't matter in the long run, for "In the Counting House" is a botched undertaking. In fact, it's almost a prototype of how a show can go progressively wrong from virtually the initial conception. The author presumably intended it to be the story of a well-meaning man caught in a dilemma, and he apparently saw it as having social-economic overtones.

The hero, a bright, dynamic young business man with decent instincts, turns out to be weak, however, and the vital decisions in his life is largely made by others. Although it's emphasized that he's unhappily married and thereby a cinch to fall in love with the attractive, likeable and vulnerable secretary, none of the key characters is clearly defined, and the offstage wife is virtually nonexistent.

"In the Counting House" starts out as a comedy, with reasonably good laughs in the first act. It then turns serious, however, and ends lugubriously. Moreover, in an evident stab at social comment, Weiner has dragged in numerous references to race relations, the atom bomb, the division of Germany and such topical matters unrelated to his basic story.

Coming on the heels of "Seidman and Son" and in the wake of "I Can Get It for You Wholesale," "The Fifth Season" and such garment industry shows, "Counting House" suggests that a moratorium is overdue for plays about Seventh Avenue cloak-and-suiters, unless they have merit beyond that special appeal. The apparel trade come-on angle simply isn't enough by itself.

When it became evident that the show was in trouble, there reportedly was somewhat more than the usual frantic rewriting and restaging during the tryout tour and even in the last few days in New York, prior to the opening. Assuming the changes represented an improvement, the mutilations are obvious, not only in arbitrary incidents and lines, but in the ragged staging and uneven performances. Whatever the author may have originally tried to express in the script, the impression is that in the end he and the director and actors were in a state of desperation bordering on frenzy and hoping only to get by with the show.

Under the circumstances, probably no one should be blamed too much. Arthur Penn's staging appears awkward, as if it had been improvised from day to day to meet repeated script changes. Considering the conditions, Sydney Chaplin gives a creditable performance as the bright and then obtuse, resolute and then wavering hero. He at least makes the character acceptable and he emerges as a personable performer.

Howard Da Silva is miscast as the hero's verge-of-retirement father, though he may have been suitable for the part as originally written. As it is, however, he seems ill-at-ease and, what's unusual for such an experienced and normally positive actor, there is a tentative quality in his playing in some of his key scenes.

Barbara Murray, a London actress making her first appearance in the U.S., gives an expressive performance and adds an interesting element to the story. Her role of the reluctantly involved secretary is inconsistently written, and the character comes to nothing in the final scene, but through the middle portion of the play she is believable and compelling.

Kay Medford gets her laughs in the surprisingly minor role of a lamp office drudge, and there are competent supporting portrayals by Robert Pastene in the rigid part of the hero's aroused father-in-law, Nancy R. Pollock as a lingerie manufacturer who's selling out, Paul E. Richards as a bungling product of nepotism and Harold Gary as an oilessly corrupt union official.

David Hays has designed an authentic-looking setting to represent a Seventh Avenue executive office, and Ruth Morley has provided appropriate clothes, although there's no illusion of activity beyond the doors and partitions. In fact, there's not much illusion to "In the Counting House" at all.

There's an eerie feeling about an opening night in the curious vacuum created by the press blackout. The critics were in their customary places for the "Counting House" preem, and the usual assortment of columnists, drama editors, tv and radio commentators, agents and pseudo-celebrities was on hand, but the atmosphere was different.

At the final curtain there was the standard bustle up the aisle, more than ever a reflex action this time, since only a few syndicate reviewers, magazine critics and such special operatives had urgent deadlines to meet. For the anxious personnel of the show, there were no decisive newspaper notices to wait up for, but presumably they gathered in front of tv screens or huddled around radio sets to get the opinions of suddenly-important commentators and whatever professional aisle-sitters could be brought to the studio.

There are no miracles, however—the answer had to be negative.

(Closed last Saturday night (15) after four performances.) *Hobe.*

Touring Shows

(Figures cover Dec. 16-29)

[illegible]

Scheduled B'way Preems

[illegible]

Australian Shows

(Week Ended Dec. 15)

(Figures denote opening dates)

[illegible]

My Fair Lady, Her Majesty's [illegible]

[illegible]

TWO G'S KEEP ROME LEGIT ALIVE

Herb Gardner Waxes 'Clowns' Plugs, But Radio Station Nixes Accents

Herb Gardner is a playwright who spares no effort to keep the royalties coming in. As part of the radio advertising campaign for his Broadway comedy, "A Thousand Clowns," he has written copy for seven commercials, and has recorded them himself.

The commercials, in comedy vein, include two in the accent of a Viennese psychoanalyst, one in the inarticulate lingo of a beatnik, one in the polished drawl of an East Hamptonite, one a burlesque of a German spy, one a takeoff on a Broadway agent and one an imitation of an announcer flutting a "Clowns" blurb. All the blurbs were accepted by New York radio stations WNBC and WNEW, but five were turned down by station WPAT, Paterson, N.J.

Arthur Cantor, presscent and coproducer of "Clowns," was informed by WPAT counsellor Don McGuire that foreign accents were taboo. The station rep explained, "We always get complaints from our type of audience." That eliminated the Viennese and German dialects. The Easthampton entry was scrapped because the station felt it might be offensive to the "upper classes" and the beatnik bit was rejected on the general charge that it "might be offensive to our audience."

Cantor intends taking the matter to the Federal Communications Commission, raising the question of WPAT's right to turn down the commercials. On his own time, he's trying to figure out why a beatnik should be judged more offensive than a Broadway agent.

Merrick's Gambling On Settlement by Jan. 6, So Defers 'Oliver' Preem

The official Broadway opening of "Oliver" has been pushed back from Dec. 27 to Jan. 6, a Sunday. Uncertainty as to when the New York newspaper strike will be settled prompted the move on the assumption that the matter might be resolved by the time of the musical's newly-scheduled unveiling at the Imperial Theatre, N.Y.

David Merrick, producer of "Oliver" with Donald Albery (presenter of the London original), says that after having seen the critics on television he prefers to wait and have the show reviewed in the newspapers. Merrick, to keep the record straight, is noted for his outspoken needling of newspaper aisle-sitters.

"Oliver," currently in the second week of fortnight's sellout engagement at the O'Keefe Centre, Toronto, is scheduled to begin previews at the Imperial next Tuesday night (25). The curtain for the Jan. 6 preem will ring up at 7 p.m. Merrick presumably decided on the unusual Sunday opening to avoid a reshuffling of performances which have already been sold.

"Hidden Stranger," the Maxwell Maltz play which lost its original producers and shifted its Broadway opening from Dec. 17 to Dec. 20, has changed its premiere date again to Jan. 7. The production, booked to open at the Longacre Theatre, N.Y., without an out-of-town tryout, was to have been presented by Lee Kerr and Joseph Bucolo. They withdrew as coproducers following a dispute with Maltz, and sponsorship of the presentation was taken over by Pygmalion Productions.

Moutz Vice Martin For L'ville Courier-Journal

Boyd Martin has retired as drama editor of the Courier-Journal, Louisville. He's been succeeded by William Moutz, whose official designation is arts editor. Moutz intends visiting New York during the Christmas and New Year's period for an o.o. of the Broadway shows.

Martin has been with the Courier-Journal for 36 years.

Tom Dash Exits Dec. 31 As Women's Wear Critic

Thomas R. Dash will resign Dec. 31 as drama critic and theatre editor of Women's Wear Daily, the garment industry trade paper. His successor on the Fairchild Publications sheet has not been set.

Dash, who's been with Fairchild for more than 43 years in various editorial capacities, became regular critic for Women's Wear in 1947 as successor to the late Kelcey Allen. He's retiring under provisions of the Fairchild Retirement Plan.

Dash, who was president of the N. Y. Drama Critics Circle from 1960-62, intends continuing his association with legit as a freelance writer. He also plans intensifying his activities as a lecturer, in addition to organizing a service for productions in their formative stages.

'Culture' Needs Jobs the Most, Not 'Careers'

Raleigh, N.C., Dec 18.

North Carolina has now been made aware of the quarrel within U. S. education over the question of new facilities to prepare more people for "careers" (the more realistic word "jobs" is not favored) in the performing arts. Revealed was the vested interest of established schools and their desire for elaborate new promotional schemes to create tax-free arts centers, of the kind now dotting America.

Quarrel has deeper implications than pedagogy's own careerism. There are many here, as elsewhere, who are skeptical of a notion that

(Continued on page 78)

IT'S GARINEI & GIOVANNINI ANEW

By ROBERT F. HAWKINS

Rome, Dec. 18.

Pietro Garinei and Sandro Giovannini are a rarity in growingly legitimate theatre-shy Italy: for the past few years, they have steadily and with increasing success managed to keep expensive theatre showcases from closing down. Their series of successful stage musicals have, in a short time, made them the dominant figures in the local theatrical picture.

Moreover, they have revolutionized the local musical field by ridding it of the tinsel trappings of the traditional and once popular musical revue and substituting for it the book musical as stateside audiences know it, complete with plot, which can stand on its own functional tunes, tasteful decor, and above all showbiz savvy. Importantly too, in their presentations the star serves the story, and not vice-versa.

These innovations may not appear so world-shaking to the outside observer, but in the tradition-bound milieu of Rome's moribund legit, they have been drastic indeed. That the pair should have scored such a success here is nothing less than miraculous.

Garinei and Giovannini (as they label themselves) have been innovators ever since their early start as an Italian radio-writing team, where their non-conformist comedy traits soon attracted attention. They have been busy ever since, first in musicals, then in television writing and producing. They imported "Name the Tune" quizzer some years back, adapting it with some additions and frills, and making it into one of the most popular shows ever presented by RAI-TV. They also have a long-term lease on Rome's giant Sistina Theatre, turning it from a notorious white elephant (which had to resort to afternoon film screenings to supplement sparse evening legit attendance) into a solid paying proposition.

In recent years, partners have

(Continued on page 74)

Bank Files John Shubert's '57 Will But Later One ('60) for Probate Soon

'Fantasticks' From M'w'kee May Switch to Off-B'way

Milwaukee, Dec. 18.

The production of "The Fantasticks," which ends a three-week run at the Fred Miller Theatre here next Sunday (23), may substitute for the long-running off-Broadway presentation of the musical at the Sullivan Street Playhouse, N.Y., for one week starting next Jan. 14.

Such a move is being considered to enable the off-Broadway company to play that week at the Univ. of Michigan, Ann Arbor. The local cast is headed by Michael King, who appeared in the Broadway production of "My Fair Lady."

'Night,' 'Counting' 'Harold' Fold For 450G Total Loss

Three more shows collapsed on Broadway last week. That made a fortnight's total of six closings, with the combined loss on the failures estimated at around $750,000.

The casualties last week were "Night Life," which had put in nine weeks at the Atkinson Theatre; "Harold," which tenanted the Cort Theatre for three weeks, and "In the Counting House," which caved in after four performances at the Biltmore Theatre. The trio is believed to have represented a combined investment of $450,000, most of which is figured to have been lost. "I Can Get It for You Wholesale," "Moby Dick" and "The Moon Besieged" folded the previous week at an estimated combined deficit of $310,000.

"Counting" is the only Broadway show thus far to have opened

(Continued on page 76)

By ABEL GREEN

Per legal requirement, the Rockefeller Plaza branch of the Empire Trust Co. filed a will it discovered in the late John Shubert's strong box. It was dated 1957 and is said to antedate by three years the will the late showman, who died suddenly of a heart attack Nov. 14 last at 53, on a Pullman en route to Clearwater, Fla., executed in December 1960.

Provisos in both wills are said not to differ much in the basics which cede most of his estate to his widow, the former Kathryn Helene ("Eckys") Eckland.

It is believed that the will of late son of the surviving Jacob J. Shubert, one of the three founder-brothers of the theatrical dynasty bearing their name, will be filed for probate, through counsel, within the next two or three weeks.

Incidentally, J. J. Shubert, now 82, father of John, as was the case of his late brother, Lee, both had vital regard for the future of the Sam S. Shubert Foundation. This is named in honor of the third brother, who died prematurely in a train wreck in the 1900s. The Foundation is said to be the ultimate beneficiary of both Lee and J. J. Shubert's theatrical holdings.

The Lee Shubert estate has been in litigation for accounting with the J. J. end of the family and, concededly, "this matter must first be settled."

John Shubert, per se, while conducting the destinies of the Shubert empire, valued at between $50,000,000 and $100,000,000, had no direct ownership in the theatres. He was technically an employee of Select Theatres Corp., parent holding company of the Shubert chain of theatres.

Nephew Lawrence Shubert Lawrence Jr. had been trained by John Shubert to take hold of things, when and if, which he is now doing. He is 46.

Pitlochry Festival Had A Near-Record Season Despite Tourist Slump

Pitlochry, Scotland, Dec 18.

Despite one of the worst tourist season in Scotland in many years, the Festival Theatre at Pitlochry in the center of the Highlands, had the second-best summer in its history. Attendance was slightly below the 1961 record but receipts were better than ever, particularly in catering.

"This trend in catering is certainly 'food for thought'," says the director Kenneth Ireland, "but there is no justification as yet for us to give up running a theatre in favor of a restaurant." At same time, the trend shows that customers like food and drink in same building as their legit.

The Pitlochry Theatre offers salmon fresh from the nearby rivers and streams, and snacks and dinners before the evening performance. The success of the Pitlochry venture may point the way to other theatre festivals in scenic-endowed areas.

As result of its growing business, the Pitlochry Theatre will extend its season by two weeks in 1963. It will open April 13, 1963, and run for 25 weeks through Oct. 5. It will again cater to hundreds of North American tourists visiting the scenic Highlands.

The 1963 season will feature a revival of a neglected 17th-century comedy, three lesser-known modern comedies in lighter vein, and a world theatre classic. To find new plays, Theatre has launched a full-length play competition, with a top prize of $700. The panel of judges will include Harold Hobson, drama critic of the Sunday Times of London; Neil Paterson, Scot author and Hollywood film scripter, with Ivor Brown, London drama critic, as chairman.

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N.Y.'s Equivalent of London Panto, 'Nutcracker,' Again Whams Kiddies

By ROBERT J. LANDRY

The professionalism of the N. Y. City Ballet being what it is, four months of European dates are followed without fuss or furor by the annual season of "The Nutcracker." Every Christmas some 26-odd performances are crowded in, including such hours as 12:30 and 5:30, for the moppet trade. Already this has become the classic Manhattan equivalent of a London panto, part of the holiday fare for the young. Persons now children will be describing these performances in memoirs to be written half-a-century from now.

"The Nutcracker" gains in charm for children and adults alike by virtue of the extensive participation of dancing school talent. Ordinarily this reviewer will not volunteer even a single kind word for amateurs but the fact must be confessed that here these youngsters from the School of American Ballet are attractive, well rehearsed and free of the precocious qualities which only close kin can tolerate. Robert Weiss as the Nutcracker is especially competent and his pantomime but whole Sugar Plum Queen Melissa Hayden watches is very fine for a boy his age.

George Balanchine's choreography of the antique (1892) work seems unchanged, and why improve on a hit? It is crammed with sentiment, nostalgia, its share of hokum. But above all this is a stimulus to imagination. It is, of course, Christmas among the absolutely best people. There isn't a hint of Salvation Army type home or heroism-cursed delinquents. Naughty children as here pictured aren't naughty at all by modern standards. They push one another aside, true, but only in peeping, not in reeling.

One of the pleasantries of the first performance last Friday (14) was the return of Jacques d'Amboise, apparently like new after being struck down by a tram in Hamburg. He and Miss Hayden were the always-regal duet. Principals alternate the main roles under the intensive scheduling of "Nutcracker." At the performance reviewed Deni Lamont, Frank Moncion and Jilliana were standout.

It remains true, of course, that the regular program fare of the N. Y. City Ballet gives rather more satisfying virtuosities. But there is wonderful discipline and verve throughout, and the imagery can hardly go out of style. Karinska's costumes? Yes, they are an important contribution to the 19th Century and fairyland illusions. Henry Armistead scenery helps, as does Jean Rosenthal's lighting.

This is as much the measure of Manhattan's Christmas entertainment as any of the oratorios, Tom Scherman's "L'Enfance du Christ," the Cole Bros. Circus and, not forgetting, the Radio City Music Hall.

BONARD BOOKS 'CROWN' 4 WKS. AT MILLER, N.Y.

Bonard Productions will continue tenancy of the Henry Miller Theatre, N.Y., following the departure Jan. 5 of its presentation of "The Affair." The firm will bring in the Royal Shakespeare Theatre Co. of Stratford-on-Avon in "The Hollow Crown" for a four-week stand at the theatre beginning Jan. 29.

"Crown" will precede its New York stand with bookings in Washington and Boston. The first Washington performance Jan. 7 will be an admission-by-invitation-only presentation at the 800-seat State Dept. Auditorium, under the sponsorship of the President's Cabinet. "Crown" will then play the National Theatre in D.C. from Jan. 8-12 and the Wilbur Theatre, Boston, from Jan. 14-Feb. 2.

Morton Gottlieb, general manager for Bonard, takes over the Miller following the "Crown" stand with his own production of "Enter Laughing," opening March 13.

'Succeed' to Play Dallas As State Fair Feature

Dallas, Dec. 18.

"How To Succeed in Business Without Really Trying" will play the Music Hall here next October as the State Fair stage show.

The road edition of the smash Broadway musical, starting its tour next February in Cleveland, opens its Dallas engagement Oct. 4, on the eve of the opening of the exposition, and continuing through the 16-day run of the fair.

ANTA Yens Star Sunday Readings

Four Sunday night performances of one-man and one-woman shows are being contemplated for presentation next fall at the ANTA Theatre, N.Y. The project would be an undertaking of the N.Y. Chapter of the American National Theatre & Academy as a subscription series. The chapter's parent body owns the ANTA Theatre and is presenter of the 1,214-seater's longrunning tenant, the Robert Whitehead-Roger L. Stevens production of "A Man for All Seasons."

Whether the Sunday night series, which had been under consideration for this semester, gets off the ground next season will depend largely on the calibre of available talent. It's figured the program should only be tackled if name performers are involved. As an example, those already approached on the matter include Emlyn Williams, John Gielgud, Lillian Gish, Bette Davis and Tallulah Bankhead.

Each of the performances would be budgeted at around $2,000 and a modest profit could be earned on a near-capacity take. However, the series is designed not as a moneymaking project but rather to promote the name of ANTA and to get more use out of the ANTA Theatre.

As a preliminary to the projected Sunday night subscription series, the ANTA Theatre was tenanted Sunday night (16) by Bramwell Fletcher in "Parnassus 63," a oneman show consisting of readings from Melville, Sophocles, Keats, James Thurber, Don Marquis and others.

Durgin, Hub Critic, Dies; Kevin Kelly Successor?

Boston, Dec. 18.

With the sudden death of Cyrus Durgin, 56, of a heart attack last Friday (14), it's expected that Boston Globe music-drama critic's berth will be filled by second-stringer Kevin Kelly. Durgin drama critic and editor of the Globe's theatre pages, became drama critic in 1950 when the late Charles S. Howard's health failed.

Durgin died shortly after writing his final review of the Friday afternoon Boston Symphony concert. His last legit notice was an affirmative for the new Tennessee Williams drama, "The Milk Train Doesn't Stop Here Any More," currently playing a pre-Broadway tryout at the Wilbur Theatre. It was published last Tuesday (11) and was a rave for actress Hermione Baddeley.

Durgin was a music, drama and film critic and headed the drama-theatre department at the Globe. He had been on the paper since 1925. The sheet's drama, music and film staff comprises Marjory Adams, film critic, Kevin Kelly and Mary Meier.

It's the Hennessy Theatre

Durham, N.H., Dec. 18.

The new arena theatre at the Univ. of New Hampshire here has been named in honor of William G. Hennessy, first director of dramatics at the college and now professor emeritus of English.

The theatre, in the Paul Arts Center, has a seating capacity of 150 and is designed as a flexible unit for traditional and experimental productions.

Tuneloot Group Elects Bob Bishop Prez Again

Robert E. Bishop 3d, head of the Musicarnival, Cleveland, and attorney David Marshall Holtzmann, managing director of the Cape Cod Melody Tent, Hyannis, Mass., have been reelected president and vice president, respectively, of the Musical Arena Theatres Assn. The membership of the organization comprises musical tent theatres throughout the U.S.

Louis Fisher, operator of the Niagara Melody Tent, North Tonawanda, N.Y., succeeds that company's manager, Gurney Kaons, as MATA secretary, and Stephen Slane, managing director of the North Shore Music Theatre, Beverly, Mass., continues as treasurer. Bishop, Holtzmann and Slane are also on the board of directors with St. John Terrell, Lee Guber, Sheldon Gross and Benjamin H. Segal.

Edward Lutz and Robert Carr, who head their own accounting firm in New York, were re-appointed executive directors of the organization, for which Max Eisen continues as pressagent.

'Risk' 100G in Red On $120,000 Ante; Cost 66G to Do

"Calculated Risk," now in its eighth week at the Ambassador Theatre, N.Y., has a deficit of about $100,000 on its $120,000 investment. The Joseph Cotten-starrer, which cost $65,502 to produce, dropped an additional $26,000 on a three-week out-of-town tryout. Pre-New York opening expenses of $3,000 brought the production's total cost as of its Broadway debut to $95,000.

Display advertising, including quote ads, raised the expenditure on the venture $11,775 to $107,465. As of Nov. 24, a $7,000 operating profit on the production's first four weeks at the Ambassador had reduced the deficit to $99,000. The financial condition is figured to have undergone little change since then.

Howard Erskine, Roger L. Stevens and Joseph Hayes are presenting "Risk," by arrangement with British producer Peter Bridge. It's an adaptation by Hayes of the London play, "Any Other Business," by George Ross and Campbell Singer. The author royalty comes to 10% of the weekly gross, less $150. Robert Montgomery gets 3% of the gross as director, and the management gets a fee equal to 2% of the show's weekly take. The weekly office expense is $300.

LITTLE THEATRE ON TAIL

Opens 'Horn' 18 Days After Road Company Vamooses

Hollywood, Dec. 18.

Little theatre engagement of "Come Blow Your Horn" opens at Las Palmas Theatre Dec. 26, 18 days after close of road company run at Biltmore. William D. Swanson obtained obtained local little theatre rights from Samuel French on provision that no publicity or advertising would be put out until after Biltmore four-week stand was finished.

Ann Maynor, Harold Peary and Robert Christopher take over star roles, with Ernest Saracino to direct.

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Revive Madrid Opera Myth Again; Barcelona Having Healthy Season

By HANK WERBA

Madrid, Dec. 18.

Almost an annual custom here is a false alarm of plans to reopen the long-closed Royal Opera House. This year there were two false alarms.

One: That a permanent opera company would be organized under the aegis of the Friends of Opera. Such an organization was formed with the support of the Duchess of Alba, leaders of industry and society, music critics and music lovers. After several committee meetings, a project to sell 400 annual subscriptions for a full season of opera was launched and sputtered out long before it reached orbit.

Two: Press was full of the glad news that the multimillion dollar March Foundation (Spanish equivalent of Ford and Rockefeller Foundations) was underwriting the reconstruction of the house. That, too, turned out to be a bubble of wishful thinking.

Royal Opera House has been a thorn to Castilian music lovers for almost a century and a half. Construction of it started in 1818, but the Royal curtain did not go up until 1850. During its heyday the Royal impresario staged Italian opera almost exclusively. Wagner's "Tristan & Isolde" was not premiered in Madrid until 1911. Verdi ruled the roost.

When the Real (as it's known here) was shut down in 1925 to repair cracks appearing in the walls of the main facade, it was discovered that a subterranean stream had been diverted by subway builders to undermine the cement foundations of the building. Between the facade and the water, it never reopened and the intervening years became a holiday for commissions, committees and architects, but a nightmare for opera buffs.

Meanwhile in Barcelona, the Catalans enjoy a thriving repertory at the Liceo. Impresario Juan Pamias will celebrate the 150 anniversary of the birth of Richard Wagner and Giuseppe Verdi by programming Wagner's "Lohengrin," "Tristan and Isolde" and the "Walkyrie," and Verdi's "Il Trovatore," "Aida" and "Othello." The 100th anniversary of the birth of Claude Debussy will be marked by performances of "Pelleas and Melisande," with decor and costumes designed by Jean Cocteau. Finally, the Barcelona opera will observe the 50th anniversary of Jule Massenet by staging "Werther" and "Don Quixote."

'I Got Shoes' Scheduled For Production—Again

Frank Merlin's one-character play, "I Got Shoes," has been optioned for the ninth time since being written six years ago. It's now scheduled by Amulet Productions and Joe Lavoncione for a Dec. 26 opening at an undesignated off-Broadway theatre.

Matt Conley is to appear in the offering, under Frank Echols direction.

Israel Lines Up Music Drama Acts

Tel Aviv, Dec. 18.

This year's Music and Drama Festival in Israel will take place from July 16 to Aug. 12. There will be again three performances of each event in, respectively, Tel Aviv, Jerusalem and Haifa. Executive director A. Z. Propes is currently in the States to finalize contracts. Starter will be an all-Stravinsky evening, with the composer present and conducting part of the program, probably a world premiere of a biblical text to which the 81 year old composer is presently adding music.

Negotiations with Emlyn Williams for his Dickens reading, Jose Limon's and Alvin Ailey's Dance companies are in progress. Violinist Isaac Stern and cellist Leonard Rose are sure to appear. There is hope that cellist Rostropovitch will secure permission from the Soviet Union to play in Israel. If so, he'll be first Russian artist heard there.

Several Israeli composers have been commissioned to write new works for orchestra. Maurice Setor whose work won the "Premio Italia" this year is one.

From August 5-12 the Int. Music Council of Unesco will hold an International Conference in Israel whose subject is: "Regional Trends in Music versus Universal Music" under the patronage of Abba Eban, Minister of Culture and Education.

German Language Troupe Clicks in African Tour

Frankfurt, Dec. 18.

Die Bruecke (The Bridge), stage group from Frankfurt, has just completed a tour of southern and middle Africa, doing performances of Goethe's "The Gallay," of Chekhov's "Marriage Contract," and of Wolfgang Borchardt's "Outside the Door."

Because many Germans and German descendants are living in Africa, the group decided to make the tour with the German language plays, and arrangements were made through German consulates in the various villages and cities where they appeared. In 67 days, the seven actors put on 68 performances, covering 8,000 miles by bus.

Business was excellent, with some people coming from as far as 400-miles off in order to attend.

'MFL' to Japan?

Tokyo, Dec. 18.

In what is believed to be the first major Japanese production of an imported modern play, Toho is setting plans for the presentation here of "My Fair Lady" next year.

Toho board member Kazuo Kikuta, who is also a playwright, producer and director, says he reached accord with Columbia Broadcasting on the project during his recent global trip.

He is now awaiting approval from the Finance Ministry for dollar payment. The agreement calls for a flat fee rather than a percentage, Kikuta disclosed.

The production will have an all-Japanese cast and will be given in Japanese for one month at Tokyo's Takarazuka Theatre, a 2,700-seater, and for a month in Osaka.

Theo Nou will design the sets for the upcoming off-Broadway revival of "The Importance of Being Earnest."

FIELDING MULLS NEW THEATRE IN GLASGOW

A modern theatre in a skyscraper block, suitable for all kinds of entertainment, is not-so-idle dream of London impresario Harold Fielding, here for the opening of his Rodgers & Hammerstein pantomime "Cinderella" at the Empire Theatre.

Fielding is likely to have talks with city officials over his dream theatre, a 1,300-seater in the heart of Glasgow, built in a multi-story block that would also include a luxury restaurant, bars and shops. The block would be built by a development company with which Fielding is associated and would cost about $6,000,000.

Fielding said here that the theatre he envisages could become the permanent home of the Scottish National Orch, which recently lost its Glasgow base, the St. Andrew's Hall, through fire.

According to Fielding, he is now considering putting together a small circuit of four major theatres out of London, one of them in Glasgow.

Duncan Macrae, chairman of the Scot committee of British Actors' Equity told VARIETY: "This sounds very promising indeed. It doesn't matter to us who owns the property. We want to work, not only in London but outside as well, and if necessary we will have to go into the back courts."

Richard Skinner has succeeded Jim Miller as company manager for the touring production of "A Far Country." Miller is switching to "Camelot," which begins touring Jan. 7.

'Oliver' Sellout $90,094, Toronto; 'Carny' $63,039, 'Mary' $25,885, Chi; Ewell 24G, Lahr $15,483, Philly

The road was generally so-so last week. A notable exception was the Broadway-bound "Oliver," which registered a wow take in the first frame of a fortnight's sellout engagement in Toronto.

Other strong entries included "Carnival" in Chicago, "Sound of Music" in Milwaukee and "A Program for Two Players," a split-week offering.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

I Can Get It for You Wholesale, Shubert (MC-RS) (2d wk) ($6.50; 1,717; $65,000) (Larry Kert). Previous week, $20,245 with twofers.

Last week, about $16,000 with twofers.

Milk Train Doesn't Stop Here Anymore, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $37,126) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $22,427 for four performances, Shubert, New Haven.

Opened here Dec. 10 to four affirmative notices (Durgin, Globe; Gaffney, Monitor; Hughes, Herald; Maloney, Traveler) and one yes-no review (Norton, Record American).

Last week, $27,333 with Theatre Guild-American Theatre Society subscription.

My Fair Lady, Colonial (MC-RS) (1st wk) ($6.50-$7; 1,645; $66,081) (Ronald Drake, Caroline Byrne). Previous week, $46,588, Her Majesty's, Montreal.

Opened here Dec. 11 to four favorable notices (Hughes, Herald; Mainwaring, Monitor; Maloney, Traveler; Norton, Record American) and one qualified approval (Kelly, Globe).

Last week, $49,077.

CHICAGO

Carnival, Shubert (MC-RS) (8th wk) ($5.95-$6.00; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $62,773 with TG-ATS subscription.

Last week, $63,039.

Mary, Mary, Blackstone (C-RS) (13th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $26,100.

Last week, $25,885.

DENVER

Come Blow Your Horn, Auditorium (C-RS) (Hal March). Previous week, $30,789, Biltmore, Los Angeles.

Last week, $27,368 with TG-ATS subscription.

DETROIT

D'Oyly Carte Opera Co., Fisher (OP-Rep-RS) ($6.50; 2,081; $80,000). Previous week, $75,515, City Center, New York.

Last week, $46,025.

Far Country, Shubert (D-RS) ($5.40; 1,700; $37,000) (Viveca Lindfors). Previous week, $15,370 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $11,810 with TG-ATS subscription.

MILWAUKEE

Sound of Music, Pabst (MD-RS) (3d wk) ($6.20-$6.70; 1,023; $60,000) (Barbara Meister, John Myhers). Previous week, $47,057 with TG-ATS subscription; opened here to two favorable reviews (Boyd, Sentinel; Kloss, Journal).

Last week, $66,120.

PHILADELPHIA

Beauty Part, Locust (C-T) (2d wk) ($4.80-$5.40; 1,418; $41,000) (Bert Lahr). Previous week, $11,304 for five performances.

Last week, $15,483.

School for Scandal, Shubert (C-T) (3d wk) ($6.00-$7.50; 1,878; $70,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $46,402 with TG-ATS subscription.

Last week, $56,586 with TG-ATS subscription.

Take Her, She's Mine, Walnut (C-RS) (1st wk) ($4.80-$5.40; 1,340; $41,000) (Tom Ewell). Previous week, $26,280, Biltmore, N.Y.

Opened here Dec. 10 to three affirmative notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $24,000 with TG-ATS subscription.

TORONTO

Oliver, O'Keefe (MD-T) (1st wk) ($5.50; 3,211; $88,517) (Clive Revill, Georgia Brown). Previous week, $79,251 with Fisher Playgoer subscription, Fisher, Detroit.

Opened here Dec. 10 one endorsement (Whittaker, Globe and Mail), one qualified approval (Evans, Telegram) and one unfavorable notice (Cohen, Star).

Last week, $90,094 with TG-ATS-O'Keefe subscription.

WASHINGTON

Shot in the Dark, National (C-RS) (1st wk) ($4.95-$5.75; 1,673; $46,224) (Elizabeth Seal, Zack Matalon). Previous week, $21,856 with TG-ATS subscription, Royal Alexandra, Toronto.

Opened here Dec. 10 to three yes-no reviews (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $28,710 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $38,029 for seven-performance split.

Last week, $20,965 for seven-performance split.

Mary, Mary (C-BT) (Jeffrey Lynn). Previous week, $18,937 for six-performance split with Lee Bowman starred in the role taken over last week by Lynn.

Last week, $16,400 for five-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $36,402 for seven-performance split.

Last week, about $41,500 for seven-performance split.

Shot in the Dark (C-BT) (Annie Farge). Previous week, $34,328 for six-performance split, including four performances with TG-ATS subscription, Auditorium, Denver.

Last week, $17,566 for seven-performance split, including four performances with TG-ATS subscription, Music Hall, Kansas City.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
[illegible]

CLOSED

[illegible]

SCHEDULED OPENINGS

[illegible]

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VARIETY

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Terrell Adding Eatery To Lambertville Setup

New Hope, Pa., Dec. 18.

St. John Terrell, who built a new tuneteria last season a quarter-mile from the site of his original Music Circus at Lambertville, N.J., says that was the beginning of an expansion program. He also plans a $172,000 restaurant in West Amwell Township, outside of Lambertville, with such additional features as a narrow-gauge railway, a sky observatory, a planetarium, a carousel and an oriental sand garden.

The railway, formerly used at Coney Island, will take showgoers to the tent at performance time. Adjoining the present tent will be a smaller canvastop for planetarium sky-shows. The Carousel will operate primarily for adults rather than children.

An instrumental factor in the start of work on the restaurant part of the project was the recent lifting of the 17-year-old ban on liquor licenses in West Amwell Township.

Downfront Prices to Rise For Milwaukee's Al Fresco

Milwaukee, Dec. 18.

Milwaukee County Park Commission is mulling plans for upping admission prices for the 1963 summer "Music Under The Stars" cycle at Blatz Bandshell in Washington Park.

John Anello, musical director of the county's outdoor programming, reports new scale, if approved, will be $2.75, $1.75, $1.25 and 50c. That's 25c up for best locations.

According to Anello, the $2.50 seats (last summer) were all sold, with $1.75 section often empty. Action in increases was held up pending return of vacationing William R. Anderson, County recreation director.

Anello indicated the two musicals "The King and I," and "Flower Drum Song" will be offered Thursday, Friday and Saturday nights, in move to increase attendance. Sunday will be rainout date change night. No definite dates for the musicals have been set.

Scofield's 'Lear' to Paris

Paris, Dec. 18.

Top attraction at next year's Paris Theatre Festival will be the Royal Shakespeare Co. production of "King Lear," starring Paul Scofield.

London production, currently a top click in its hometown stand, will close down for two weeks to make the journey to Paris.

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

CLOSED

Living Room, Gramercy Arts (11-21-62), closed Dec. 1 after 20 performances.
P.S. 193, Writer's Stage (10-30-62), closed Dec. 9 after 48 performances.

SCHEDULED OPENINGS

[illegible]

Strike, Pre-Yule-Lull Slug B'way, But 'Fringe,' 'Succeed,' 'Little' SRO; 'World' $56,717, 'Virginia' $44,702

Broadway was hard hit last week, with the newspaper strike adding to the pressure of what is traditionally a murderous period on Broadway. Business for most shows dived after rallying slightly the previous session. Three entries holding at capacity were "Beyond the Fringe," "How to Succeed in Business Without Really Trying" and "Little Me." "Never Too Late" continued an upward climb in the near-capacity groove.

With the strike still on, the outlook is bleak for this week, also normally slow. Whether continuation of the press blackout will adversely affect the anticipated upsurge in business next week remains to be seen.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% amusement City tax (diverted to an industry-wide pension and welfare fund) but grosses are net, i.e., exclusive of taxes.

Grosses [illegible] have been [illegible] where theatre parties are [illegible].

[illegible] has cut [illegible] in circulation.

Affair, Miller (D) (13th wk; 100 p) ($6.90-$7.50; 840; $13,500). Previous week, $10,402.

Last week, $7,684. May close Jan. 5.

Beyond the Fringe, Golden (R) (8th wk; 50 p) ($7.50; 773; $34,073). Previous week, $34,058 with parties.

Last week, $34,401 with parties.

Calculated Risk, Ambassador (D) (7th wk; 55 p) ($6.90-$7.50; 1,155; $42,000) (Joseph Cotten). Previous week, $24,987.

Last week, $23,336.

Camelot, Majestic (MC) (108th wk; 840 p) ($9.40; 1,616; $84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $45,084. Exits Jan. 5 to tour.

Last week, $40,184.

•Carnival, Imperial (MC) (86th wk; 700 p) ($8.60; 1,428; $68,200). Previous week, $28,016.

Last week, $26,202. The musical, which vacated the Imperial following last Saturday night's (15) performance, has suspended showings until next Friday evening (21) when it reopens at the Winter Garden Theatre.

Funny Thing Happened On the Way to the Forum, Alvin (MC) (32d wk; 256 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $63,484.

Last week, $60,000. Jerry Lester is subbing this week for Mostel who's vacationing.

How to Succeed in Business Without Really Trying, 46th St. (MC) (63d wk; 488 p) ($9.60; 1,342; $66,615). Previous week, $67,455.

Last week, $67,482.

Little Me, Lunt-Fontanne (MC) (5th wk; 33 p) ($9.90; 1,407; $75,400) (Sid Caesar). Previous week, $76,516 with parties.

Last week, $76,500 with parties.

Lord Pengo, Royale (C) (4th wk; 32 p) ($6.90-$7.50; 900; $42,000) (Charles Boyer). Previous week, $30,002 with parties.

Last week, $37,737 with parties.

Man For All Seasons, ANTA (D) (50th wk; 446 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $36,967.

Last week, $36,061.

Mary, Mary, Hayes (C) (93d wk; 740 p) ($6.90-$7.50; 1,139; $43,300) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, $36,656.

Last week, $36,917.

•Milk and Honey, Beck (MC) (62d wk; 486 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $32,960. Exits Jan. 26 to tour.

Last week, $29,307.

Mr. President, St. James (MC) (8th wk; 65 p) ($9.60; 1,615; $78,968) (Robert Ryan, Nanette Fabray). Previous week, $76,877 with parties.

Last week, $76,065 with parties.

Never Too Late, Playhouse (C) (3d wk; 23 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,721 with parties.

Last week, $35,093 with parties.

No Strings, Broadhurst (MC) (40th wk; 316 p) ($9.20; 1,214; $62,057). Previous week, $64,028.

Last week, $45,443 with Vi Velasco subbing for femme lead Diahann Carroll.

Seidman and Son, Belasco (C) (8th wk; 72 p) ($6.90-$7.50; 987; $30,323) (Sam Levene). Previous week, $24,288 with parties.

Last week, $22,254 with parties.

•Sound of Music, Hellinger (MD) (155th wk; 1,235 p) ($9.60; 1,567; $81,500) (Nancy Dussault). Previous week, $40,364.

Last week, $37,744.

Stop the World—I Want to Get Off, Shubert (MC) (11th wk; 85 p) ($8.60; 1,481; $60,000) (Anthony Newley). Previous week, $58,345.

Last week, $56,717.

Tchin-Tchin, Plymouth (C) (8th wk; 60 p) ($6.90-$7.50; 990; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $44,106. Moves Feb. 11 to the Barrymore Theatre.

Last week, $41,647.

Thousand Clowns, O'Neill (C) (37th wk; 292 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $22,638.

Last week, $17,106.

Who's Afraid of Virginia Woolf? Rose (D) (10th wk; 70 p) ($6.90-$7.50; 1,162; $46,846) (Uta Hagen, Arthur Hill, George Grizzard) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $45,517 with Play of the Month Guild patronage.

Last week, $44,702 with POMG patronage.

Closed Last Week

Harold, Cort (C) (2d wk; 20 p) ($6.90-$7.50; 1,156; $49,250) (Anthony Perkins). Previous week, $12,614.

Last week, $13,290. Closed Saturday (15) at an estimated loss of most of its $150,000 investment, including 20% overcall.

In the Counting House, Biltmore (D) (1st wk; 4 p) ($6.90-$7.50; 986; $40,180) (Sydney Chaplin).

Opened last Thursday night (13), but because of the newspaper strike the reviews by the critics for the seven major dailies were not published.

Last week, about $12,000 for four performances and two previews. Closed Saturday (15) at an estimated loss of most of its $150,000 investment, including 20% overcall.

Night Life, Atkinson (D) (8th wk; 63 p) ($6.90-$7.50; 1,090; $45,000). Previous week, about $17,700 with parties.

Last week, around $14,000 with parties. Closed Saturday night (15) at an estimated loss of most of its $150,000 investment.

Opening This Week

Tiger Tiger Burning Bright, Booth (D) ($6.90-$7.50; 807; $32,400) (Claudia McNeil). Oliver Smith and Roger L. Stevens presentation of Peter S. Feibleman's adaptation of his novel, "A Place Without Twilight"; opens Saturday night (22).

Last week, $9,051 for eight preview performances with orchestra seats priced at $3.30 and balcony seats at $2.10.

Other Theatres

Broadway, Barrymore, 54th St., Longacre, Lyceum, Morosco, Music Box, Winter Garden, Ziegfeld.

Harmonica player-actor Larry Adler has joined the cast of the off-Broadway production of "Brecht on Brecht."

So Far, Not Many U.S. and British Imports for French Legit Season

Paris, Dec. 18.

French legit producers and theatre owners have not, so far this season, imported many new U.S. and British plays. The few that have come in are British and are from several seasons back. They do not look like long runs and plans are being made for more later in the season and for next year.

Graham Greene's "The Complacent Lover" (L'Amant Complaisant), adapted by Jean Anouilh, limped into the Comedie Des Champs Elysees with only fair reviews. It looks like a fairly short play.

Christopher Fry's play of some years ago "The Dark is Light Enough" (La Nuit A Sa Clarte) fared better as presented by the state-subsidized Theatre De France under Jean-Louis Barrault. The Peter De Rothschild adaptation may last as a repertory piece through most of this season, but nothing more.

The stage adaptation of Anita Loos's "Gentlemen Prefer Blondes" at the Theatre Des Arts also looks like a short run. It was termed tasteless, flat and a distortion of its witty satire on golddiggers of the '20's. Lucie Saint Elmes adapted.

The only bright offshore plays were from the established classic and contemporary legit lights like Chekhov, Pirandello and Brecht. The latter's early play "In the Jungle of the Cities" is doing top biz at the Studio Des Champs Elysees, and ditto for the others via Chekhov's first play "Ivanov" at the Theatre Moderne and Pirandello's "All For the Best" at the Theatre De Tertre.

However, plans call for Norman Krasna's "Sunday in New York," Peter Ustinov's "Photo Finish," the British "Rattle of a Simple Man," and more Brecht, Pirandello, plus Ingrid Bergman in Ibsen's "Hedda Gabler."

'Black-White Minstrel' Surpassing Crazy Gang As Mass Audience Draw

London, Dec. 18.

British tv's gift to legit, the "Black and White Minstrel Show," is smashing records at the Victoria Palace, onetime home of the perennial Crazy Gang. It has played to capacity since opening last May 25, and its original advance sale of about $280,000 has approximately doubled.

The house is sold out through next February, and bookings thereafter have been extended for the fourth time, now being taken into next August. The BBC owns the show, which was originally conceived as a tv spectacular, but clicked and became a series.

In comparison, the Crazy Gang, though popular with plebs and royalty alike, rarely opened to advances of more than $140,000. Admission prices are lower now, too, ranging from $2.00 down to 40c, averaging 35c cheaper all down the line. Apparently, the high pulling power of the tv show has drawn a new audience into the theatre.

Rodney Blood, for eight years deputy chief at the Palladium before taking over as manager at the Victoria Palace, reads the signs of a hitherto uninitiated audience. "The bars are just not doing the kind of business in keeping with capacity houses, we sell a ton of ice cream every performance and the cloakrooms are rarely used," he says.

"To my mind the bulk of our audiences are people more used to films than the live theatre with its traditional facilities.

"To help them further, we've put up a bookings board in the foyer so that they can see at a glance just what dates have vacant seats and just what seats are available. In that way, we've cut down on queues choking our boxoffices."

As further indication of the broad appeal of this two-hour melange of evergreen ditties and family humor with the theme of an oldtime minstrel show, audiences have been representative of all ages.

Franklin Cover has succeeded Gene Blakely in "Calculated Risk."

Former Actress-Dancer May Get N.Y. State Post

Albany, Dec. 18.

A report persists that Gov. Nelson A. Rockefeller will appoint Mrs. Bessie Allison Buchanan, the first Negro woman elected to the New York State Legislature and a former professional stage and film actress-dancer, to the State Commission on Human Rights (formerly called the State Commission Against Discrimination).

Mrs. Buchanan, now 60, broke with the Democratic party this year and supported Rockefeller, a Republican, in his campaign for reelection. She will end eight years' service Dec. 31 as representative from New York's 13th Assembly district.

Oppenheim Developing New 1,600 Cap. Legiter For City of Edinburgh

By GORDON IRVING

Edinburgh, Dec. 18.

This leading U.K. city, capital of Scotland and home of a yearly International Festival, is to get a multi-purpose civic theatre capable of staging productions ranging from plays to grand opera. The news came from the Edinburgh Corporation, which will own this all-purpose theatre seating 1,600.

The stage is to be large enough for opera on a large scale, hitherto beyond the Edinburgh Festival, with room for large orchestras. The theatre will also be made suitable for plays as well as for more spectacular productions.

Site of the project will be Synod Hall and the Lyceum Theatre, at the west-end of Princes St., and will be developed by Meyer Oppenheim. Discussions have been going on for more than two years with Oppenheim and who owns the Lyceum.

Terms of the offer accepted by the city are still hush-hush, but one of the conditions is that the council will buy the new theatre from Oppenheim at a sum said to be in the region of $2,100,000. On the rest of the site, Oppenheim is to build office buildings, a basement car park, conference rooms, and possibly a restaurant. Administrative offices will also have to be found for the Edinburgh Festival Society.

For some time Edinburgh has been in need of an opera house. This was underlined at the recent 1962 Fest when members of the Belgrade Opera criticized conditions at the King's Theatre, to which they had to adapt their spectacular productions.

Sam Harbour to Retire; Vet London Manager

London, Dec. 18.

Sam Harbour, one of London's best known legit theatre managers, is to retire at the end of the year from the London Coliseum, after 37 years. His theatrical career dates back to 1914, when he started at the boxoffice in Drury Lane.

He subsequently became boxoffice manager, respectively, at the Aldwych, Covent Garden Opera House, and the Empire, in Leicester Square, before moving over to the old Alhambra at the invitation of the late Sir Oswald Stoll. Subsequently, Harbour assumed simultaneous control of the boxoffices of the Alhambra, the Coliseum and the Stoll, but he relinquished the assignment on his appointment as general manager at the Coliseum.

Probably better known to visiting American managers and artists than any other London legit manager, Harbour has entertained many distinguished characters in his upstairs sanctum at the Coliseum. The room is decorated with a gallery of pictures, recording visits of Royalty of different generations, together with stills of other prominent visitors, among them Cabinet Ministers, world famous sportsmen, stars, etc.

Thomas Brotherton, treasurer of the Playhouse, N.Y., celebrated his 50th anni Dec. 7 as a legit boxoffice man.

Lillian Hicks to Fisher

Detroit, Dec. 18.

Lillian Hicks, for seven years in charge of the local office of the Theatre Guild-American Theatre Society, has joined the staff of the Fisher Theatre Playgoers subscription series.

The TG-ATS dropped its subscription setup here two weeks ago.

When 2d Ave.'s Yiddish Rialto (NY) Was in Full Flower; Lipsky's Saga

By WOLFE KAUFMAN

Theatre reminiscences, especially where and when they concern personalities, make fruity reading, though it appears that sometimes too many manage to get published. "Tales of the Yiddish Rialto" by Louis Lipsky (Yoseloff; $5.95) is lush, juicy, fascinating—and disappointing.

The author makes it very clear that he knows his subject and loves his subjects. He recalls the actions and escapades of the fascinating array of men and women who made up the 2d Ave. world of theatre in the early 1900s—the Adlers and Kalishes, the Kesslers and Thomashefskys, et al.

He tells us about their dreams, their ambitions, their accomplishments and their failures. But he forgets to let us like them; he forgets to let them don their makeup. When these stalwarts of bygone age faced their public they wore red and black and other shadings on their faces, they were young and beautiful, or old and terrifying. Frequently they went overboard and overused their paints and tinsels.

But that was the way they were known and recognized and loved by the people who bought tickets. And Lipsky (who, obviously also loved them) now tells us about them without the tinsel, without the illumination and without the costumes. They emerge a frightened and devil-beset band of tortured souls.

The Yiddish rialto that Mr. Lipsky talks about was (naturally) a make-believe world. At its height there were 20 or more theatre troupes and they attracted a large audience. It is down to two or three now and it struggles along precariously, but it is not dead. The fact that it continues at all, despite the fact that the language is no longer a vital element in Yiddish-American life, indicates that there is something of value in Yiddish theatre, something worth holding on to.

That something, it seems, is the theatricality which is almost an inner core in Yiddish life. But the great personalities, Gordin, Adler, Kessler, Kalich, Schwartz, Mogulesco, and so on, are gone—or have moved over to the so-called Broadway (or American) theatre. Thirty or 40 years ago Paul Muni, Edward G. Robinson, Molly Picon (to cite only a few) would have been restricted to their own rialto, but today they can and do play in the world's rialtos. And their own (sic) rialto is gone, or almost gone, for lack of strong personalities. As their own ghetto is gone, or almost gone, for lack of need of isolation.

Lipsky's book suffers from a basic fault here. He loves his romees, but tells us about them with honesty. So that to people who did not know them and do not recall them, thus who do not have any affection for them, they appear more vague than they were. Realizing this, apparently, he has altered their names, not to damage their memories.

The book, then, becomes a fiction based on an actuality, losing its historic worth. That's a mistake. Those with long memory, who recognize the story about Moscowitz, know his actual name, that he was an important and highly talented playwright, and we would not have been shocked to read about him simply under his own name. Those who did not know him, and who are now confronted with his story for the first time, could have no sentimentalities so, again, why not tell us about him under his own name?

As is, with pseudonyms throughout, the book loses the schmaltz which books of reminiscences need, the sentimental remembering quality which is almost mandatory.

Inside Stuff—Legit

George Balanchine of N.Y. City Ballet, made five points in an interview via "Today" on NBC-TV (13): (1) American ballet performers have "a chic and an elegance and are better-looking dancers" than any others; (2) American ballet costuming—causes "amazement" among ballet artists in Russia and Europe; (3) age 40 is the "ceiling" for top ballet performing in public; (4) idea that male dancers' legs "go" earlier than women's is fallacious; (5) ballet dancing, with its toll on energy, and drain on strength through "lifting," is "very masculine."

The American Society of Composers, Authors & Publishers does not license music for dramatic performances. Consequently, the rights to songs used in "U.S.A." did not have to be cleared with the organization by Howard Gottfried, the show's original producer, as erroneously stated in last week's VARIETY report from Milwaukee. The story dealt with a recent decision by Play-Pix Productions to scrap plans for a New York revival of the dramatic reading.

Kate Reid, who plays the Uta Hagen role at matinees of "Who's Afraid of Virginia Woolf?" has appeared on Broadway before. She was a chorus girl in "Holiday Inn" four years ago. The Toronto actress was also once, when funds were low, a private eye in New York, though she quit after one day.

Off-Broadway Reviews

Riverwind

Sacha Co. presentation of a musical in two acts with music and lyrics by John Jennings and book by [illegible] [illegible] Staged by Adrian Hall; musical staging, Phil Landi; scenery and costumes, [illegible] [illegible] lighting, [illegible] [illegible] [illegible] [illegible] At the Actors Playhouse, N.Y., $4.85 top weekends ($4.60 weekdays).

Cast: Lawrence Brooks, Elizabeth Parrish, Helene Blount, Dawn Nickerson, Lovelady Powell, Brooks Morton, Martin J. Cassidy.

One of the first songs in "Riverwind" is titled "I Want a Surprise." No surprises are forthcoming, however, although the need remains.

Set in a tourist camp on the Wabash, "Riverwind" deals with a middleaged woman who feels there's no romance left in her marriage. She brings her husband back to the cabin where they spent their honeymoon, and although her plan doesn't work out at first, the ending is "predictably" tearfully happy.

The authors seem to have aimed at a bittersweet mood, but the story is pat and superficial. Dialog like "I'm alive! I'm a person" and "I always say a person should be sincere whether he means it or not" doesn't help. Elizabeth Parrish is appealing and seems talented as the wife, and she does a fine job with her songs, but Lawrence Brooks is unable to do much with the underwritten role of the husband.

A sub-plot, about a perennial student and the girl he's been promising to marry for the past seven years, is only intermittently amusing. Lovelady Powell and Brooks Morton brighten their material. Helene Blount is fine as the owner of the camp, and Dawn Nickerson and Martin J. Cassidy as local youngsters are attractive.

The songs, by John Jennings, are mildly pleasant though reminiscent. His lyrics, however, are undistinguished. The staging, by Adrian Hall and Phil Landi, is not particularly inventive. *Kenn.*

The Wide Open Cage

Martin, Eschelman & Schaffer, International Drama Council presentation of a drama in three acts, by James K. Baxter. Staged by Robert Dahdah; sets, [illegible] [illegible] Opened Dec. 14, '62, at the Washington Square Theatre, N.Y.; $4.50 top.

Cast: Brandon Fay, [illegible] [illegible] [illegible] [illegible] [illegible] Terry Sone.

Although "The Wide Open Cage" may have been meaningful theatre in its native New Zealand, it's pretty much of a bust in New York. James K. Baxter's play is ill-constructed and unclear. The current production, under the direction of Robert Dahdah, doesn't help.

Baxter's hero is a middleaged New Zealander who, although something of a rake, is a God-fearing man and a friend to the downtrodden. Into his room, which is as busy as a railroad station, march a prostitute, a drunken thief, a priest, his intolerant landlady and a couple of youngsters, all of whom enter and exit often, with little motivation.

The third act, in particular, is chaotic, with all the characters visiting the hero although a torrential storm is raging outside. The prostitute is unconvincingly redeemed by a priest, and then a human skull, which has been sitting on a window-ledge throughout the play, begins to speak with the voice of the devil and instructs the drunk to kill the hero.

Baxter, a convert to Catholicism, evidently intended some sort of religious allegory. But his dialog is tedious and his plotting ponderous. The staging points up rather than overcomes the script's inadequacies. Brandon Fay attacks the main role professionally but thanklessly, and the rest of the cast is adequate at best. *Kenn.*

Rome Legit Alive

Continued from page 71

given up television production and writing ("too many restrictions") and have concentrated on their first love: writing for the musical stage. "Un Paio D'Ali" (A Pair of Wings), "Un Trapezio per Lisistrata" (A Trapeze for Lysistrata), "Buonanotte Bettina" (Goodnight, Bettina), are some of their major efforts of the past few years. Hits at home, where film versions in color were made to permit hinterlanders who were unable to see stagings in the various Italian key cities to catch them, some of these efforts, and especially "Bettina" have traveled plenty outside Italo borders as well. "Bettina" only recently was staged in Buenos Aires, and other offers continue to come in, though it's now several years old.

But the Garinei-Giovannini success story has its topper in their two 1961-62 presentations, "Rinaldo in Campo" (Rinaldo into Battle) and "Enrico '61." Both have have broken records wherever they have played, but notably in Rome and Milan, where they topped both b.o. and length-of-run figures. "Rinaldo," which stars Domenico Modugno and Delia Scala, with music by Modugno, has since been taped and was sold for a healthy sum to RAI-TV, which recently ran it off in three parts on successive Saturdays, to a very high rating. "Enrico" was Renato Rascel, who also wrote music and songs. It will be staged in Britain in 1963 with Rascel himself taking the lead. The critical response was almost "embarrassingly" unanimous in praise of both shows; people who hadn't seen them might have suspected a sellout by the local press, if subsequent figures and word-of-mouth had not borne them out in every respect.

This unique team is regrettably alone in its drive for a new Italian musical theatre, and eloquent testimony was recently rendered by the local premiere of a musical comedy deliberately fashioned on tried-and-true traditional patterns. Though bolstered by the presence of a top stage name, the presentation which might have been loudly acclaimed only a very few years ago creaked with age, dramatically emphasizing the changes wrought by the G-G tandem.

Currently, Garinei-Giovannini have readied a new musical, "Rugantino," again gleaned as were "Rinaldo" and "Enrico" from Italian history books with an assist from local legends. And, apart from their personal contribution in writing, they have outfitted their new baby with the usual important production trappings. Music this time is by Armando Trovajoli, sets and costumes by Coltellacci (who has done most of their work in recent years), dances by Dania Krupska (imported from the US as have been most of G-G's choreographers).

The new show has Aldo Fabrizi, back on stage after a long absence in films, film star Lea Massari, and pic and tv name Nino Manfredi.

Need Jobs, Not Careers

Continued from page 73

devotes so much energy to turning out entertainers, musicians and technicians without any assurance that they can make even a modest livelihood. Much is often heard about the campus phobia "to teach teachers who then teach more teachers to teach."

Is a new fine arts center to train talented students in drama, music and ballet (1) the salvation of the arts in North Carolina, or (2) a damaging blow to existing institutions? The pros and cons were aired during a meeting of the renamed N. C. Creative Arts Committee, or the Conservatory Committee as it was known before the day-long meeting here. The idea for a school to train would-be professionals in the arts was praised by some and criticized by several music educators.

Dr. Vittorio Giannini, composer and Juilliard School of Music faculty member, proposed the performing arts center to the committee. He said it would provide "an atmosphere . . . a way of life" to train talented people for these undefined careers in the dance, drama or music.

But to Dr. Lee Rigsby of Woman's College, it was a plan which would drain existing music and fine arts programs in the State of their finest students. He called for an emphasis not on training professionals, but on creating conditions in which he (the talented student) can make full use of his talent, i.e. make a living.

Other music educators spoke of students leaving existing institutions to enroll at the highly-specialized proposed fine arts center.

Benjamin Swalin, director of the North Carolina Symphony, said increased ticket-buying support of the arts was mandatory to the establishment of any center. "If we are going to drop these products (of the center) on the labor market without having anything for them to look forward to, we'd better drop the project," he said.

And Paul Green, Pulitzer-prize winning playwright of Chapel Hill, asked, "Why haven't we in North Carolina produced one single composer . . . a great dramatist . . . a great poet?"

Meanwhile in Atlanta

Atlanta, Dec 18.

During the summer Atlanta voters clobbered (2-to-1) a bond issue calling for $4,000,000 to finance a center for the performing arts in Piedmont Park.

Despite this seeming antipathy, three groups, the Southern Ballet, the newly formed Southeastern Opera Co. and Academy Theatre, last week effected a merger agreement to create a professional performing arts center with "the goal of establishing Atlanta as one of the foremost cultural centers in the nation."

Center will open officially Feb. 21, for a 13-week season of repertoire with opera company, under management of Lowell Lehman, presenting first of two productions in six performances.

Southern Ballet, under direction of Pittman Corry and Karen Conrad, will present two productions (six performances). Corry and Conrad have been conducting their dance school and offering ballets in Atlanta since 1946.

Scheduled also is a Film Festival with six different motion picture programs.

Special presentations will include 12 Sunday evening programs including jazz, chamber music and folk concerts, lectures, panel discussions and student productions.

Academy Theatre, Frank Wittow, director, will stage two dramatic productions and two original reviews, each offered for six productions. This resident repertoire company was founded in 1956 by Wittow and has sponsored two successful Southeastern Shakespeare Festivals.

All performances and other activities of the Southeastern Center of Performing Arts will be staged and presented at the Academy Theatre's playhouse, 3213 Roswell Road, N.E., in Buckhead, silk stocking suburb of Atlanta. Formerly the Buckhead Baptist Church, it has been renovated and refurbished into an intimate 300-seat showcase which will lend itself admirably to what the leaders have in mind for a performing arts center that needs to get a foothold and later can be expanded to take in other groups and reach the objective of making Atlanta a real cultural center.

Kennedys Attend Ballet, Also See 'Shot in Dark'

Washington, Dec. 18.

President Kennedy went to shows two nights in a row last week, and in one instance saw all of a play for the first time since he has been in the White House.

First Lady Jacqueline Kennedy, escorted by Attorney General Robert F. Kennedy (whose wife is in Florida) went to the Capitol Theatre last Wednesday night (12) for a performance by the American Ballet Theatre, which recently moved its home from New York to Washington.

She was so impressed that she telephoned the President from the theatre to urge him to come see the last half, including a performance by Margot Fonteyn and her new partner, Viktor Rona. Dame Margot, of England's Royal Ballet, flew the Atlantic to replace Maria Tallchief who had to undergo surgery. The President hurried to the theatre and saw the third and fourth portions of the program.

President and Mrs. Kennedy went to the National Theatre the next night, Thursday (13), to see the touring company of "A Shot in the Dark," starring Elizabeth Seal and Zack Matalon. They arrived five minutes before the curtain and stayed until the end.

Since he has been President, he has been to only two other shows at the National. He saw only the last act of "Mr. President" and stayed for only 20 minutes of "Irma La Douce." He also went to the Bolshoi Ballet, leaving midway through the performance.

Shows Abroad

Continued from page 70

The Master Builder

down by modernisms in Michael Meyer's fluent, lucid translation. When she has to use such expressions as "beastly" and "isn't it exciting" she is in danger of sounding like a 20th Century hockey playing tomboy instead of a 19th century Norwegian young woman of more than average intelligence and imagination. That's a minor cavil, however, and Miss Miller is one to watch.

Cruickshank plays the worried, irascible, puzzled, unhappy title role brilliantly. He has key scenes with every other character in the complicated play. He never gives an inch, yet never overshadows them. It's a performance in which both emotion and intellect play equally significant part. The other top role, that of the neurotic, pathetic wife is well sustained by Viola Keats.

With these three major roles in such capable hands the supporting cast has an even more tricky responsibility in not letting the production down. Keith Pyott, Michael Culver, Derek Tansley and Carole Mowlam provide solid, intelligent backing, though Miss Mowlam is a shade stiff when passive and listening.

Terence Kilburn's direction is authoritative and deftly builds up the slow but sure tension to the climax of the Master Builder's death, and Tony Sayers has provided three tasteful sets. *Rich.*

Samy Molcho

London, Dec. 4.

British Stage Co. presentation of a program in mime, in two parts (11 scenes) starring Samy Molcho. Music, [illegible] & [illegible]; stage manager, [illegible]. Staged Dec. 3, '62, at the Royal Court Theatre, London; $2.40 top.

Israeli mime Samy Molcho is unfortunate in his London debut, as the renowned Marcel Marceau is also appearing in the West End, and in such a lean time of the year, with the pre-Christmas doldrums already in evidence, there may not be enough audience to support both pantomimists. Molcho will be the inevitable loser. Moreover, his scheduled Broadway debut in the New Year will also coincide with Marceau, who will be playing the City Centre at or about the same time.

Mainly dressed in blue and white (the Israeli national colors), Molcho is a versatile artist, but there is hardly sufficient invention and subtlety in his show to sustain a solo performance for more than two hours. There's considerable ingenuity in some of his work, and he has a refreshing, if obvious, humorous style, but he seems reluctant to rely on his own imaginative powers, and frequently labors his characterizations.

He is at best in comedy, with such items as "the Bachelor and the Button" which has often been done, in lesser detail, by many vaudeville artists, and as a surgeon constantly consulting the textbook, and then shrugging it off when the patient passes out.

There's also a neat and amusing trifle as an orchestra leader, wielding his baton and occasionally trying his hand at an instrument. There is a note of pathos in his soldier sketch, in which he suddenly realizes that all his comrades are dead, and a graceful scene of a bird in motion.

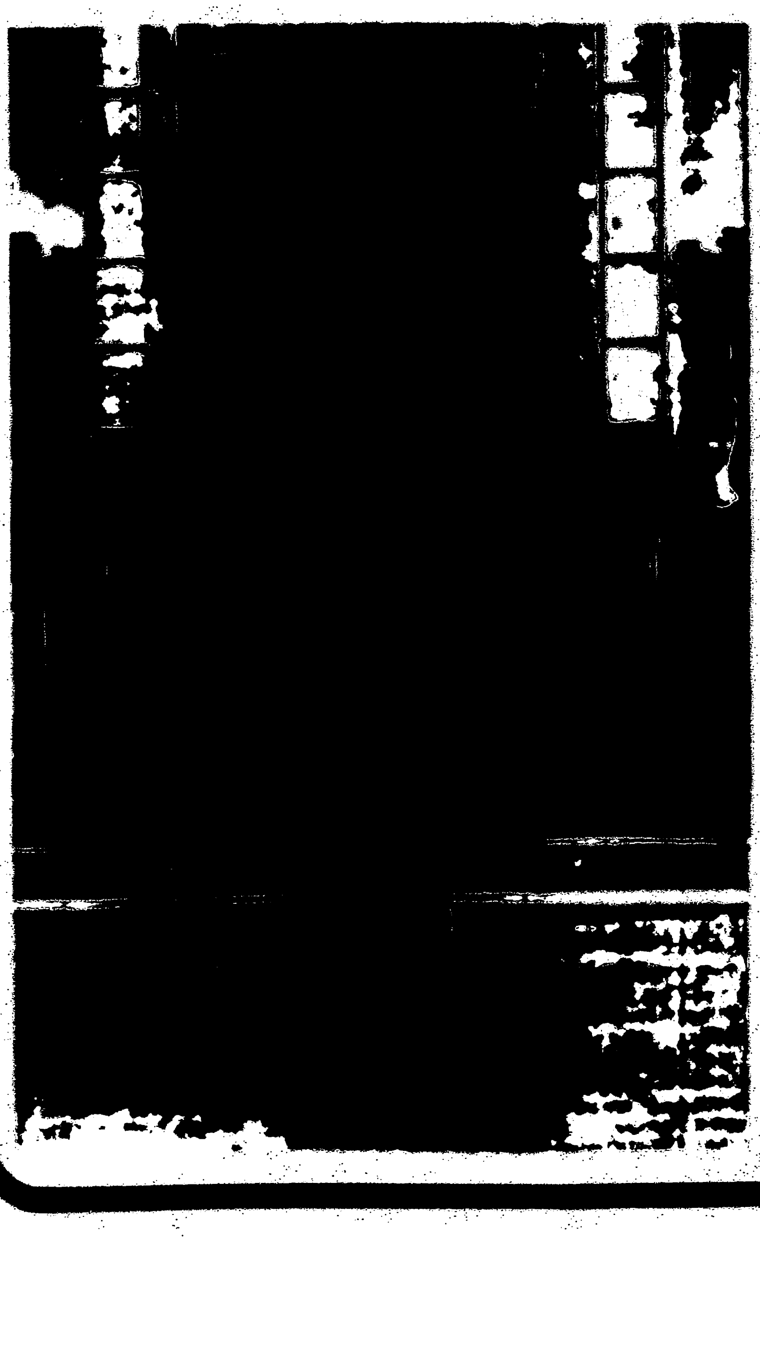
Apart from one instance, Molcho uses no props, and has the bare stage, with a black backdrop, to himself. His timing is immaculate, his facial expressions amusing and personalized gestures, such as the shrugging of his shoulders, are an effective means of making his point. *Myro.*

Celeste Holm in 'March' At Sombrero, in Phoenix

Celeste Holm will star the week of Jan. 15 at the Sombrero Playhouse, Phoenix, in the role she originated on Broadway in "Invitation to a March."

She just completed an engagement in the Arthur Laurents play at the Playhouse on the Mall, Paramus, N.J.

HOW IS JULIUS DOING AT THE PLAZA?



"Julius Monk has done it again!"
-Esterow, Times
-Crist, Herald Tribune

"A revue in a million . . .
a veritable gem without flaw"
-Harris, World Telegram

"The Players, Ceil Cabot, Gerry Matthews,
Jack Fletcher, Mary Louise Wilson,
Rex Robbins, and Susan Browning
are infallible"
-New Yorker

"Brightest cheeriest diversion in town"
-Gardner, Herald Tribune

"Sparkling"
-Sobol, Journal American

"Don't miss it"
-Knight, Journal American

"Brightest smartest revue of the season"
-Crist, Herald Tribune

"Hottest and Wittiest"
-Sullivan, Daily News

"Choosiest set is
flocking to The Plaza 9-"
-Winchell, Mirror

"Haven't had a better time
in or out of the Broadway theater"
-McClain, Journal American

"Totally engaging"
-Vogue

"Not to be missed"
-Harper's Bazaar

"One of the funniest shows
in town . . . Dash over to The Plaza
as soon as you can"
-Esterow, Times

"Monk's in The Plaza
and something's right with the world
. . . go again and again"
-Bee, Cue

AND WE AT THE PLAZA CONCUR WITH THE CRITICAL CONSENSUS!
IN SINCERE ANTICIPATION OF MANY ADDITIONAL, RECORD-SHATTERING
SEASONS, WE SALUTE AND CONGRATULATE YOU . . . JULIUS MONK!

Paul Sonnabend
Vice-President and Managing Director, The Plaza

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1080). The three leading roles will be cast through agents only. Available parts: fourth lead, femme, to look 6 years old, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor; comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, sing-dance-act well. Mail photos and resume to Casting Consultants, Michael Shurtleff and Alan Shayne room 708 at above address. Do not phone or visit. Appointments from photos and resumes received.

"Strange Bedfellows" (D). Producer, Cornelius Productions (200 W. 57th St., N.Y.; JU 6-2830); director, Robert B. Mansfield. Parts available: man, lead, 41, blond, slight build; man, early 50s, tall, distinguished; femme, lead, 26, blond, cultured, slight British accent; man, about 32, dark curly hair, sensitive, handsome; man, lead, 26, tall, dark, handsome, slight German accent; man, 50, servant, ex-German soldier, slight build; femme, early 40s, Continental charm, sense of humor; man, late 20s, Bohemian type, dark hair, easy going; boy, 10, well-mannered, dark hair. Mail photos and resumes to director at above address. Agent may contact him by phone. Interviews by appointment only, do not visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw (36 Overlook Terrace, Roslyn Heights, N.Y.), Buster Davis & Jean D'Incecco. All applicants must sing-dance-act. Available parts: femme, early 20s, movie star; man, middle age, fast talking movie press agent; man, 17 or 18, a goof who's always putting his foot in it. Mail photos and resumes to producer at the above address.

"Brigadoon" (MD). Producer, New York City Center (130 W. 56th St., N.Y.). Auditions Jan. 3 for Equity singers: men, 10 a.m. and femme, 2 p.m.; Equity dancers Jan. 4 with men at 10 a.m. and femme at 11 a.m. All auditions at the City Center, 6th floor, above address.

"Hard Place" (MC). Producer, Peter Cetenbetti (c/o Joseph Rabey, 400 Madison Ave., N.Y.; PL 8-0810). Mixed cast of Negro and white. Available parts: leading lady, 20-25, Negro, sing-dance-act; man, 20-30, Negro, newspaper executive; character woman, white, huge voice, loud; sailor, Negro, about 25, experienced dancer; three exotic dancers, one Negro, one white and one oriental; man, white, newspaperman's assistant; comedian, 30-60, doctor, femme, 25-30, agent's accountant; Negro spiritual group of 5-7 members, both male and female and varied ages; Negro and white chorus of singers and dancers. Mail photos and resumes to producer, room 1311 at above address. Agents may contact him by phone. Applicants without agents may attend auditions Dec. 27 from 12 noon-2 p.m. at Ernestine McClendon Agency (56 W. 45th St., N.Y.).

"Royal Gambit" (C). Producers, Equity Library Theatre (227 W. 47th St., N.Y.; PL 7-1710). Actors should be familiar with the play. Only AEA members are eligible and must present membership cards. No non-Equity personnel will be used. Open inter-racial casting. All parts are available. Auditions today (Wed.), 5:30-10:30 p.m. at the ELT rehearsal studios (Master Institute, 103d St. & Riverside Drive, N.Y.; use Riverside Drive entrance).

OUT OF TOWN

"HMS Pinafore" (MC). Producer, The Martyn Green Company (1545 Broadway, N.Y.). Production to play at the Paper Mill Playhouse, Millburn, N.J. and then at the Mineola Playhouse, Mineola, L.I. Auditions tomorrow (Thurs.) for Equity singers: men, 11 a.m. and femme, 1 p.m. at the Variety Arts Studios (225 W. 46th St., N.Y.).

CHICAGO

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for man, 18-23, handsome, must sing; and a femme, 18-23, sing and dance, attractive. Mail photos and resumes to producer at above address or contact him through agents. Also auditions tomorrow (Thurs.) and Friday (21) for young revue types. Phone Edward Aldridge at CI 5-3390 for location and appointment.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (30 E. 60th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 22-30, legit British accents; man, 22-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

Television

"Camera Three" (educational dramatic series). Producers, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1080). Parts available: man, second lead, mid-30s, social worker, strong and forceful yet sensitive and understanding, intelligent, masculine; leading lady, about 45, wry humor, intelligent; femme, early 30s, has humor and intelligence, young social worker; boy, 15, gang member, seems tough and icy but is sympathetic, West Side Story type; femme, about 25, well-scrubbed poverty, intense and once attractive. Mail photos and resumes to Casting Consultants, Michael Shurtleff and Alan Shayne, room 708, at the above address. Do not phone or visit.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Untitled Comedy Situation Series (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1080). Available parts: leading man, 36-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 50, business manager, nervous but likable. Mail photos and resumes to Casting Consultants, Michael Shurtleff and Alan Shayne, room 708 c/o the above address. Do not phone or visit.

Cabaret

BOSTON

"Five Faces Out" (R). Producer, Ivor David Balding (c/o Hitchcock-Balding Productions, 130 W. 56th St., N.Y.; PL 7-8081). Musical revue with cast of five (all will be under AGVA contract). Production commissioned by the Hilton Hotels, and will open Feb. 4, for four weeks in the Terrace Room of the Statler Hilton Hotel, Boston. Available parts: ingenue, sing-dance, attractive, well proportioned; comedienne, sing-dance, Carol Burnett-Charlotte Rae type; actor, early 30s, sing-dance, handsome; comedian, sing-dance, Jack Lemmon-Dick Van Dyke type; comic-actor, sing-dance, handsome. Agents contact producer at above address and number. Interviews set through agents only. Do not phone or visit.

Bits of London

London, Dec. 18.

A musical version of Vanbrugh's "The Relapse," written by Paul Dehn and James Bernard under the title of "Virtue In Danger," is set for the spring at the Mermaid. The Mermaid Trust and H. M. Tennent are co-presenting.

Robert Bridges, a provincial stock actor, succeeds Paul Whitsun-Jones as Mr. Bumble in "Oliver."

The Nottingham Playhouse Co. plans a three-month tour of East Africa early in 1963, with Judi Dench as Lady Macbeth, John Neville as Macbeth and Paul Daneman as Macduff.

Spike Milligan, a tv comedian, has written what he calls "a post atomic comedy," with John Antrobus, called "The Bed Sitting Room." The Mermaid will present it Jan. 31.

3 B'way Flops

Continued from page 71

during the New York newspaper strike. Because of the press shutdown, promotional outlets were limited and the notices by the seven reviewers for the key Manhattan dailies were not published. However, critical coverage of the show was carried on television and radio. The David J. Cogan presentation of Leslie Weiner's play, which starred Sydney Chaplin, was capitalized at $150,000, including 20% overcall.

"Night," Sidney Kingsley's presentation of his own drama, is understood to have been capitalized at $130,000. Theatre parties and a broker buy accounted for a substantial advance sale. "Harold," capitalized at $120,000, including 20% overcall, starred Anthony Perkins and was produced by Arnold Saint-Subber, in association with Perkins and Ben Edwards. The comedy was written by Herman Raucher.

Ethel Waters

Continued from page 1

will be used by the Detroit chapter of the Fellowship of Christian Athletes, and religious groups.

The entertainment policy will include gospel singers, "clean" comics, school and church choirs, an occasional dance or acrobatic group, and the like. In addition, WBFG-FM, also owned by the Trinity Assn., will broadcast from the eatery.

Rich'd Fallon to Head Sarasota Comedy Fest

Next summer's Asolo Theatre Comedy Festival in Sarasota, Fla., will be under the direction of Richard Fallon. The festival, jointly sponsored by Florida State Univ., Tallahassee, and the Ringling Museum in Sarasota, will be presented July 12-Aug. 24 in the Asolo Theatre next door to the museum.

Fallon, associate director of the university theatre, is taking over directorship of the festival from Dr. Arthur Dorlag, who's dropping the assignment for next summer for health reasons. The festival, previously limited to plays typical of the Restoration Period, will include in its 1963 program "The Taming of the Shrew" and "Cyrano de Bergerac."

Also scheduled for presentation next summer by the Asolo company, which will be composed of performers from university and community theatres in several states, are "The Rivals," "School for Wives" and "The Mistress of the Inn."

Taina Elg and John Emery will appear in "Tovarich."

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Broadway

William Morris exec George Wood resting at Mt. Sinai Hospital following hernia surgery.

Eloise and Pat O'Brien will play a four week engagement at Drury Lane, Chicago, in "Dear Ruth" opening March 5.

Ed Sullivan will give a boost to Bridgeport, Conn., 1963 Barnum Festival by putting on the winner of its Jenny Lind songstress competition.

Stan Fuchs and Mike Linz, proprietors of the Lobster Restaurant, N.Y., are legit buffs, so they take alternate Saturday nights off for theatregoing.

Harold Clurman, legit director and The Nation drama critic, planes today (Wed.) for two weeks of showgoing in London and Paris.

The Phyllis & Bennett Cerf Foundation Inc. has been chartered as a non-profit corporation. Weil, Gotshal & Manges were filing attorneys at Albany.

Sophie Tucker trailerizes her "coming up" 75th birthday; also her new songs, new act, and then the Broadway legiter, "Sophie," based on her bios.

Gertrude Kirschner has resigned from the publicity staff of producer-pressagent Arthur Cantor, effective Dec. 28. She'll vacation before deciding on future plans.

Gene Moskowitz (Mosk), Variety man in Paris, due in just before Christmas on his annual trip back to the U.S. Will be in and around Gotham for two or three weeks catching up with shows, etc.

James E. Stroock and his wife, designer Bianca Stroock, plane to the Coast this weekend to visit their daughters, actresses Geraldine Brooks and Gloria Stern. Stroock is an executive of the recently-merged Brooks-Van Horn Costume Co.

While two Pocket Books secretaries were scouting for father-to-be Andrew Ettinger because his actress-model-wife Heather Hewitt had just phoned she "was rushing to the hospital to have a baby," he finally was found, rushed upstairs for his umbrella and hat and, as he was bolting out, the PB editors handed him their newest, "Best Jokes For All Occasions." Ettinger said this was carrying the company's slogan—"a book for everyone, including editors"—too far.

4½ Hrs. From B'way

By Walter Winchell

Lucille Ball after a long day rehearsing "Lucy Show" (on set at 8 a.m.) confabbed as Mrs. Prexy with exec staff from 7 p.m. to midnight.

Don Sharp (GAC exec plus Desilu work) now occupies Desi's former office.

Eddie Cantor debunks bedridden report. "I work 4 hours daily, lunch out and take long walks."

"Doc" Kearns, vet fight promoter, in from Vegas with synopsis of his life tome "as told to" Oscar Fraley, UPI sports ace. Fraley's book on Eliot Ness inspired "Untouchables" series which pays him $500 weekly.

La Prensa Spanish daily in NYC, running 3 Mirror columns — Don Parker, Vic Riesel and ww.

Pat Frawley, headman at Schick Razor Co., jetted to N.Y. Monday. To discuss rhubarb over recent Alger Hiss rap at Nixon on ABC's Howard K. Smith show. Frawley wants out on Schick-sponsored "Henry Burke."

Ben Blue's announced folde as of Monday. The second H'wood spot to give-up. Romanoff's confirmed rumors. Last Supper Dec. 29.

Many of her former acts (now on Coast) mourning sudden passing of Lea Leland, popular B'way agent, in Big Town. Familiar figure around old NVA Club.

Marie McDonald booked at Palm Springs Chi-Chi. Breaking in new act for Vegas, etc.

Satchmo heads Cocoanut Grove bill 26th. Guy Marks in return date on bill.

Ex-Champ J. Louis' fight card at Moulin Rouge Monday gave proceeds to Marine Corps' "Toys For Tots" Yule drive. Jayne Mansfield hostessing long list of movie-tv celebs.

Coast p.a.'s airmail-"special" syndicated gossip columns to colleagues back east during newspaper strike.

Hartman's koshery on Fairfax near Wilshire (in biz 8 years) got first call from fire inspector, who ordered two tiny religious candles snuffed out. Swank spots that feature big-flame chafing dishes and flaming swords (for shiskabob) unbothered.

"Vaughn Meader, "The First Family" star, will be the sole entertainer at a New Year's Eve party for the President and Mrs. Kennedy in Palm Beach. The socially-registered Charles Wrightsmans, chums of the White House tenants, will be the hosts.

Next Stop, 4½ Hrs. From Hollywood.

Rome

By Robert F. Hawkins

(*Via Sardegna, 43; tel. 479 316*)

Hugo Butler due back from Stateside o.o.

RAI-TV presenting Frank Capra retrospective of four pix.

Johnny Ritter, tv singer, has just opened new Restaurant here.

Stewart Granger to London and back for premiere there of "Sodom and Gomorrah."

Dorothy Cochard in Rome to set first item in video series, "This is your World" for her Co-Co TV Productions.

Henry Levin to London for his talks and postproduction work on "Come Fly With Me" (Metro). Back in 2 weeks.

In-and-out. Marisa Pavan in from Paris. Nadia Tiller here to star in "The Miser," opposite Vittorio Gassman. George Paul Solomos due back from Eastern trip to prep script of his next pic. Perez Prado in town. Claudia Cardinale to Paris over weekend, then back for "Pink Panther" stint. Scilla Gabel to Paris. Michele Mercier in from Switzerland. Annie Girardot to Paris to post-synch "Vice and Virtue." Lisa Gastoni back from Coast. Caterina Valente celebrated her 10th wedding anniversary here with husband Van Aro during rehearsals for her hit tv series "Born for Music."

Tel Aviv

By Joseph Lapid

(*32 Shlomo Hamelech St.; Tel. 226046*)

Antal Dorathi conducting Israeli Philharmonics.

Third Israeli Music and Drama Festival will open July 15.

Prices at the Habima Theatre raised to an average of $2.

English teenage singer Helen Schapera due here in December.

Hannah Maron, leading actress of Kameri Theatre, back from U.S.

Soviet violinist Igor Oistrach (son of David) well received by crix and audience.

The Israeli Philharmonic has offered the post of musical director to conductor George Sholti. Latter, born in Budapest 50 years ago, was one of the outstanding pupils of Bela Bartok and Zoltan Kodaly and is known as musical director of the Convent Garden Royal Opera and for three months each year he directs the Los Angeles Orchestra.

Since French conductor Jean Martinon resigned two years ago, the Israeli Philharmonic has had no musical director. The Israeli Film Studios in Herzlia has started building of a modern new studio on its premises. It will cost $175,000, about 40% of which is via Government loan for the advancement of the film industry in Israel. The new studio will be ready by April 1963 and hopes to attract foreign producers as well as the fledgling local market. Israeli film market is practically divided between this and Geva, in Givatayim, both near Tel Aviv.

Boston

By Guy Livingston

(*306 Little Bldg.; 338-7500*)

Charles Playhouse opening "Little Mary Sunshine" for six weeks opening Dec. 26.

Elliot Norton, legit critic Patriot Ledger in Quincy, to New York to see shows.

Ben Sack bought "Lawrence of Arabia" and "Two For Seesaw" for showings in his Boston theatres.

Boston Opera Group doing "Madame Butterfly," in English, on stage of Harvard Square film theatre in Cambridge.

Bevy of showfolk hailed Anita Chue at opening of her new Chinese eatery, Anita Chue's at Coolidge Corner, Brookline.

Robert Goulet current at Blinstrub's. Mike Merrick in to handle Goulet's opening bicycling between Blinstrub's and Donnelly Memorial where Harry Belafonte is doing a week.

London

(*HYDe Park 4561/2/3*)

Joe Pasternak arrived over the past weekend for the Empire preem of "Jumbo."

The rebuilt Empire Theatre in Leicester Square, Metro's main London showcase, will reopen tonight (Wed.) with "Jumbo."

Kenneth Winckles, managing director of the Rank Organisation, presided at the company's annual showmanship luncheon at the Dorchester Monday (17).

Comedian Harry Secombe planed planed to Paris last week to record an album of French songs. It will be similar to the one he made in Vienna earlier this year.

Tessie O'Shea will be an added holiday attraction at the Pigalle's "Tropical Paradise" revue, opening Dec. 24. It will be her first West End appearance for several years.

Show biz visitors include Frank Loesser, David Susskind, Windsor Lewis, Noel Coward, Cy Feuer, Abe Burrows, Meade Brunet, Robert Parrish, and Pierre Marquis.

Arthur Watkins has retired from the presidency of the British Film Producers Assn. a month ahead of schedule, because of enforced convalescence following a spell in hospital. He had intended to stay in office until the end of 1962.

The Variety Club donated $14,000 to the Sir Arthur Jarratt Memorial Fund of the Cinematograph Trade Benevolent Fund. Cash will be used for the maintenance and education of orphaned and needy children within the film industry.

Odeon Cinema at Audenshaw, near Manchester, England, is shortly to become the third movie theatre in the Salford diocese to be converted into a church," according to a National Catholic Welfare Conference News Service story.

Columbia executives from New York, the continent and London held a sales convention in London following last week's royal world preem of "Lawrence of Arabia." The N.Y. contingent included Mo Rothman, Leo Jaffe and Jonas Rosenfield, Jr.

Las Vegas

By Forrest Duke

(*DUdley 4-4141*)

Kiki Paige chirping with Page Cavanaugh's group in Stardust lounge.

Jim Arness in to see his pal, Neal Barry, who is Louis Prima's manager.

Frank Sinatra and Porfirio Rubirosa in a party of six dining at the Sands.

Roy Gerber, former MCA rep here, prepping a Vegas act for Bette Davis.

Sawyer Sisters, a click in Riviera lounge, had their date extended until Jan. 15.

Willie Rosen, owner of Gatsby's restaurant in N.Y., in for Frances Faye's sessions at the Thunderbird.

Paris

By Gene Moskowitz

(*66 Ave. Breteuil; SUF. 5080*)

A new pic now rolling is tagged "Strip Tease." Jacques Poitrenaud directs.

Operetta "The Merry Widow" of Franz Lehar into the Mogador for another run.

Moppet writer Minou Drouet, now about 11 years old, blossoming out as a folk singer.

"Muriel" is director Alain Resnais' first pic in color. He made "Last Year in Marienbad."

Olivia De Havilland's current Hollywood stint in "Lady in a Cage" is her first in five years.

Of the 14 pix now being made here, only two are in studios with seven in exteriors and five abroad.

Producer-director Joseph Lisbona selling his first pic, "Le Panier a Crabes" (The Crab Basket) for the U.S.

Music creator and composer Pierre Henry slated for a Gotham concert in January. He has used his compositions for ballet and films.

Jean-Luc Godard's 1960 pic, "The Little Soldier" finally allowed to be released. It was banned because it treated the recent Algerian War.

Athos Films prepping two reissues of Samuel Goldwyn pix for firstruns early next year. They are "Wuthering Heights" and "Secret Life of Walter Mitty."

Francois Billetdoux, whose legiter "Tchin-Tchin" is doing sock Broadway biz, writing a pic for Anna Magnani in which he will star opposite her and also direct.

Gene Robinson, longtime Yank resident, a terper who also has his own dance school, now working at the state subsidized Opera teaching the classic ballet dancers the rudiments of modern terpsing.

Philadelphia

By Jerry Gaghan

(*310 N. 18th St.; LOcust 4-4848*)

Former Evening Bulletin film critic, Laura Lee, back in town from Italy.

Howard Lanin Orch to play Governor's Inaugural Ball, in Harrisburg, Pa., Jan. 14.

Promoter Felix Gerstmann booked the Academy of Music, Jan. 8, to bring in Vaughn Meader and his "First Family" troupe.

Norma Mathews, who with her husband operates the Roundtable, in New York, took over supervision of Larry Mathews beauty salon here.

Principal horn player, Mason Jones, will become the new personnel manager of the Philadelphia Orchestra. He takes over the post held by violinist Henry Schmidt, who will retire at end of current season.

Mpls.-St. Paul

By Bob Rees

(*2208 Kenwood Parkway; 374 4015*)

"Mutiny on Bounty" (MGM) preems hardticket run at Academy Theatre, Minneapolis, Friday (21).

Bloomington Civic Theatre held over its smash production of "Auntie Mame," starring Marie Geist.

Touring Metropolitan Opera company will give seven operas in annual visit here May 14-19. Advance sale opens April 8.

Playing return date with Minneapolis Symphony, Captain Kangaroo will give two smallfry concerts at Northrop Auditorium Saturday (22).

St. Paul Civic Opera's 1963 slate to include John Raitt in "Oklahoma," Patrice Munsel in "Merry Widow" and first Twin Cities offering of "Unsinkable Molly Brown."

Freddie's, last Minneapolis bastion of name act floorshows, scoring well with new entertainment policy of music for dancing and Twist sessions. Hence, owner Pete Karalis may be reluctant to resume importing of top names.

Undismayed by puny attendance at Minneapolis Millers pro hockey games, ice show producer Morris Chalfen, who purchased major interest in the club this year, insists he'll stick with the rink sport. Proposed construction of new hockey layout in Minneapolis Auditorium offers incentive.

Knoxville, Tenn.

By Jim Brady

(*3236 Fairmont Blvd.; 523 5450*)

WNOX-radio, a Scripps-Howard outlet, now operates on a 24-hour schedule.

Tower Theatre, the Morris house, hit new records on second-run of "West Side Story."

Polly Bergen, the tv-quizzer, is now making money from her store which has the theme, "Fashions for the Four Seasons."

Gene Spain, a staff coach for "Holiday On Ice," operating a regular school in ice skating at Knoxville Coliseum Rink.

Gene Frye, assistant manager of Civic Auditorium-Coliseum, expects attendance will run above 1,000,000 for this calendar year. This is for all events.

Executive Club being financed by Knoxville businessmen. Located near the main part of city, it has Stepin Fetchit booked to augment the music for two nightly shows.

Seattle-Tacoma

By Don Reed

Refurbished U. of Washington Showboat opened with musical, "Pretty Mary Sunshine."

Al Trobbe combo, formerly Fairmont Hotel, Frisco, into newly opened Edgewater Inn's Crown Terrace Room.

Radio station KMO, Tacoma, sold to corporation headed by Tacoman Edward A. Wheeler for $250,000. Sale subject to FCC approval.

Harris Katleman, veepee of Goodson-Todman Enterprises Inc., is on biz connected with Radio KOL, first radio station purchased by the tv packagers.

Hollywood

Tommy Beltig, moppet star, is now 21.

Irving Briskin elected prexy of Temple Israel of Hollywood.

Raymond Burr underwent major surgery at Cedars of Lebanon.

Friars toss Christmas party for moppets and paraplegics Dec. 23.

Ray Shevin named manager of local branch of Consol Corp., record distrib.

Ernest Nims joined exec staff of Edward Muhl, production veepee for Universal.

James Stewart will narrate 30-minute tele documentary on San Anselmo Theological Seminary.

John Fraser arrived from London to test for Walter Seltzer's "The Warriors," starring Charlton Heston.

Motion Picture Screen Cartoonists, Local 839, has opened gallery to exhibit and sell art work of its 900 members.

Roddy McDowall will take time out of "Greatest Story Ever Told" to join Richard Burton and Rex Harrison after March 1 for added scenes on "Cleopatra" in Rome.

Christine Kaufmann's contract with Harold Hecht Films Inc. was court approved, ranging from $1,750 per week on 10-week minimum for first pic to $10,000 weekly with same guarantee for seventh pic.

Harry Jacobs succeeded Eve Murray as prexy of The Troupers; Lenore Miller, June Wood, Bessie F. Jones elected first, second and third veepees, respectively; Kay Mason, recording secretary; Virginia Perry, financial secretary; Leona Hall, treasurer; Marion Horsewood, press secretary.

Chicago

(*DElaware 7-4984*)

Inman & Ira and the Ramblers opened a three week run at the new Old Town North folk cafe yesterday (Tues.).

George Bartlett tabbed house manager for the new Edens Theatre which opens next month in suburban Northbrook.

D'Oyly Carte Opera Co. does six performances of Gilbert & Sullivan tonight (Wed.) through Saturday at Opera House.

Constance Bennett, Jerry Oirbach, Scott McKay, Patricia Morison and Jody Berry did personals at the Chicago Tribune's Good Fellows luncheon last Thursday (13) at the Sheraton-Chicago.

Performers who turned out for the 57th annual Christmas party for the Off-The-Street Club of the Chicago Federated Advertising Club last Thursday (13) included Jackie Mason, Susan Barrett, the Vagabonds, Phyllis Diller, Sheila Reynolds and the Catch Club.

Drury Lane Theatre producer Carl Stohn Jr. has cast Bette Lieb, former "Miss Chicago" in "Camel Bell," which stars Arlene Dahl. Play opens Jan. 16 for a month, then goes to the Fisher Theatre, Detroit, for another month, and then possibly goes on to Broadway.

Istanbul

By Erol Kent

Italian Baritone Montefusco and tenor Taddei Ottavio in Istanbul singing in the Municipal Opera's "Rigoletto" have had their contracts extended till January.

Yashar Kemal, author of novel "Memed, My Hawk" published in U.S. last year, and wife off to Paris to confer with Samy Alphand, producer of "Last Year in Marienbad" about possible film version.

An unofficial taboo on Russian plays was lifted for the first time in 30 years when the National Theatre recently did "The Cherry Orchard." Istanbul's Municipal Theatre is also planning a revival of the Chekhov play.

The fact that 200 local films have been produced during the past year (as against 140 the previous year) is causing bottlenecks in Istanbul cinemas with many pics being forced to play only in the provinces to reap whatever profits they can.

Biggest theatrical event of the season so far the visit of Dimitri Rondiris' "Piraikon Tragedy Theatre" with Aspasia Papathanassiou and entire company getting unprecedented ovations. They presented 12 performances of "Medea," seven of "Electra" and three of "Oresteia" in eleven days, playing twice a day at the 800-seat Municipal Comedy Theatre.

B'way Press Blackout Blues

Continued from page 1

it was a hopeless venture under pre-strike conditions.

[illegible] of the tv and radio comment was negative but [illegible] make a fight of it if [illegible] any way to exploit the [illegible] favorable critical quotes. As it was, however, in the [illegible] was counted out [illegible] a trace of public attention [illegible] question [illegible] since there was no possibility of taking advantage of them.

Even before the strike impact was felt the scheduled opening of "The Hidden Stranger" was postponed from Dec. 29 to Jan. 7 with the expectation that the shutdown would be over by the latter date. Since then, David Merrick has set back the official premiere of "Oliver" from Dec. 27 to Jan. 6, also on the assumption that the papers would be back in business by that time.

Typically for him, Merrick accompanied his announcement of the delayed premiere with a quip that, having seen some of the drama critics on television, he prefers them in print. In any case, he is in a fortunate position with "Oliver," which has a large advance sale, including numerous parties. With that initial boxoffice cushion, he is not keeping "Oliver" dark, but will present it for the regular schedule of performances.

The gimmick is, he will label the interim shows "previews" and designate the Jan. 6 performance as the "premiere." In case the newspaper blackout continues beyond that Jan. 6 date, he will presumably extend the "previews" and call a subsequent performance the "opening."

Press Crisis Develops Central Info Service

It took a crisis to accomplish it, but Broadway has revived the public information setup developed during the newspaper strike of 1958. Info on the availability of tickets is issued through a central source, providing a showgoer convenience not offered when conditions are normal.

During ordinary times, contact would have to be made with each theatre to determine the availability of seats. But as an emergency measure during the newspaper shutdown, the League of N.Y. Theatres, representing Broadway producers and theatre owners, has set up an answering service (MU 7-8700) to take care of queries pertaining to all main stem presentations.

General managers for Broadway shows are being requested by Willard Keefe, the League's press agent, to provide ticket data on their shows, plus any other pertinent information. This material is then assembled by Keefe and turned over to the answering service on which the charge is a flat $47.50 per month, plus 10c per call. From Dec. 11 to last Sunday (16), the answering service handled approximately 7,000 calls.

The cost of the answering service plus television and radio time taken by the League, is to be shared by the members of the organization. Pressagents for the individual shows have also been asked by Keefe for news for the promotional projects undertaken by the League. Handbills in the form of the newspaper ABC ads, but in larger type than usually used, are being distributed in theatres, restaurants and elsewhere by the League.

Audiences at the Broadway shows are also asked prior to the start of performances to save the handbills and to take note of the answering service for ticket information.

Films Also

Observed in New York, apropos the town's current newspaper blackout which looks like a long-run, is that the firstrun cinemas are missing a bet by not setting up a central switchboard with info on starting times, theatres, etc. Noted is that this has become standard in such emergency with the Broadway legit managements, which are even getting out printed ABC directories. The legit bunch so mobilized during Gotham's 1958 newspaper strike.

Although no one wishes to be quoted at the film sales offices, the comment is that such a tactic would be appropriate on a regular basis—with or without newspapers. If not a central switchboard, the firstrun showcases could set up their own special telephone service, goes the reasoning. As supplemental boxoffice strategy, this has been the practice of circuits in other keys, but apparently has never bestirred the New York showmen. The lag is, of course, dramatized by the strike.

Privately, sales officials say the absence of a central switchboard in the present emergency typifies exhib inability to unify for what is so patently the common good.

Premieres' Headache

While not rating the newspaper blackout as too serious for established pictures, many Broadway exhibitors are viewing with considerable alarm the prospect of preeming new product in the next few days without the benefit of New York dailies.

As one exhib said: "In order to launch a new film with greatest impact, Broadway theatres generally realize that the printed ads and bally are most essential."

Another showman estimated that the strike has dented grosses about 5%, this being a body blow since most feature pix already have been badly hurt by the annual Christmas buying and severe cold.

Marginal Shows

The newspaper strike in New York can also work to the advantage of marginal shows, and those offerings which would not have been hits had the firststring press reviewers had their say through usual channels. This is indicated by the healthy $122,000 advance chalked up by "Les Poupees de Paris," the puppet show which opened last week at the York Theatre.

Bill Doll, the show's press agent, has used radio and television to build the layout to the point where complete houses have been sold out to organizations and theatre party bookers.

However, Doll says that a show of this kind needs newspaper ads and publicity because it has two shows nightly with an additional midnight show on weekends. The late shows are sparsely attended.

New status symbol: The west coast edition of the N. Y. Times, flown in from Los Angeles. The topper, the guy who flies in the Paris edition of the N. Y. Herald Tribune.

Jean Goldwurm's Protest

Describing the New York newspaper strike "now a catastrophe for all business," Jean Goldwurm, president of the Little Carnegie Theatre, N.Y., has wired President Kennedy asking that the Taft-Hartley law be used to stop the strike at least temporarily. His telegram, sent Monday (17), follows in part:

"New York's newspaper strike is now a catastrophe for all business. Christmas is the greatest season of the year for all but especially for our theatrical business. Without newspaper advertising, movie theatre patronage is destroyed. Not only employees connected with this strike lose their weekly salaries and the usual Christmas bonus, but so do our employees and those of stores and other businesses dependent on newspapers to reach the public. Our patrons are from New York, Connecticut and New Jersey. This is a Federal question and we appeal to you to use the Taft-Hartley law to stop temporarily this strike so that innocent taxpayers should not become victims of this quarrel in which they are no party."

Practical Finance

New York Financial Writers' Assn. has taken action to see that active members of the association not working at present, because of the newspaper strike, may borrow via non-interest bearing loans. Idea is for the association to provide a $100 loan to any member so affected who applies. C. K. Papon, association prexy, is polling members on the matter because he described the situation as an emergency.

Concerts Badly Hit

Concerts, like all other forms of amusement, have suffered from the blackout of public information in N. Y. the past fortnight. There have been a number of instances of vocalists and instrumentalists arriving at Carnegie, Town and Philharmonic Halls sans any buildup, sans the coveted reviews which are perhaps more important to longhair than to other entertainment media. Unless long established as virtuosi, it's all vital to platform performers to get N. Y. notices. These are the make-weight for touring, the essential ingredient of prestige. Local auspices shy from talent that lacks Manhattan reviews.

Another angle is this: if an artist has been long absent and desperately needs a repeat set of newspaper notices, as has happened lately, the cost of the concert—borne entirely by the artist—becomes a mockery in a newspaper strike. Several hopefuls have recently played to half-empty houses and no reviews.

Philharmonic Hall's Saturday (15) debut of its costly new Aeolian Skinner organ was without any press buildup, although given considerable space in the L.A. edition of the N.Y. Times. This had been planned as an event of publicity dimension. An invited audience (intertaining) nearly filled the big new hall, but there was an obvious letdown because there was no local printed reports on the event.

Christmas period is marked, musically, by a variety of oratorios, such as "L'Enfance du Christ," Carnegie, and while these have established followings as unique annual events, they, too, depend on "reminder" via the daily press. N.Y. City Center usually sells out its 27-odd Yuletide performances of "The Nutcracker". This opening last Friday (14) was under total blackout, as was the return to the city of the N.Y. City Ballet from its European and Russian engagements.

Macabre Footnote

Among other casualties of the N.Y. newspaper blackout has been the undertaker industry and its related enterprises. In a macabre footnote to the strike, it has been noted that, due to lack of obituary notices in the press, business has dipped with funeral service operators and their affiliates.

Particularly effected are florists, car rental shops and the like. With no press to inform distant friends, relatives, et al, condolence cards, flowers and funeral attendance have decreased.

Fortune Pope's Daily

Among the interim newspapers on the N. Y. market during the blackout of the city's regular dailies is the New York Daily Report, published by Il Progresso, the Italo newspaper.

A tabloid, Report is a 16-pager, with a daily run of 315,000 and selling at 10 cents a copy. Il Progresso boss Fortune Pope calls it an "emergency community service."

Cleve. Still Stalled

Cleveland, Dec. 11.

Tempers and fisticuffs flared as the city's newspaper strike went into the third week (14) with some hope of a break in the closed shop and security issues that have kept publishers and AFL-CIO Guildsmen apart. Meanwhile, radio and television newsmen kept up hectic news coverage despite five days of crippling snow storms.

Hopes for a break came when the independent Teamsters' local agreed to return to work (8) at request of a citizens' committee while negotiations were to be resumed. Guildsmen, however, refused, saying Teamsters acted independently, both in starting the strike and accepting committee's proffer. When a Teamster official crossed the Guild picket line, the following day, fisticuffs flared.

Broadcasters, meanwhile, continued their most extensive coverage, with stations having hired as many as 30 newspapermen. First added to staffs were beat men, but noted bylines also were hired including Clyde Bellamy, drama critic, Plain Dealer, at WERE; Frank Gibbons, Press sports columnist, KYW; Stan Anderson, Press drama critic, and James Frankel, Press radio-tv editor, WDOK. KWY, radio and tv, with over 12 Guildsmen, and WERE with at least nine, top the list.

Besides the normal stepup in overall news coverage, the stations were hit by a series of crippling snow storms that forced virtual all school to close for the week, shutdown of over 200 business establishments and snarling of traffic on all major highways. Auto radios had captive audiences during rush hour periods for hours at a time. The strike is sending radio spot business into an all-time December high, and merchants indicate they were doing volume turnover until the snow storm turned downtown into a white graveyard of inactivity.

Sticky point in negotiations is Guild insistence of a form of closed shop, and security clause. Publishers are reported absolutely opposed to any form of closed shop. They are offering $6 a week increase over two years, the Guild is asking $7.50 for each year.

Negotiations have been continuing during the week end with hopes that the papers will be able to publish at least one week before Christmas.

Gruesome N.Y. Strike Economics

Gallagher Report, newsletter in publication field, capsulates the economic implications of the present N.Y. newspaper strike as follows:

Union demands would add $40,000,000 annually to overhead.
Publisher offers, if accepted, would add $10,000,000.
Dailies' total present profits: one-fifth of the $10,000,000 offer.
Cost to dailies, for each day of strike: $1,000,000.
Insurance covers about one-third of publishers losses.
Prediction: Times & Herald-Trib must go to 10c daily.

My Son, Rich Comic

Continued from page 1

facturer, says Lee, financed his way through various show biz ventures, one of which was a record company. Lee says he was the first to record Diahann Carroll on the USA label. He was also in the music publishing business. Finally, he says, his parents started sending him to an analyst. Visits to the skulldigger as well as his flight from wealth finally gave him the basis of a routine. He feels that telling these yarns on himself helps him get rid of his anxieties and the medic agrees also.

Despite his delving into his personal psychoses on the floor, and his preoccupation with problems of a mental nature, Lee doesn't regard himself as a "sick" comedian. He hates that kind. He rather feels himself to be a comedian "who is getting well." He says he is finding humor in the odd situations he has been through and that, he feels, is sign of health at least for himself.

Once his major break with the background became inevitable to his parents, they acquiesced to Lee's insistence on living in a slum. So papa decided to buy one and mama insisted it should be in a nice neighborhood. So now, Lee having gone over to the lower classes feels that he has attained one degree of success in life. Comedians, generally, have felt they became successful once they left the old neighborhood. Lee feels that he's making it by going into the tenements.

It's recalled that the great 20th century philosopher Joe E. Lewis many times has said, "I've been rich and I've been poor, believe me —rich is better." Lee emphatically disagrees.

'Pajama Tops'

Continued from page 1

the Seattle World's Fair and from there went to the Coconut Grove Playhouse, Miami, prior to hitting Pittsburgh.

The Pittsburgh stand was followed by a Dec. 11 opening at the the Regal Theatre, Jamaica, where it completed a week's stand last Sunday (16). The production is continuing in Jamaica this week. It finishes a two-day stand in Montego Bay tonight (Wed.) and tomorrow (Thurs.) plays Mandeville, prior to a Friday-Saturday (21-22) return stand in Kingston.

At the Regal, a film house committed to the showing of CinemaScope films, evening performances of "Tops" were preceded by morning and afternoon film presentations. That meant the legit offering had to strike its set each night. "Tops," with June Wilkinson and John Agar heading the cast, traveled to Jamaica sans scenery, which was built locally. The same will hold true at Guantanamo, where the sets will be built at the base.

On Monday (24), the navy will provide plane transportation for the company to Norfolk, Va. From there the troupe will take a commercial plane to Milwaukee for a Christmas night opening at the Pabst. Bookings in St. Louis, Philadelphia, Detroit, Cleveland and Boston are scheduled to follow the Milwaukee stand. As in the case of the Pittsburgh engagement, the bookings in Milwaukee and the other cities will all be on a twofer basis where the towns are flooded with cutrate tickets to the show.

The twofer aspect of the tour is being handled by Iz Kamens, a publisher of theatre programs in Philadelphia and Washington and a leading purveyor of cut-rates. "Tops," adapted by Mawby Green and Ed Feilbert from the French farce, "Moumou," by Jean de Letraz, was toured during the 1954-55 season by H. Clay Blaney and Rex Carlton, with the late Diana Barrymore starred.

Las Vegas

Continued from page 1

host in the State with the Mercury project located about 60 miles from Las Vegas. It is trying to broaden the base so that Nevada will not be a two-industry area (gambling and divorces).

For example, several new operations have recently opened. Maxwell Mokot, an eastern industrialist, started a huge warehousing and sales depot here which will distribute products throughout the West. Mokot, a major shareholder in Pioneer Industries, a holding company for stores and manufacturing concerns, has been among those lured into the area during the Vegas drive for industry.

Vegas is vastly interested in letting business interfere with its pleasure. The area feels it needs greater diversification, since it's an open secret that in the event of war the city could be a ghost town in a week. The idea is to make the area more important so that it has a wartime as well as a peacetime function.

Bob Hope

Continued from page 1

let, one for the Seventh Div. afternoon of Dec. 24, the other for the First Cav. Christmas afternoon.

It will be a name-talent live show baptism for the GI closed circuit with—and of course, conceivably the Commies across the 38th Parallel can tune in—providing they possess sets. That could also mark another first for Hope.

Troupe flies out of Burbank aboard a USAF jet directly to Japan, where shows at all three bases now occupied by U. S. servicemen will be played. Total of six shows (including one at Osan naval station and others for Air Force bases) will be played in Korea. Thereafter, bases on Formosa will be played, thence to the Philippines for shows at Clark Field and Subic Bay naval base.

Five performances follow in Okinawa and three on Guam. From the time the troupe arrives in Japan until it leaves Guam for Burbank Dec. 30 it will lose use of the jet. Intermediate hops will be via two old prop planes.

In the troupe will be Lana Turner, Janis Paige, Anita Bryant, Jerry Colonna, Amadee Chabot, (Miss USA), Peter Leeds and Les Brown's band. It will be Leeds' sixth such Yule trek—and Colonna, of course, has been playing the GI circuit with the comedian 20 years. Hope did the Korean swing in 1950 and 1957. He will shoot footage for his January NBC-TV show, as usual on these holiday excursions.

Already setting up at the Pacific bases are Hope's soundman John Pawlek and tv show's associate producer Sil Canachiol. They left 10 days in advance via commercial airline. With troupe limited to 30, it is a tight squeeze this year. Only two of Hope's writers are going, Mort Lachman and Bill Larkin. Jack Shea will direct show, George Hope produces.

OBITUARIES

Continued from page [illegible]

Boston Symphony Orch, and went with it from Ireland to Russia in 1956. His love of music found him covering many minor concerts that other critics ignored, always on the lookout for new talent. Durgin headed the drama theatre department at the Globe with a staff of three.

Surviving are his wife and son.

EDWARD NASSOUR

Edward Nassour, 43, indie producer and inventor of many camera developments, died Dec. 15 in Sherman Oaks, Cal. Police reported he stabbed himself in the heart in an apparent suicide. He had been in failing health.

With his brother, William, Nassour built the Consolidated Studios in 1945, which subsequently were sold to the Los Angeles Times for station KTTV. The brothers later built a second studio, known as Nassour Studio Inc.

Born in Colorado Springs, Colo., Nassour was in the aircraft machinery field before switching to the film industry. As head of several indie producing companies he turned out such pictures as "Africa Screams," with Abbott & Costello, "Mrs. Mike," and "Tripoli."

Among his many inventions was Regiscope, an animation process used for a feature as yet unreleased. Surviving are his wife, former radio actress Sharon Douglas, four sons, his mother, two brothers and six sisters.

CAROL IRWIN

Carol Irwin, producer of "Young Doctor Malone" on NBC-TV, died Dec. 11 in New York, after a long illness.

Born in Philadelphia, she was graduated from the School of Industrial Art, now the Philadelphia Museum College of Art. She worked for the Curtis Publishing Company, and later as a reporter for the Public Ledger, and subsequently went into advertising.

After working for Philly radio stations WCAU and KYW, she moved to N.Y. where she joined the Young & Rubicam ad agency. She then joined the American Broadcasting Company and became a co-producer of the "Theatre Guild of the Air." Her first solo venture as a producer was the longrun "Mama" series starring Peggy Wood. She also produced the "Claudia" programs on tele.

Her husband, ad executive Paul Hollister, and her mother survive.

LEW LANDERS

Lew Landers, 61, veteran film director, died of a heart attack Dec. 16 in Palm Desert, Cal. He started his career at Universal in 1922 as an assistant director and became a director in the late 1930s.

Landers, who helmed some 130 films during his career, worked at RKO, among other studios. Since 1952, he divided his time between theatrical features and tv. He was credited with reining telefilms. He was a native of New York.

His screen credits include such pictures as "Night Waitress," "Canal Zone," "Chain Gang," "When the Redskins Rode," "Yank in Korea," "Aladdin and His Lamp" and "Not a Ladies' Man."

Surviving are his wife and two stepdaughters.

JACK GOETZ

Jack Goetz, 80, retired film executive who was active in the motion picture laboratory field for 50 years, died Dec. 14 in Beverly Hills, Cal. A native of New York, he was with Warner Bros. from 1912 until 1914, then joined the old Crystal Film Co.

Goetz was with Consolidated Film Industries in 1931 when he participated in the founding of Du Art Film Laboratories. He resigned in 1947 when he was named special consultant for lab and studio activities at Republic Pictures. More recently he was the Coast rep of Gevaert Co. of America.

His wife, two sons, four brothers and two sisters survive.

HARRY BARRIS

Harry Barris, 57, composer, author and originator of the Paul Whiteman Rhythm Boys, died Dec. 13 in Burbank, Cal., after a long illness. He broke his hip in a fall some 18 months ago and later developed cancer.

Barris, who wrote such tunes as "Mississippi Mud" and "I Surrender Dear," was partnered with Bing Crosby and Al Rinker in the Rhythm Boys act which long toured with Whiteman and later was a top turn in its own right.

Born in New York, Barris played piccolo and saxophone in a boys' band and turned professional pianist at the age of 14. When 17 he took his own orchestra on a tour of the Orient. He also wrote special material Rhythm Boys recordings.

His song credits include almost two dozen tunes. Among them are "It Was So Beautiful," "Wrap Your Troubles in Dreams," "At Your Command," "Thrilled," "Little Dutch Mill," "Beyond Compare" and "I'm Satisfied." He also wrote themes for Ferde Grofe's "Metropolis."

His wife and two daughters survive.

LESLIE PERRINS

Leslie Perrins, 60, actor, died in Esher, Eng., Dec. 13. He made his first stage appearance at London's Shaftesbury in 1922 in "The Rattlesnake" and subsequently made many West End appearances notably in "Outward Bound," "The Road to Rome," "The Assassin," "Dinner at Eight," "Halfway to Heaven" and as Essex in "Elizabeth of England." In 1930, he was seen in "Insult" and then appeared in that show in New York.

Perrins made many films and was also a member of the BBC repertory company. Among radio series in which he appeared were "Ray's a Laugh" and "P.C. 49."

MRS. ARTHUR ENGLUND

Mrs. Arthur Englund, professionally Maude Beatrice Galbraith, who first introduced "Let Me Call You Sweetheart" and later sang with the Chicago Symphony (Frederick Stock conducting) died Dec. 6 in her native Chi.

Mrs. Englund leaves quite a show biz dynasty. Surviving husband Arthur Englund is a former Chicago musician. Son Ken Englund is the Hollywood scripter and playwright; his wife, Bernedene, is an actress and author; grandson George Englund is the producer-director, whose wife, Cloris Leachman, is the actress; granddaughter Patsy Englund is an actress and her husband is N.Y. Times writer Bernay Lefferts.

There is another grandson, Steven, 17, and four great-grandchildren.

DR. IRA DILWORTH

Dr. Ira Dilworth, 68, broadcaster, editor and educator died Nov. 23 in Vancouver, B.C. Until recently he was director of program evaluation for the Canadian Broadcasting Corp.'s national radio and television service. He also was consultant to the CBC on long range policy affairs.

Dr. Dilworth was appointed an associate professor of English at the U. of British Columbia in 1934 and became director of the Vancouver Bach Choir the same year, holding that post until 1940. He left the university in 1938 to join the CBC as regional director for British Columbia.

In July, 1946, he was appointed general manager of the International Service of the CBC with headquarters in Montreal and served in this capacity until 1951 when he was made CBC's director of program production for Toronto. In 1953 he was appointed director for Ontario and became director of all CBC English networks in 1956. He returned to Vancouver in 1960 as director of program evaluation.

A sister and two daughters survive.

LEONARD VANNERSON

Leonard Vannerson, 48, pioneer among the "name" personal managers of name bands that boomed in mid '30s, was found dead in his sleep by his widow, Jane, Dec. 12 in Hollywood. The previous night he received a phone call from Sydney notifying him of loss of a court fight to have Connie Stevens continue playing nitery there.

Vannerson phoned his partner in project, Carlos Gastel, and set an early meeting date for the following morning. He suffered a mild heart attack last year.

During his mid-'30 career, Vannerson managed Benny Goodman 1935-37, then was associated with Tommy Dorsey until World War II, when he joined the U. S. Navy and was assigned to handle the orch of Claude Thornhill who batonned in the Navy during the war years. Mustered out, he returned to helming the Dorsey band, remaining until bandleader's death.

Thereafter he worked with booker Willard Alexander with whom he had started in biz, pre-Goodman, until earlier this year when he joined Gastel, after going to the Coast from New York. At one time, some years back, Vannerson briefly was married to singer Martha Tilton and subsequently was divorced.

BETSEY BARTON

Betsey Barton, 45, author-daughter of BBDO exec Bruce Barton, was found dead Dec. 12 in the swimming pool of her Bel Air, Cal., home. Police were told that she had been despondent over ill health. She had been confined to a wheelchair since an accident in 1935.

Miss Barton authored "And Now to Live Again" and "The Long Walk" which were widely acclaimed. Her latest tome was "As Love is Deep." In addition, she wrote numerous magazine articles and short stories.

Survived by father and a brother Randall, who is production manager of the Scenic Arizona Republican Gazette.

EURICO BRAGA

Eurico Braga, 68, Portuguese stage and film actor, died of cancer Nov. 19 in Lisbon. A native of Rio de Janeiro, he long was an actor-manager and impresario in Latino countries. Since World War II he had lived in Portugal, where he was a leading actor at Lisbon's Teatro Nacional.

Braga, who also wrote a daily newspaper column, was booking agent for shows at the Estoril Casino and other top Portuguese niteries. In addition, he was personal manager of Amalia Rodrigues.

His wife and sister survive.

FRANK A. BARTHOLET

Frank A. (Arch) Bartholet, 73, pioneer showman who was active in various theatre activities in Yakima, Wash., for 62 years, died Dec. 11 in Yakima. He was v.p. and general manager of Mercy Enterprises which operates theatres in the Yakima area.

Bartholet, who was a program boy at the old Yakima theatre at the age of 11, was an actor for a time but later returned to the Yakima Theatre as stage manager. He subsequently rose through the ranks of Mercy Enterprises, which was founded by the late Frederick Mercy.

His wife, daughter and a brother survive.

CHARLES CLAPP

Charles (Sunny) Clapp, 63, longtime songwriter who turned out such tunes as "Girl of My Dreams" and "When Shadows Fall," died Dec. 9 in Van Nuys, Cal. A native of Battle Creek, Mich., he was a trombonist in Arthur Pryor's band for a time and directed his own orchestra from 1927 until 1935.

Among Clapp's other tune credits are "Don't Say She's a Bad Little Girl," "In My Dreams," "A Bundle of Southern Sunshine," "I'll Wait Forever For You," "Hail to the Wings of the Navy" and "There Goes My Dream."

DORA LYRIC

Dora Lyric, 89, vaude artiste, died Dec. 7 in London. She worked with such headliners as Marie Kendall, Will Fyffe, Marie Lloyd and Harry Lauder after World War I.

Her husband, the late Walter Bentley, was a vaude agent before turning to the cinema. He was associated with the Leicester-square Theatre, London, and the Nottingham Elite.

Her surviving daughter, Mrs. Sera Anderson, has cinemas in Essex and Huntingdonshire, England.

ROBERT O. BOLLER SR.

Robert O. Boller Sr., 75, retired theatre architect, died Nov. 24 in Dallas after a long illness. He had designed theatres throughout the nation, including the Texas in San Antonio.

Survived by two sons, daughter and two sisters.

KURT O. WIELEPP

Kurt O. Wielepp, 80, former acrobat and tumbler with circuses and in vaudeville, died Dec. 4 in Toledo, O. where he had operated a tavern before his retirement 12 years ago. Born in Berlin, he was only nine when he joined the Dinus troupe, an acrobatic circus family which performed with The Barnum & Bailey Circus and later with Ringling Bros. In 1910, he made his vaude debut on the Keith circuit.

His wife survives.

WILLIAM J. NELLESS

William J. (Bill) Nelless, 80, veteran musician, died Dec. 7 in Vancouver, B.C., after suffering a stroke. Born in England, he came to Vancouver in 1913 and worked as piano player at the old Fairmont Theatre. During the silent screen era he was organist at the Dominion Theatre. He was also pit organist in the old Beacon Theatre for a time.

His wife, two sons, his father and a brother survive.

JOHN B. MYERS

John B. Myers, 58, publicity consultant, died Dec. 1 in London after a brief illness. In 1930 he formed his own company to publicize film producers, directors and artists. He became head of the Rank Organization ad-pub departments and in 1951 was appointed managing director of Hulton Enterprises. He was joint managing director of Central Advertising Service Ltd. at the time of his death.

Survived by his wife.

CLIFF BURNS

Cliff Burns, 69, former Cincinnati orchestra leader and representative of Irving Berlin during the sheet music heyday, died Dec. 2 in Ft. Lauderdale, Fla., where he was a prominent realtor. He entered that field in 1927. His death followed surgery.

In Cincy he also operated Green Mill, suburban dansant, taught piano and managed the Woolworth music department.

Survived by his wife.

DAYTON M. HENRY

Dayton M. Henry, 69, violinist with the Philadelphia Orchestra for 40 years before his retirement in 1958, died Nov. 26 in Philadelphia.

A graduate of the New England Conservatory, Henry was in the orchestra's first violin section when he retired. He remained active with local opera companies and the Lancaster Symphony.

His wife survives.

BIRK BINNARD

Birk Binnard, 51, former advertising manager for Stanley Warner Theatres, Philadelphia zone, died of a heart attack Dec. 12 in Orleand, Pa.

A former theatre manager in Reading and Camden, Binnard lately had been directing publicity for Claude Schlanger's Bucks Theatre chain.

His wife and son survive.

DOUGLAS K. BALDWIN

Douglas K. Baldwin, 65, general manager of the Minnesota State Fair, died of a heart ailment Dec. 13 in a Twin Cities' hospital. He had been associated with the Fair since 1908, having served as assistant secretary for 30 years.

He was also a v.p. and past president of the International A'sn. of Fairs and Expositions.

A sister survives.

FRED SERSEN

Fred Sersen, 72, veteran special effects expert who founded 20th-Fox' dept. and headed the division for 34 years prior to his retirement in 1952, died of a heart attack Dec. 11 in Hollywood. He was a two-time Academy Oscar winner, for "The Rains Came" 1941, and "Crash Dive," 1944.

His wife and two daughters survive.

ADELL PRUETT

Adell Pruett, 77, pioneer script supervisor, died of a stroke in Hollywood Dec. 10. She was with Metro for 10 years prior to retirement.

Son, Milt Watt, Paramount publicist, survives.

ARTHUR ASTILL

Arthur Astill, 75, ventriloquist and mimic, died Dec. 12 in Bournemouth, England. He was known as "the whistling ploughboy."

Surviving are his wife, Gwen Fontaine, who was also his stage partner.

ALBERT MORRIS

Albert Morris, 69, business rep of Local 6, American Federation of Musicians, died Nov. 26 in Oakland, Cal. Born in Rochester, he came to San Francisco as a young man, played drums and xylophone in vaude houses and led his own orchestra.

Morris had been a member of Local 6 for 45 years.

WILLIAM K. SAXTON

William Knapp Saxton 76, former Loew's theatre manager and vaudevillian, died Dec. 9 in New York. During the early 1900's he appeared with many leading vaude companies, and later switched to the managerial phase. He was with Loew's for 20 years.

His two brothers and two sisters survive.

PARKE McGREGOR

Parke McGregor (real name, Cushnie), 55, former actor and singer, died in Hollywood of a heart attack Dec. 5. In Hollywood since 1940, he was operating the Old Trail Inn, in nearby Burbank, at the time of his death.

His wife and two children survive.

MARGARET E. SEDGWICK

Mrs. Margaret Elizabeth Sedgwick, 60, former Texas radio personality, died Dec. 2 in San Antonio. During the 1930s she was an announcer and sales rep for KTAP, KABC and KONO.

Survivors include a son, daughter and a brother.

Father-in-law, 66, of songwriter Sammy Cahn died in Hollywood, Dec. 11.

MARRIAGES

Lydia Bartush to Lou Reizner, Chicago, Nov. 25. He is coordinator of imported music for Mercury Records.

Brook Gusman to Rudolph A. Gruenberg, Santa Monica, Cal., Dec. 8. He's a film writer and tv producer director.

Rita Mass to Christopher Hortin, Harrow, Eng., recently. Bride is a music teacher; he is a horn player in the Sadler's Wells Orchestra.

Gilliam Gough to Darcy Conyers, London, Dec. 6. He is a film director.

Linda Dixon to Ray Cooney, London, Dec. 9. Bride's an actress; he is an actor playwright.

Eileen Keegan to Gordon Mathews, Glasgow, recently. Bride is a stage and tv singer.

Paula Laurence to Martin Smith, London, recently. Bride is a dancer at the Windmill Theatre, London.

Christina Morrison to Alwyn Horscroft, Manchester, Eng., Dec. 15. He is stage manager at Sadler's Wells Theatre.

Vivienne Rich to Brian Smith, London, Dec. 15. Bride is wig mistress at Sadler's Wells Theatre; he's a violinist.

Maralyn Baliff to James Lavenstein, Provo, Utah, Dec. 17. He is administrative manager, CBS-TV network programs department.

Madeline Karr to Milton Amgott, New York, Dec. 15. Bride is producer of WABC-TV's "The Big News."

BIRTHS

Mr. and Mrs. Kenneth Farrington, son, London, Nov. 23. Mother is actress Patricia Heneghan.

Mr. and Mrs. Laurence Henson, son, Glasgow, Nov. 26. Father is a film director.

Mr. and Mrs. Andy Stewart, daughter, Glasgow, Dec. 4. Father is a comedian-minstrel; mother is former actress Sheila Prentice.

Mr. and Mrs. Frank Carson, daughter, London, Dec. 11. Mother is Stephanie Voss, stage and tv musicomedy actress.

Mr. and Mrs. Arnold Wesker, son, London, Dec. 11. Father is a playwright.

Mr. and Mrs. Lowell Williamson, son, Calgary, Alta., Nov. 30. Mother is Dorothy McGuire, of the singing McGuire Sisters.

Mr. and Mrs. David Reynolds, son, Glasgow. Father is presentation controller at Scot indie tv.

Mr. and Mrs. Ray Danton, son, Burbank, Cal., Dec. 12. Mother is actress Julie Adams; father's an actor.

Mr. and Mrs. Leslie Nielsen, daughter, Hollywood, Dec. 13. Father's an actor.

Mr. and Mrs. Sid Marks, son, Philadelphia, Dec. 2. Father is a WHAT-FM deejay.

Mr. and Mrs. Andrew Ettinger, daughter, Dec. 6, New York. Mother is actress-model Heather Hewitt; father is an editor of Pocket Books.

Mr. and Mrs. Jimmy Palmer, daughter, Chicago, Dec. 12. Father is bandleader at Hilton Hotel; mother is former actress Jane Warren.

Thanks to everyone
for making 1962
the opening of a
"New Frontier" for me.

Vaughn Meader

Direction

Personal Management
BUDDY ALLEN
595 Madison Ave.
New York, N. Y.

Public Relations
GARY STEVENS ASSOC.
(AL THAL)

JAN 3 1963

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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NO 'OSCAR'-PRODUCT SHORTAGE

N.Y. Playboy Club Appeals Cabaret License Nix; Cite 'Bunny Manual'

The new $1,000,000-plus New York Playboy Club "has suffered no damage, since it never had a cabaret license, hence nothing was taken away from them," according to N.Y. Supreme Court Justice Arthur Klein's decision last week on the show-cause proceeding instituted by the "bunny" nitery. Another hearing is slated for next Friday (28) on a writ of mandamus. Mayor Wagner's former assistant, Stanley H. Lowell, now in private law practice, is attorney for Hugh M. Hefner Enterprises in the proceeding to force N.Y. License Commissioner Bernard O'Connell to issue the new operation on East 59th St. a cabaret license.

At last Friday's hearing, the N.Y. Corporation Counsel, who represents the City of New York and its agencies, contended that seemingly no "damage" was incurred by the new Playboy Club; contrariwise, from reports of long queues waiting to get into the new nitery, business is booming.

It is understood that Deputy Commr. Gerard M. Weisberg, who was the hearing officer in the original proceeding which denied the cabaret license on the major ground of employees ("bunnies," euphemism for waitresses) "mis-

(Continued on page 30)

Gotham Art Cinemas Await Dailies' Critics

New York's newspaper blackout is causing the arties to stall for time—meaning till the presses roll again. Which points up afresh the reliance on those key (Crowther, Beckley, et al) reviews—if they're favorable.

Noted are at least three postponements of Manhattan preems last week and this—"Seven Capital Sins," "The Law" (or "Where the Hot Wind Blows"), and "Playboy of the Western World." Expect the pattern to continue, unless, possibly, it becomes a prolonged strike.

'62 CONTENDERS MANY, WEIGHTY

By DALE OLSON

Hollywood, Dec. 24.

With the advent of the new year, the race for the coveted Academy Award comes more clearly into focus. A poll of studios reveals a total of 32 pictures about to undergo hefty campaigns for consideration in the "best picture" category. Despite revelations recently that 1962 has been a low production year, it is significant to note the number of expensive and important films that have been made, making it the most competitive Oscar race in some years.

Columbia leads the list of hopefuls, with five pictures singled out by the studio as candidates for nomination. Films are "Lawrence of Arabia," "Barabbas," "The Interns," "Advise and Consent" and "Requiem For a Heavyweight." Following is Metro-Goldwyn-Mayer, with "Mutiny on the Bounty," "Lolita," "Wonderful World of the Brothers Grimm" and "Jumbo." Other studios list as follows: Paramount, "Hatari," "The Counterfeit Traitor"; Universal, "To Kill A Mockingbird," "Freud"; United Artists, "The Miracle Worker," "Taras Bulba"; Allied Artists, "Billy Budd" and 20th Century-Fox, "The Longest Day." From indie Embassy Films, there is also Ely Landau's "Long Day's Journey

(Continued on page 13)

Performing Arts High, N.Y. Stepchild, Yens 'Feeder' Role to Lincoln Arts

High School of Performing Arts, which since 1948 has occupied antique premises down W. 46th Street from VARIETY, now has an Alumni Assn. Hope is to put pressure on the Board of Education, Mayor Wagner and public to get a better break for the student body. Present location has the advantage of being in the commercial theatrical district but the structure is hopelessly aged, lacks book and coatroom lockers for whole sections of the enrollment.

Alumni body is plugging for new housing adjacent to the Lincoln Centre culture complex, seeing this as logical affinity. Tendency is to a deferential position toward the Juilliard School to locate there, but the association notes that Juilliard is a "finishing" school, and contends that "feeder" schools such as PA should likewise rate some loving care from town folk.

PA is a unique highschool, one with selected enrollment of talented youngsters who, in addition to regular academic curriculum, receive instruction in theatrical, musical and related art subjects. But there is some feeling of "stepchild" status with Board of Education.

Alumni, not necessarily members of the association (still forming) at present, include Susan Strasberg, Eartha Kitt, Jonathan Watt, Pat Crowley, Herb Gardner, Diane Sands, Suzanne Pleshette, plus scores more.

Alumni staged their first meeting Dec. 19 to map lobbyist activity.

'1st Family' Meader's 5G & 60% One-Niters

Hollywood, Dec. 24.

Vaughn Meader—on the heels of his skyrocketing steller, "The First Family," album kidding the Kennedys—overnight has become one of the hottest comics extant and his longtime agent GAC is acting accordingly.

Quotation on Meader for a one-niter here is $5,000 guarantee against 60% of gate—a fee, incidentally, which has met with notable resistance from California promoters. Many, including Lou Robin, the largest, have pitched offers, but all have balked at GAC's quotation.

Only nitery deal inked since Meader skyrocketed is four frames at Las Vegas' Sahara, starting April 2. That price is not disclosed.

Cleveland Woes: No Newspapers And a Blizzard

Cleveland, Dec. 24.

Show-biz is twiddling perilously here. Never in history of Cleveland theatres have they been struck by so many hard-luck factors.

Newspaper strikes that closed Plain Dealer and Scripps-Howard Press-News since Nov. 30, when drivers union workers pulled a walk-out, followed by Cleveland Newspaper Guild strike-action vote, denied promotion to all amusements. Major wheelers desperately have been buying as many tv-radio film plugs as possible. Although they and niteries also turned to small suburban weekly papers to ballyhoo new products, such advertising media have not been very effective in off-setting tough pre-Yule shopping competition.

Blizzard was another factor. It took that long for citizens and street-cleaning crews to dig their

(Continued on page 46)

Expense Account Stringency In '63 Hurting Cafes Now

Minneapolis, Dec. 24.

Local nitery owners believe that one of the reasons why their biz currently is on the skids is because they're already feeling the ill effects of pending more stringent income tax regulations having to do with customer entertainment deductions.

The bistro people say they find that local businessmen, accustomed to expense account entertaining, are already getting "tighter with the buck."

In the Twin Cities now, with their area population of more than 1,000,000 to draw on, there's for the first time nary a single supper

(Continued on page 47)

Ballads Tuning Out Twist & R 'n' R Ditties in Gallic Top 10 Disk Bestsellers

Paris, Dec. 24.

Ballads seem to be replacing the Twist and rock 'n' roll ditties in recent months as far as popularity and disk sales are concerned. Six of the current Top 10 are of the former category. Among the leaders are five French songs, two Yank, one Belgian, one Mexican and a lone Greek entry.

Yanks have a rock 'n' roller in "Teenage Idol," with Paul Anka's "The Longest Day" also in the list. Johnny Hallyday has recorded the former. Diskings of Dalida, John William and the "Day" soundtrack are helping the Anka tune.

Richard Anthony cut the French "J'Entends Siffler Le Train" (I Hear the Train Whistle), with Petula Clark for "Le Chariot," Charles Aznavour for "Les Comédiens," Hallyday in "Retiens La Nuit" (Hold the Night), and Françoise Hardy for "Tous Les Garçons Et Les Filles" (All the Boys and Girls).

Belgian topper is "Ah! Si J'Etais Resté Célibataire" (Ah, If I Had Remained Single) as recorded by Andre Verchuren. Mexican entry is "Cuando Calienta El Sol" by Machucambos while Greek disclick is "Roses Blanches De Corfu" (White Roses of Corfu) pressed by Greek singer Nana Mouskouri.

Costs Sink 'Cleo' Barge for N.Y. World's Fair, '64

The project of bringing the barge used in the filming of "Cleopatra" to the N.Y. World's Fair in 1964, has been abandoned due primarily to the huge costs of crating and shipping. It's been estimated that it would cost upwards of $2,000,000 in bringing the item to the Fair from Italy.

In addition, preliminary studies cut down the potential traffic on the barge from 4,800 an hour to 2,400 an hour, so that there would be little chance of realizing the initial investment. There was an additional item of repairs and restoration which would have been considerable inasmuch as the barge was damaged in the film's battle scenes.

The proposal was originally made to have the barge come in not only as a self-liquidating venture for the fair, but as an added exploitation scheme for the picture which would still be running at the time. Initially, it was felt that the float, larger than a foot-

(Continued on page 47)

Library of Congress' Permanent Exhibit Of U.S. Musical Theatre

Washington, Dec. 24.

The musty, majestic Library of Congress paid unique tribute to the American musical theatre.

With appropriate fanfare, the Library opened a permanent exhibit, sponsored by ASCAP, on the peculiar American art form.

A prefatory Capitol luncheon and the formal exhibit opening Wednesday (19) were studded with representatives from the Library, ASCAP, the White House and Congress.

The ASCAP delegation was led by prexy Stanley Adams and composers Burton Lane and Harold Rome of "Finian's Rainbow" and "Fanny" fame respectively. From the Library came L. Quincy Mumford, Librarian of Congress, and Abraham Kaminstein, registrar of Copyrights, and others.

The exhibit features manuscripts, sheet music, programs, photographs and other memorabilia tracing the history of musical comedy.

On special display are the original manuscripts of Victor Herbert's "Sweethearts" and Oliver Wendell Holmes' Supreme Court decision

(Continued on page 34)

Boston's All-Weather $50,000,000 Stadium

Boston, Dec. 24.

A new all-weather stadium with a retractable roof is planned by the Greater Boston Stadium Authority. Study is now being made of potential market, attendance, mass transportation, parking and traffic requirements for the proposed structure.

The study will provide data on financial requirements which, it's believed, will call for around $50,000,000 in revenue bonds. Estabrook & Co. have been named financial agents. Bonds are to be retired from stadium operations.

(Continued on page 34)

Solons Back Canada World Fair of '67

Ottawa, Dec. 24.

Canada's World Fair of 1967 got the nod from the federal government last week when a bill setting up the Canadian World Exhibition Corp. was passed. Bill went through the House of Commons in the last minutes before it shuttered for the holiday vacation.

It was raced to the Senate for approval leading to Royal assent. During gab on the bill, members of parliament stressed the need for keeping it from being a provincial effort and urged all provinces to contribute. Fair will be held in Montreal in the year of Canada's centennial celebrations.

War-Seized as Alien Property, German and Japanese Films Back To Original Owners on Jan. 21

Hollywood, Dec 24.

Change in the Federal law covering copyright interests in German and Japanese films seized during the last world war, came to light last week when Jack Muloahy, on behalf of David Weiper Productions, petitioned Dept of Justice for a ruling on the properties. Effective Jan. 21 of next year, the attorney general will be devested on copyright interests in favor of the former owners.

Divestment is subject, however, according to D of J, to the rights of American licensees under various non-exclusive licenses which have been issued by Office of Alien Property for exploitation of the films. Subsequent to date of divestment, exploitation rights will not be available for licensing by Office of Alien Property. Supplemental to the divestment of the copyright interests, Public Law 87-861 authorizes and directs transfer to the Library of Congress of title to certain physical prints of motion pictures which are presently in the custody of the Library of Congress and/or Office of Alien Property.

Still to be unravelled are the rightful owners of the copyright or their heirs. It is believed that many of the owners perished in the Hitler extermination of the Jews, many of whom were engaged in the picture business. Also, copyright laws in Germany and Japan are different from ours.

With Cold Snap Gone, Fla. West Coast Eyes Biggest Winter Season in History

St. Petersburg, Fla., Dec. 24.

The slightly numbfounded west coast of Florida is emerging from unusually useless winterwear and peeking forward with plans for its biggest winter season in history.

Damage generated by the recent big freeze is of little interest to tourists and ol' Sol has returned with vigor, making for a profitable contrast to the frigid north. Even the fabulous Florida foliage, nipped by Jack Frost, is perking up.

The Suncoast is also stepping up promotion, courting its share of a cool $2,000,000,000 expended by snowbirds annually. The courtesy campaign of the Florida Council of 100, headed by Byron Sheappe of St. Pete's Sheappe Travel Agency, is planning to VIP-ize the local Sun State visitor and take advantage of the publicity being conducted by the Florida Development Commission, the air lines, railroads and bus companies.

The Silver Star, Seaboard Air Line Railroad's crack streamliner, began daily service between St.

(Continued on page 38)

Visit the U.S. Week

Paris, Dec 24.

This past week was tagged "Visit U.S.A. Week" and saw the inauguration of the U.S. Travel Office, headed by Vast Gilmore, in the new Time and Life Building off the Champs-Elysees.

Publicity, special films, slides, and a poster display at the outer-type restaurant in the Empire Abel Gance-Cinerama building, marked the festivities.

2 Fires Virtually Raze Lili Darvas' Apt., Also That of Chas. Forsythe

Fire destroyed virtually entire contents of apartments of two members of New York legit within two days (Dec. 17 and 19). At residence of Lili Darvas, East 70th St., on Dec. 17, fire in bedroom spread damage to other rooms, but valuable collection of scripts belonging to actress' late husband, Hungarian playwright Ferenc Molnar, were spared.

In East 76 St., apartment of "Andorra" stage manager Charles Forsythe was extensively damaged on Dec. 19, as a result of blaze beginning in defective electric refrigerator. Collection of family heirlooms, theatrical library, paintings and photographs (uninsured) were destroyed. So was much paper work Forsythe had done on upcoming "Andorra."

Miss Darvas and Forsythe were associated on Broadway in Colette play, "Cheri," in 1959.

CURTSY BIT IS TOUGH, BUT THEY DIG BOSSA

By HAZEL GUILD

Paris, Dec 24.

Oh-what-is-this-world-coming-to-note:

Current giggle of the social season here is that the most beautiful, rich, and famous belles of France can twist, rock 'n' roll, and cha-cha with the best — but they can't curtsy.

Some 260 of the top young ladies of the land (artistic, fabulously rich, fabulously fine old families, and most turn 18 within the calendar year of 1962) were introduced to "society" at the spectacular Paris Opera House last week.

(Added social note—while the 260 were mainly from the finest French families, they also included Miss Ann Ford of America and Detroit; and two well-turned out

(Continued on page 34)

L. WOLFE GILBERT

"Wolfe, The Dean Of Tin Pan Alley," says:

"An artist like PAUL ANKA who can sing beautifully both my 'Waiting for the Robert E. Lee' and 'Ramona' is not only capable but really versatile.

"A talent like PAUL ANKA is truly exceptional."

Woodie King Has Different Views On Negro Actors

Detroit.

Editor, VARIETY:

The article in Dec. 12 Legit section quoting agent Ben Pearson is a very embarrassing piece of writing. It seems as if Mr. Pearson is leading producers of local theatres who make mints by using top Negro personalities in shows such as "Showboat," "West Side Story," in which Negro women can be used and "Father of the Bride", shows without them showing any dignity whatsoever in character.

And secondly, I can't agree with Mr. Pearson on his definition of good character actors. Referring to Stepin Fetchit, the late Willie Best (died broke), and Mantan Moreland, he states, "What a shame we don't see more fellows like them." Many say it's a shame we still see so much of them. Al-

(Continued on page 63)

COL. BARNEY OLDFIELD TO LITTON INDUSTRIES

Hollywood, Dec 24.

Col. Barney Oldfield, USAF (ret.) will join the public relations staff of Litton Industries on Jan. 2, Crosby M. Kelly, v.p. of public relations and advertising, announced today. Kelly said Oldfield, who retired from the Air Force after more than 20 years' service, will handle special assignments.

Oldfield's last military assignment was as chief of information for the North American Defense Command (NORAD) in Colorado Springs, Colo.

His military public relations assignments included service on the staffs of General Eisenhower, Bradley, Simpson, Devers, Gavin, Parks, Norstad, Gruenther, Chidlaw, Partridge, Kuter and Gerhart, as well as British Field Marshal Montgomery and Air Chief Marshal Sir Basil Embry.

Oldfield is a former newspaperman, radio commentator, Hollywood publicist and author. He was VARIETY correspondent in his native Lincoln, Neb., and a frequent VARIETY contributor.

Howard Koch Says Runaway Prod. Is Here to Stay, 'H'wood Is Dead'

London, Dec. 24.

When Oscar-winning scenarist Howard Koch—here to setup a local production of his stage play "The Albatross"—was asked by Charles H. Schneer to do the screenplay for "The Village That Wandered" which Columbia will release next summer, he did not need coaxing.

Koch believes Hollywood is dead as a movie centre never again to arise. Runaway production, he believes will go on despite all the punitive efforts of industry workers, not solely because of costs, but because true film creators realize that there is a wealth of talent in Europe, the Middle and Far East, terrain and locales to match wherever transport can take them.

"The late '30s are dead. Then there were great talents probing and reaching, trying for something different," says Koch who long ago unloaded all his California home for Woodstock, N.Y. "Then it was a place of life and interest when everybody was keenly concerned with all the films being made. Competitors and friends would swap ideas and problems, talk techniques and experiments, the place was alive with a fascination for making pictures.

"Today it is a dead place where people are being wedged ever more tightly into their own little cor-

(Continued on page 47)

Neil Vanderbilt Files

Albany, Dec 24.

Vagabonding With Vanderbilt Inc., a Delaware corporation, has filed a statement and designation that its New York State office for a business of entering into contracts on the production, etc. of motion picture and television films and other work.

Lewis, MacDonald & Varian, of Manhattan, were filing attorneys here.

Feldman Seeks Stage Okay For Algren's 'Wild Side'; Contemplates Musical

Hollywood, Dec. 24.

Charles K. Feldman, who produced the filmization of "A Walk On The Wild Side," which Columbia released earlier this year, has opened negotiations with author of novel, Nelson Algren, for legit musical rights to property.

When Feldman three years ago purchased pic rights, legit was not included.

It is understood that one of the film's topliners — Barbara Stanwyck, Laurence Harvey, Jane Fonda—are under consideration with possible exception of Miss Fonda. However, it is known that discussions have been on between Feldman and Elmer Bernstein, who scored pic, anent Bernstein teaming up the Broadway musical version. Bernstein also wrote a title popular, with Mack David lyrics, which has had quite a number of diskings and plays. (Laurence Harvey publicly panned "Walk" as purchased for screen—Ed.)

TIMES VERY TOUGH BUT EAT, DRINK WELL

Buenos Aires, Dec. 24.

In face of the severest economic crisis this country has ever known many of the best restaurants have either folded or are on the verge of bankruptcy. One central railway restaurant which reopened a few months ago loses several million pesos daily in overhead, and it won't be long before it's declared bankrupt.

Nevertheless, Argentines continue to eat well—much better than most other South Americans. The daily meat consumption is still 20 million pesos worth, in the city of Buenos Aires alone.

Though Coca-Cola and other drinks have made enormous strides in the past decade, red wine is still the favorite tipple. Vermouth has dropped behind whisky as a favorite aperitif.

Hedda: H'wood Alive; But Is It Ready For Liz Taylor's Comeback?

Hedda Hopper, in a guest date (26) on CBS radio, to spotlight her latest book, "The Truth and Nothing But" (scheduled for publication Feb. 1), said many people think "Hollywood is going to sink into the Pacific Ocean, but they are wrong. In a year or two, it will be bigger than ever."

The columnist added that the Hollywooders who had gone abroad "are getting tired of it. Living costs in Europe are just as high. Those who have gone there want to come home. I hear that even Elizabeth Taylor is thinking of coming home, but I don't know whether we are ready for her yet."

Miss Hopper, who is making a lecture tour in connection with the newest tome—just as she did with a book she wrote 10 years ago, did speak of Hollywood's "perversity." Referring to Shirley Jones, about whom interviewer Arthur Godfrey inquired, Miss Hopper commented that the West Coast film capital does not really "accept" a young actress "until she has played a bad woman, one of those girls." Miss Hopper was shocked to see the fresh and beautiful Miss Jones in "Elmer Gantry," but pointed out

(Continued on page 47)

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ABEL GREEN, Editor

Volume 229 No. 5 Number 5

HAPPY NEW YEAR

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SUNLIT DATA VS. JOB GLOOM

MORE TIX SOLD, HOUSES RISE

Washington, Dec. 24.
U.S. motion picture box receipts will climb in 1963, continuing the four year upbeat trend, U.S. govt. officials predict. Commerce Dept. said 1963 B.O. take should exceed the $1,400,000,000 estimated for 1962. This surge tops the 1961 mark of $1,370,000,000. The highest figure since 1949.

Projected upswing in B.O. coin is attributed to higher admission prices for hard ticketers and strong appeal of several films now in production which will be released as special runs at higher prices.

Government also waxed optimistic on investment for theatre construction. Construction in 1963 is expected to reach its highest point since 1951. As a result 16,-800-17,000 theatres will be in operation by end of 1963.

Officials also predicted a continued trend of less film production but more emphasis on quality films enjoying long runs at high prices.

Foreign market for 1963 is expected to stay at 1962 level of $215,000,000 to $220,000,000.

Average weekly motion picture attendance climbed to the 42,000,-000-43,000,000 range. This is a 2% upturn from the 1960-61 figure of nearly $42,000,000.

As Forecast, 20th Year Red-Stained

Estimations by 20th-Fox of last quarter operating deficits, coupled with yearend special write-offs after credit for tax loss carrybacks, suggest this major company will wind up with a loss of perhaps $20,000,000 for the year.

Depth of the fiscal setback for the current annum is projected on the basis of a 39-week statement issued Monday (24) in New York. As of Sept. 29, losses reached $16,-806,241, compared to an $11,544,-007 deficit for the like year ago period.

The roughly $5,000,000 increase in deficit ink, after management's estimate last summer that the 39-week loss would hew pretty much to the '61 figure, reflects "disappointing" grosses on most recent 20th pix in general release. Noted is that profits from "Longest Day," now in pre-release roadshow runs, won't show up on the books until general release engagements open up in '63. This key pic, by the way, is doing nicely in most current hardticket dates.

Michael Cacoyannis On Greek-Type Inflation Of Production Expenses

An early feature (circa '56) made by Greek producer-director Michael Cacoyannis, titled "Stella" (and, incidentally, the screen debut vehicle for Melina Mercouri), rang up a negative cost of somewhat more than $30,000. His seventh and latest opus, "Electra" (from the Euripides legacy), nabbed some $75,-000—"modest by your (American) standards, but by our standards an expensive picture."

That escalated cost, in this view, goes beyond national (Greece) inflationary trend, although that's not minimized. But more relevantly, Cacoyannis argues, it reflects the extended influence of the "runaway" Yanks with a reputation for extravagance re local labor costs. The strictly home consumption product has scarcely been touched by the new economics, comments this filmmaker, but not so the producer shaking dice in the international market.

Overseas sensitivity to the free-spending Yankee is sharp; the latter is rapped for bankrupting large sectors of European production,
(Continued on page 7)

Ex-Fan Mag Editor
Lawrence J. Quirk
deplores some of the sensationalism of the latterday versions in his appraisal of
Fan Mags: The Pros And Cons
• • •
another informative Feature in the soon-due
57th Anniversary Number
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Plus other statistical and data-filled charts and articles

Ireland's Fest Hopes for Better U.S. Participation

The 1963 Cork (Ireland) film festival will be held Sept. 15-22, Dermot Breen, fest director, reported in New York last week in the course of an exclusive VARIETY interview chaperoned by three public relations executives of Infoplan, "a worldwide public relations service of Interpublic Inc." (McCann-Erickson).

Breen, who made a one-day stopover in New York en route from the Acapulco fest back to Ireland, hopes for greater American cooperation in next year's fest. The U. S. was "represented" at this year's fest by Linda Christian and Edmund Purdom. Miss Christian was promoting her recently published "autobiography," and Purdom talked about his experiences making films in Italy.

Questioned as to the need for a Cork film fest, Breen said it had been conceived (in 1956) as an aid to tourism.

JOHN HUSTON'S NEXT PICTURES PROBLEMATIC

John Huston made a New York stopover last week in connection with his latest "Freud," then grabbed a jet for his farm in County Galway, Ireland.

Still pending for his directorial touch are two Seven Arts properties, "Passion of Judith Hearne," from the Brian Moore novelistic portrait of an old maid, and a Kipling yarn, "Man Who Would be King." No late word, however, on when either goes into production.

SET UP SHOP IN LONDON

Sam Jaffe-Paul Radin Co. Starts With Novel

Sam Jaffe and Paul Radin, latter formerly with Yul Brynner's production indie, have formed Atlas Films with two properties in the hopper. One is the Graham Greene novel, "A Burnt-Out Case," the other an original titled "One Minute to Midnight."

Plans are to shoot 'em in Britain, with the Greene opus first-slated. Partnership will headquarter in London.

Vaude Acts With 'Jumbo' for Xmas 8-Day Booking

Boston, Dec. 24.
Ben Sack is back with stage shows at his 4,200-seat Music Hall, and opening Christmas night, is Alan King, June Valli, Step Bros. and Joe Herlicher Orch (22). Metro's "Jumbo" is the film.

The motion picture exhibitor, who started stage shows at the Music Hall, the former Metropolitan, earlier this fall with Denise Darcel and Music Hall dancers and acts, is convinced, he said, that "people want live talent too."

King flew to Boston for press interviews, quipping "I came up to get a little publicity because in New York you can't get any at all because of the newspaper strike."

It's the first time in many years that a film theatre will have a stage show for New Year's eve. King and show are in for eight performances, through New Year's Day. House is scaled at regular prices, 90-$1.80, except for New
(Continued on page 13)

Rosenfield Gen'l Exec Of Columbia Pictures; Brendan Ferguson Job

Jonas Rosenfield Jr., heretofore v.p. in charge of advertising-publicity-exploitation for Columbia, last week was named a general exec officer of the company and in this capacity will have greater contact with the independent producers aligned with Col.

Another "Merry Christmas," in the form of promotion, went to Robert S. Ferguson, up from director of ad-pub-exploitation to exec in charge of the worldwide activities of these departments.

Exec v.p. Leo Jaffe, in disclosing the Rosenfield and Ferguson appointments, said they "represent a further step in the company's plan to orient its operations to an independent-based program of quality productions."

Rosenfield joined Col in 1955 as ad-pub exec. Ferguson has been with the company since 1940 when he joined the publicity department.

PAR'S CURTIS KENYON: 'JOB DRIED UP ON ME'

Hollywood, Dec. 24.
Curtis Kenyon, effective January 1, will leave his post as executive story editor for Paramount Pictures. He had been with the studio for past 22 months.

Kenyon said he has resigned "because the job just dried up on me." He revealed he plans to go into an indie packaging field, under which he would operate with small independent units in individual projects and probably also return to some film writing.

Exec pointed out "the day of a series of program pictures is gone and we are now in more of a packaging operation." He noted "the studio hasn't bought properties for some time and we are not hiring writers."

Eddie Cantor
in a closeup on the one and only Caruso succinctly summarizes
The Greatest Voice I Ever Heard
• • •
another interesting Feature in the soon-due
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New Film Houses In Big Residence Complexes Gain

Ideal sites for the location of film theatres has long been a crucial part of circuit strategy. Marcus Loew's rise in early days from nickleodeon to 3,000-seaters is basic lore. In recent years the site-selection system has been influenced by shifts in marketing to the shopping center where thousands gather daily, hence creating traffic for film houses in conjunction. Again the giant housing projects, with hundreds of families in their own landscaped area, often remote from established theatrical centers loom importantly as prime locations.

With respect to metropolitan New York, possibly the first such cinema was the Kips Bay, recently lighted on the eastside as part of the housing development of that name. Comes now the Skouras circuit scheduling a new spot in Queens as part of the Lefrak City development under construction. Situation will front on heavily-trafficked Long Island Expressway (that's considered a plus), and will offer rooftop auto parking with direct theatre access.

ARGENTINA PLEASED BY ACAPULCO WINS

Buenos Aires, Dec. 24.
There is considerable satisfaction in Argentina over the awards won at the Acapulco Ibero-American Film Festival of the best direction for Enrique Carreras for "Los Viciosos," and another for actor Francisco Petrone as best actor for his work in "Man at the Rose Colored Corner."

Argentine delegation was headed by Dr. Oscar Puebla of the Screen Institute, with producers Juan Carlos Garate (Sono), Author's Society President Roberto Talice, and Mario Lozano, President of the Fifth Mar del Plata Festival, scheduled for March next).

"Los Viciosos" drew 127,000 spectators in the first 3 weeks of local exhibition at the down-town Normandie and 40 neighborhood theatres, grossing spectacularly, and is still holding well at the moveover Suipacha, after 6 weeks—quite unprecedented for a native film.

COAST GUILDS UNMERRY FACE

Hollywood, Dec. 24.
Spot check of guilds and unions reveals year end industry unemployment has crept to an all time high. Situation is well capsuled by Elmer Ellsworth, Costumers IA 705 business rep, who noted, "Segments of other years had greater proportional unemployment but periodic comebacks always helped to alleviate problem. This year hoped for upswings never materialized."

Grimmest figure came from Studio Grips, Local 80, half of whose 1,100 membership are without jobs. A Grips spokesman noted that he termed "traditional pre-Christmas" parings by studios as having further blackend the already dim picture.

One of the few bright areas was report from two of the technical unions, Cinetechnicians IA 789 and Film Technicians IA 683. First reported a slight jump in their employment for past year, latter having maintained a "status quo" situation. Both cited extra-theatrical activities as reason for healthy employment, industrial, religious, governmental and educational activity cited as sources of additional work for membership.

Screen Actors Guild spokesman reported that only 7,000-8,000 of
(Continued on page 7)

20th Flirts With Bill Schneider

Twentieth-Fox is dickering for the creative services of William H. (Bill) Schneider, former top exec at Donahue & Coe, latterly operating his own midtown Manhattan ad agency, and considered a specialist on film copy. If deal jells, as appears likely, he would function strictly in a consultative capacity, commencing about first of the year.

Not clear at the moment is what effect, if any, arrangement would have on the distrib's announced ad-pub-exploitation "troika" setup, whereby each sphere is to be separate and reporting directly to global sales veep Seymour Poe.

Schneider, who has several other pic production clients, is a longtime pal of Poe, dating back to when latter was a top producer's representative. The ad man left Donahue & Coe about a year ago to hang out his own shingle.

UA $1,000,000 Rides On Laurence Harvey Debut As a Producer-Director

Madrid, Dec 24.
Filming on Laurence Harvey's production of "The Ceremony" started outside the old city walls of Toledo, some 70 kilometers from here. Suspense drama deals with an Irishman awaiting execution in a Tangier prison. Director Harvey, who also stars is supported by Sarah Miles, Robert Walker Jr. and John Ireland. Over $1,000,000 will be riding on Harvey's debut as director.

With Oswald Morris as cinematographer, the company plan to film exteriors at Toledo, in the monastery at Campo Criptana, and in the forest near Casa del Campo, after which it will move into the studios at Sevilla Films, just outside Madrid, for about two months of interior work.

Cast includes number of English, Spanish, and U.S. actors, including Lee Patterson, Pepe Nieto, Ross Martin, Fernando Rey, and Irish actor Noel Purcell.

Working from a script written by Ben Barzman, with additional dialog by Alun Falconer, Producer-Director-Star Harvey is filming "The Ceremony" in black and white widescreen process. United Artists is financing against world distribution.

More Seats Occupied, More Pepsi Sold; Bottler's Free Film Plug Experiment

Pepsi-Cola is going to give exhibitors (and producers) a free ride as part of its radio blurb campaigning for 1963, trusting in the equation that more attendance means more revenue for the soft drinkery.

The company, via ad agency Batten, Barton, Durstine and Osborn, has prepped a series of "open middle" jingle spots of 60-second duration designed primarily to plug local screen fare. The open-and-close musical portions feature singer Joannie Sommers and the Mitchell Ayres orch.

Exhibs who desire to tap some gratis air time are being steered to their local Pepsi bottlers, these franchise boys in charge of booking the time and slotting theatre mentions. Initially, the campaign is to be domestic, involving Pepsi's 530 U.S. bottlers and covering some 3,000 AM radio outlets. Effort may be duplicated in Canada anon, for the moment awaiting study to see how it goes in the States.

Pepsi now has, by its own estimate, vend and or manual representation in some 40% of U.S. film situations. Company is hopeful, naturally, that the aforesaid company will help to hike this percentage.

'Tropic Cancer' Like 'Carpetbaggers' Covets Shurlock's Production Seal

Hollywood, Dec. 24.

Henry Miller's early 1930s and long-banned, impressionistic novel, "Tropic of Cancer," will be produced as a joint venture of Elliott Kastner and Stan Shpetner with Joseph E. Levine, who have formed a partnership. Kastner and Shpetner, who will produce, acquired property from author "for over $300,000 plus a percentage," according to former. Film will be made in France on a $2,000,000 budget under Levine's Embassy Films banner, from a script by another novelist, Bernard Wolfe. A June or July start is planned.

Kastner is also partnered with Levine, Abby Mann and Carlo Ponti in "Children of Sanchez," which is postponed to October or November start. Levine thinks that pictures will be made in Guatemala.

"Cancer" marks second hot novel in Levine's film plans, following on heels of his recent deal with Paramount on Harold Robbins' "The Carpetbaggers." John Michael Hayes has completed script on latter, with summer start planned. Picture will go before "Cancer," Levine stated.

In both instances, Levine said they will try to get a production code seal on pix. He noted "we will not use any four letter words" in either of the screenplays and said both will be submitted for approval to the Geoffrey Shurlock office. Exec stated "we will make the picture and release it regardless of seal, if that is not forthcoming."

No director has yet been set on "Cancer." However, Levine has a two-picture commitment with Vittorio De Sica, who is directing "Sanchez." Exec stated, "We intend to maintain the spirit of the book and will not compromise Miller's work. We are treating the story with great respect and dignity, but without sacrificing the humor, anger, art and sex that made it internationally controversial." Book was banned by the U.S. Post Office immediately after its first American edition was issued on June 24, 1961, but four days later the complaint was dismissed. It is still banned in Los Angeles.

Including "Cancer," Embassy has an upcoming slate of 12 pix in various stages of production or preparation involving an estimated budget of $30,000,000. "Carpetbaggers" has a $6,000,000 budget; "Zulu," going in South Africa in March as coproduction with Anglo-Amalgamated Films with distribution by both companies, is on $2,000,000 budget. Stanley Baker stars, with Cy Endfield directing.

Others include "The Threepenny Opera," $2,500,000, being done in English in Germany, Curt Jurgens, Hildegarde Neff and Sammy Davis Jr. star; "Landru," $1,750,000, filmed in France and starring Michele Morgan, Danielle Darrieux, Hildegarde Neff, Charles Denner; "Sanchez," $3,000,000, starring Sophia Loren, Anthony Quinn, Rita Moreno and George Chakiris; "Madame," $7,000,000, starring Sophia Loren and Robert Hossein, filmed abroad; "Where Love Has Gone," Harold Robbins' novel $3,000,000; "Love at Twenty," to be shot in France, Poland, Japan, Italy and Germany; "Young Girls of Good Families," starring Marie-France Pisier, Michel Subor, Fred Clark, Lila, Ziva Rodann and Christian Marquand; "7 Capital Sins," starring Jean Pierre Aumont, Eddie Constantine, Michele Girardon, and "Strangers in the City," starring Kenny Delmar and Robert Gentile. "Sins" will be next Embassy release, to open in New York immediately following close of the current newspaper strike.

Kastner and Shpetner are currently preparing "Mama's Doll," to star Jane Fonda, at Columbia, but have deferred work on all projects to prep "Cancer."

Screen Observer
Herbert G. Luft
who is also a globetrotting attendant at foreign film festivals deplores the
Distortion of the Screen Cowboy
• • •
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Steve Boyd Still Out of Favor On Italo Crack

Rome, Dec. 24.

U.S. Actor Stephen Boyd has not heard the last repercussion to his own blast involving the feature film "Imperial Venus" in which he appeared. His statement was picked up from VARIETY by the Italian press and widely published in that country to the dismay and anger of Royal Films, Guido Giambartolomei, Jean Delannoy, and Eitel Monaco, chief of the Italian film industry organization.

Boyd sent an apologetic letter to "Dear Mr. Giambartolomei" regretting having caused embarrassment, adding, "it is certainly unfortunate if the impression was given that I was attacking the artistic standards of the Italian film industry in general and of you in particular." Continuing the Boyd quote: "I am a great believer in letting people be judged by their record. The record of Italian accomplishment and leadership in motion pictures cannot be doubted or even challenged. Also, I would like to make it very clear that I believe your own personal record of accomplishment firmly establishes that you have always maintained the highest standards of artistry and professionalism. I would not have accepted a role in your film so willingly had I not been fully aware of your fine record and reputation.

"Jean Delannoy recently cabled me that 'Imperial Venus' is an extremely fine motion picture, one with which I will be proud to be associated. Considering his record of great artistic accomplishment and your own I am sure the film will be one of great stature.

"Please extend my regards to everyone else involved in the production of 'Imperial Venus.' I am delighted that the film has turned out so well and I send you my wishes for its complete boxoffice and critical success."

N.Y. to L.A.

Bob Braun
Cornel Wilde

L.A. to N.Y.

Kingsley Colton
Eddie Fisher
Henry Fonda
Judy Garland
Henry Gibson
George Gobel
Dave Golding
Corky Hale
Mark Levin
Joseph E. Levine
Kim Novak
Abe Mandell
Barbara McLean
Earl Revere
Donald S. Sanford
Mark Valentine
Chris Warfield

U.S. to Europe

Jerome B. Cargill
John Huston
Buddy Minelli
Darryl F. Zanuck

Europe to U.S.

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Fred Hift
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Columbia Pfd. $1.06

Columbia board last week declared the regular quarterly dividend of $1.06¼ of the $4.25 cumulative preferred stock.

It's payable Feb. 15 to holders of record Feb. 1.

Advertising For Votes Okay But Acad Asks Tact

Hollywood, Dec. 24.

For the second consecutive year the Academy of Motion Picture Arts & Sciences is appealing to those seeking nominations or those who will receive such Oscar nominations to exercise restraint in making pitches to the members for their votes.

In its new rules—for the conduct of balloting for achievements during 1962 for upcoming 35th annual Awards derby — a statement of policy from the Board of Governors pointed to the importance of "maintaining a standard of dignity in any and all media of advertising."

It was noted that, while the great majority in past years had exercised restraint in reminding voting Academy members of their achievements, "regrettably . . . a few resorted to outright excessive and vulgar solicitation of votes. This became a serious embarrassment to the Academy and our industry."

Such a policy statement was first issued last year, and same text is used this year. Policy was formulated by the Governors, it was reported, as a direct result of Chill Wills making heavy use of advertising the previous year to win the membership nod for best supporting actor in "The Alamo." No mention of Wills' name was made, however, by the Academy in this connection.

Governors spell out no rules of conduct. They merely state that they "are hopeful that all segments of our industry will join with us in a cooperative effort to eliminate those advertising practices which are irrelevant to the honest evaluation of artistic and technical accomplishments and violate the principles under which the Academy was established."

Decision governing advertising, policy statement imparts, again this year is left to the "good conscience of the nominees, confident that they are well aware of the difference between that which enhances and that which lessens the stature of the Academy."

"Undesirable practices" other than improper advertising which have become apparent also are mentioned in the policy statement, which says: "These, however, are not general being limited to special categories. The elimination of these improprieties, we leave to the Branches involved."

LESLIE FABER BACK TO BL, EXITING BLC SETUP

London, Dec. 24.

Leslie Faber, who, as reported last week, is leaving his post as director of sales for BLC (British Lion-Columbia) at the end of this month, will be rejoining British Lion and thus renewing a 16-year link with that company. He will look after BL's U.K. distribution interests.

In a statement last week, David Kingsley, British Lion's managing director, explained Faber's new role in the company by emphasizing that the new and varied patterns of U.K. distribution called for special attention. Their relationships with independent companies and distributing outfits will be fostered and strengthened through his experience in this field.

BLC is the distribution company set up some two or three years back to handle U.K. releases for Columbia and British Lion. As already reported, Alan Kean, Anglo Amalgamated's general manager, will be succeeding Faber at BLC.

'Longest Day' Tops Nat'l Board Picks

Lean's 'Best Director' Nod for 'Lawrence' — Hail Robards, Bancroft, Lansbury, Meredith

Walter Winchell
has written an interesting reprise on
Some Show Biz History
• • •
another Editorial Feature in the
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles
Out Next Month

National Board of Review which, every December, picks the 10 best films of the year as judged by its reviewers, has given the number one nod to Darryl F. Zanuck's 20th-Century film, "The Longest Day." Editor Henry Hart explained that the selection committee felt that the Zanuck film "effectively utilized the unique resources of the motion picture to make a historical event understandable as well as dramatic."

Board of Review, which publishes its own monthly, is an independent body of citizens dating back to 1909. While it runs to show "buff" enthusiasm on occasion it is never a "fan" periodical. Its reviews indeed are tougher overagely than, say, the N.Y. Times.

Board's pick as top foreign film was "Sundays and Cybele," which hit the Manhattan scene late in the year to general praise which surprised Paris film showmen, as VARIETY has heretofore reported.

Board named David Lean as "Best Director" of the year for his work on the just-opened Columbia-Sam Spiegel super-spec, "Lawrence of Arabia." This film also figured on the year's best selection list.

Jason Robards Jr. copped a double salute from the Board for performances in both David O. Selznick's "Tender Is the Night" and "Long Day's Journey Into Night," the Ely Landau production. Angela Lansbury, who tradesters have touted as a possible nominee for a "Best Supporting Actress" nomination for this coming spring's Oscars via UA's "The Manchurian Candidate," is so hailed by the National Board, her performance in "All Fall Down" also being mentioned. Burgess Meredith got the "Best Supporting Actor" accolade of the Board for his role in "Advise and Consent," Columbia release.

Legit actress Anne Bancroft, practically an unknown to the screen, was designated "Best Actress" for her title role in "The Miracle Worker" (UA).

Here are the 10 Best Films of 1962 as picked:

(1) "The Longest Day"; (2) "Billy Budd"; (3) "The Miracle Worker"; (4) "Lawrence of Arabia"; (5) "Long Day's Journey Into Night"; (6) "Whistle Down the Wind"; (7) "Requiem for a Heavyweight"; (8) "A Taste of Honey"; (9) "Birdman of Alcatraz"; (10) "War Hunt."

Foreign selections were confined to five, four other than the first choice, mentioned above, being "Barabbas," "Divorce, Italian Style," "The Island" and "Through A Glass Darkly."

RKO Circuiting 'Dolce' & 'Victim' From Overseas

Expressive of the new respect for overseas product by major chains is an upcoming tandem booked by the RKO circuit in New York. Slated for the week of Feb. 6 are "La Dolce Vita" and "The Victim," latter the British suspense yarn with homosexual angles.

Noted by RKO prez Harry Mandel is that "Dolce" will be the first foreign powerhouse pic to play the loop at popscale. And further point made is that it will be one of the few subtitled features to play RKO or, for that matter, any Gotham circuit. Loew's chain recently played "Boccaccio '70," but the dubbed version.

National-Sunset Petro Erecting 32-Floor Bldg. Where Fox, Frisco Stands

San Francisco, Dec. 24.

Long an issue of debate here, the big, baroque old Fox Theatre will be torn down in February, making room for an ultramodern skyscraper.

In a press conference in the ornate gilded lobby of the Fox—built in 1929 during the theatre bond-peddling Gilded Age—Eugene V. Klein, president of National General Corp., detailed plans for a 32-story office building to go up on the 4,651-seat theatre's site.

The new property will be developed by National General, the Sunset International Petroleum Corp. and San Francisco's Cahill Construction Co.

The building's three wings will be 32, 24 and 16 stories high, and will be mostly office space. Plans call for shops and even possibly a theatre on the ground floor, with four stories of parking underground.

National General-Sunset Petroleum combination also owns a 34,000-square-foot parking lot diagonally across Market Street "the main drag" from the Fox, and will develop it soon. Price of the lot: $1,300,00.

Bergman's 'Strawberries' Wins Chile Crix Prize

Ingmar Bergman's "Wild Strawberries" received the Critics Circle best film award by six votes to two votes each for "La Notte" and "A Bout de Souffle". On the first ballot two American films, "Shadows" and "West Side Story" (UA) received one vote.

Drama crix gave their prizes to actress Maria Canepa and Peruvian playwright Enrique Solari Swayne, author of "Collacocha." Ballet prizes went to Ernst Uthoff, founder and twenty years director of the National Ballet and Birgit Cullberg for her "Miss Julie" choreography, staged for this company.

CINERAMA TO PREEM ROME OFFICE, JAN. 1

Rome, Dec. 24.

Cinerama expects to open a Rome office on Jan. 1. Announcement was made here by Jean Bouchet, Cinerama European g.m., after a series of meetings with Italian pic industry toppers. Bouchet revealed that "How the West Was Won" would be shown in Rome, Milan, and Turin "before March 15, 1963."

Concerning Cinerama contacts with producer Dino DeLaurentiis, Bouchet said that "very close" contacts were being maintained by his company with DeLaurentiis' organization, but refused to enter into details.

Cinerama official left Rome this week for Stockholm to look into the possibility of opening an office there to handle the Scandinavian market.

Priestly Silver Anniversary

Msgr. Thomas F. Little, exec secretary of the National Legion of Decency, is marking his 25th year in the priesthood.

In addition to his LOD duties, he is a consultant to the Pontifical Commission for Motion Pictures, Radio & Television, veep of the International Catholic Office of the Film, and a member of the Catholic Theological Society of America.

Little joined the Legion in 1947 as assistant director and in 1955 was made exec secretary.

New York Sound Track

After 11 weeks on hardticket at the Tower East, Ely Landau's "Long Day's Journey Into Night" has switched to continuous policy at pop prices. Amounts to 28 instead of 21 performances a week . . . Joseph E. Levine's "7 Capital Sins" and "The Law" (re "Where the Hot Wind Blows"), due to launch arty last week and this respectively, are stalling for time—meaning windup of the newspaper blackout . . . Tony Curtis will star in "A Most Contagious Game," suspenser for his own Curtis Enterprises and UA release. Rolls next fall from a Harold Smith screenplay . . . Paul Henried and playwright Andrew Rosenthal have partnered to film the latter's "Horses in Midstream," comedy-drama which had a run on Broadway two years ago . . . Latin American exhibs presented a scroll to 20th-Fox chairman Spyros P. Skouras "for his untiring contributions to the union and the comprehension of humanity."

David Niven joins Marlon Brando for the comedy "King of the Mountain" at Universal. Stanley Shapiro ("Mink," "Lover," etc.) co-scripts with Paul Henning. On U's '63 schedule: a third edition of "Beau Geste," which George England is to helm. Last version, in '39, was Par's with Gary Cooper and Ray Milland.

Paramount bought "The Disorderly Orderly," original by Norm Liebmann and Ed Haas, as a Jerry Lewis starrer for late next year . . . David P. Harmon to script "Castle Garac," Nicholas Monsarrat tome, for Barclay-Harmon Productions . . . Andrew and Virginia Stone's next (sixth) production for Metro, to be lensed in England next Spring, has been tentatively tagged "The First Eagle" . . . Sam Nathanson purchased "Letter from a Novice," Italo production, and acquired for global distribution Martin Murray's documentary short, "Israel Today," under his Parallel Films banner.

Peter Lawford's story in the current issue of McCall's Magazine on how it feels being related, by marriage, to the President of the United States, said "it was Pat's (Patricia Kennedy) father who really did the trick for me" integrating the British-born actor with the Kennedy family. "He (Joseph P. Kennedy Sr.) was an old film hand himself; back in 1927, he was an executive with Pathe and R-C Pictures and show business wasn't way out to him."

"Since he had always been the center of family activities, encouraging his children to join in the fun and competition, he didn't find it difficult to ease me in. And finally it dawned on me that all my life I had been missing much in family fusion on the grand scale," Lawford added. "When the Kennedys take you to heart, you become one of them. My four children will never be loners, for they, too, are full-fledged members of the tribe." He had found that "being related to the President of the United States is a very great honor, but it is not, and never will be, a career."

"Since you don't review shorts, I have to get them publicized somehow," cajoles Elinor Silverman, New York's own little old new wave pressagent. Ergo: Ernest Pintoff's eightminute "Old Man and the Flower" is playing the Wilton, Los Angeles, to qualify for an Oscar. It's described as a "wistful love affair between a tired old man and a wilted flower."

Within the framework of a "Jumbo" review, Time mag had a gem of a capsule profile on Jimmy Durante. Seems like everybody loves this guy . . . Many film companies used to have a major migraine what with earned monies being held untransmittable from important areas abroad. They just wouldn't remit in terms of dollars. Only three key nations are holding back, they being Japan, Spain and India . . . Those small and intimate theatres going up across the country brings a comment from Columbia's Abe Schneider: "The adults like them, they like the privacy and freedom from the younger people."

Molly Falon, RKO Theatres, v.p., off to Paris, London and Rome in quest of product for the circuit's new 23d Street Theatre, which is to open mid-January.

A correction via John Woolf: "The L-Shaped Room" is being distributed in the United Kingdom by British Lion Columbia and in the rest of the Commonwealth (except Canada) by the Lion International Division of British Lion. Columbia has the picture all points elsewhere, Canada included. It had been erratumed that Col had global rights.

Mayor W. G. Enloe, operator of theatres at Raleigh, N.C., picketed by Negroes, said he never promised to open local theatres on an integrated basis, as one of the pickets claimed.

Dub 'Lawrence,' Then Sam Spiegel's Attention On U.S.-Made 'The Chase'

Sam Spiegel, in the States after three years' work on his production of "Lawrence of Arabia," $13,000,000 entry for Columbia release, spent a part of last week on the Coast, due back in New York this week, then returns to Europe shortly.

Next order of business for the filmmaker is the dubbing of "Lawrence" for Germany and France, where it opens March 8. No rush about dubbing for Italy; presentation in this country will not be until next fall.

Somewhere around March-April Spiegel is going on a retreat from the business world. He says he plans to board his boat in the Riviera "and get away from man and beast."

Spiegel's next is to be "The Chase," by Horton Foote. It's to be made in the states and will be his first non-foreign-locale effort in many years. Incidentally, while Spiegel has operated abroad extensively, his name has never been linked with "runaway" production. It's been widely recognized that his properties called for lensing in various global spots.

Litigate Theatre Property

Nashua, N.H., Dec. 24.

Acquisition of the property of Tremont Theatre Inc. is sought in eminent domain proceedings filed in Superior Court here by the Nashua Housing Authority.

The theatre property and three other parcels are wanted by the NHA for its revised High street redevelopment project. They were not included in the original plan for the area.

Standees Overflow Col. Pics Meeting; Wide-Roaming Stockholder Queries

Schneider Vexed at Gilbert

Abe Schneider is usually an unruffled presiding officer at Columbia stockholder meetings but at the one in New York last week the prez was angry and didn't try to conceal it. He was clearly agitated by John J. Gilbert's oral barbs in arguing for support of his, Gilbert's motion to curb Col stock options.

Schneider to Gilbert in upped decibles: "A few years ago you and your brother (Lewis Gilbert) complained because not all of the directors owned stock. Now we do and you want to restrict us. Why do it to us? Go to Congress."

Gilbert at one point was asked by another stockholder, what's your line? "Our business," he replied, "is selling corporate democracy."

By GENE ARNEEL

Annual meeting of Columbia Pictures took place at the home-office projection room last week and it was (1) the best attended in the history of the company, according to Col veterans, and (2) the longest, lasting two hours and 46 minutes. There were no startling revelations in terms of corporate matters, at first glance, but as time passed it became evident that the professionals of Wall Street, along with man-in-the-street investors and the familiar with-barbed-questions faces at many stockholder meetings were showing an invigorated interest in Columbia Pics.

President Abe Schneider and all directors were on hand with the exception of A. M. Sonnabend. Directors in from the Coast for the session, (all on the dais with Schneider, were Alfred Hart, president of the City National Bank of Beverly Hills; Mendel B. Silberberg, member of the law firm of Mitchell, Silberberg & Knupp; and Samuel J. Briskin, v.p. Also from out west was Sol A. Schwartz, production v.p. Present from his London base was first veep Mike J. Frankovich. New Yorkers included Leo Jaffe, exec v.p., chairman of the finance committee and 1st v.p. of the substantially-owned Screen Gems television distribution company; Jerome Hyman, exec v.p. and general manager of Screen Gems, and Donald S. Stralem, a director and member of the firm of Hallgarten & Co. investment bankers.

An independent producer aligned which Col who also appeared and reluctantly fell under the spotlight was Sam Spiegel, whose newest, "Lawrence of Arabia," made at a cost of $13,000,000 (this was negative cost cited by the dais) obviously means so much to Col's financial future.

Kneecap Interest

Col's 00-seat screening room at the 711 Fifth Avenue main office was quickly filled. Folding seats were scattered in the two side aisles and accommodated another 20 persons. A fast-guess estimate has it that another 00 individuals had to stand. And stand they did—for almost three hours.

Hyams told of the strides made by his pet, Screen Gems, and, in answer to a floor question, accented the foothold taken in the foreign market. Gems, he said, was head and shoulders ahead of other tv distribs in foreign tv and (in certain instances the SG product was playing theatrical release.

Schwartz waxed enthusiastic about the upcoming theatrical features from the Coast. Frankovich dittoed anent foreign-origin product, and both Schneider and Jaffe accented worldwide "integration." It was stressed that this is a company which four years ago undertook a program aimed to coincide with global marketing demands, and two years ago went with the policy of doing business with independent producers exclusively.

Farm System

Jaffe also emphasized, as did Schneider, that a "farm system" of promising production talents is being built up, that production costs sometimes get out of hand, as they have with other companies, and this despite "the most careful planning." Jaffe promised: "These costs will be minimized."

Jaffe further stated that "while we are doing everything possible to keep the factory going," this being an illusion to film work at the Hollywood studio, Col recognizes that the producers (the indies) have much to say about locales and if it's deemed desirable to shoot abroad, well, then, abroad it shall be.

When Cash?

Great interest was evident as to (1) "Lawrence of Arabia," (2) the climb of the Col stock from $14 per share to the $24 level in the past several months and (3) anxiety anent cash dividends in the future.

As the time passed and many voices were heard it was made apparent that this Manhattan session of Col stockholders might have been accurately reflective of general investor meetings in many corporate areas. The stockholders heard reports of advances in volume business and along with this a "disappointing" net-profit show-

(Continued on page 13)

Toll in Toronto Serves Hartford

In an unusual show of apparent cooperation, the Paramount-owned International Telemeter home toll system has sold off a package of its own shows to another operator in the same field. Four programs produced by Telemeter for its own run in Etobicoke, Toronto, have been sold to RKO-General-Zenith for latter's payvee experiment in Hartford, Conn., for an average of around $25,000 each.

Four are Gian Carlo Menotti's "The Consul," a variety outing with the McGuire Sisters and Bill Dana, Gracie Fields and Stanley Holloway in a comedy-musical, and Chekhov's "A Country Scandal," with Franchot Tone.

Three other programs were produced specifically for Telemeter, all by Jean Dalrymple, but union considerations apparently are blocking any kind of sub-licensing agreement at this time. All seven have had exposure in Etobicoke.

Queens Qualify

Mike J. Frankovich, Columbia exec v.p., was telling about the elaborate plans made for the Royal Premiere of "Lawrence of Arabia," attended by Queen Elizabeth.

Are you impressed with queens?" he was asked. Replied Frankovich: "I'm impressed with women, let's say."

PAKULA-MULLIGAN SET FOR PAR'S 'STRANGER'

Paramount studio v.p. Jack Karp has wrapped up a deal under which Alan Pakula will produce, Robert Mulligan will direct and Natalie Wood will star in "Love with the Proper Stranger," original story and screenplay by Arnold Schulman.

Principal photography on the contemporary comedy-drama is to start next March. Miss Wood's last feature was Warners' "Gypsy." Pakula-Mulligan team recently completed "To Kill a Mocking Bird."

'CLASSICS FESTIVAL'

Metro Oldies In Group With Scholastic Mag Tie-up

Minneapolis, Dec. 24.

Minneapolis has been chosen as one of the cities where Scholastic Magazines and MGM, with Motion Picture Assn. of America cooperation, will "sponsor" a "Classics Festival." It'll comprise Metro's most "literary" oldies.

Eight reissued pictures will be "David Copperfield," "Captain Courageous," "Pride and Prejudice," "Tale of Two Cities," "Little Women," "Julius Caesar," "Kim" and "Good Earth."

"Festival" will be spread over eight months, one of the oldies per month being scheduled. Aimed primarily at the schools, the "Festival" will be tied in with paperback reprints of the original books from which the movies were adapted.

LAST, FAST DIAL TO THE BIG NUMBER

After months in preparation, the Anniversary Edition is about to close. Time is now of essence of inclusion. If you have not acted yet, act now with the speed of a gazelle.

This is it—the annual Who's Who of the entertainment world. The rated edition of the rated personalities and organizations of show business.

Still time for your copy to come in

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400 N. Michigan Ave.
ROME 3
Via Sardegna 43

Diamond Head
(PANAVISION—COLOR)

Prejudice under the Hawaiian palms. Slickly produced, but heavyhanded race melodrama with punch ending with marquee names and 50th State visual allure.

Hollywood, Dec. 13.

Columbia Pictures release of Jerry Bresler production. Stars Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren; features Aline MacMahon, Elizabeth Allen. Directed by Guy Green. Screenplay, Marguerite Roberts, based on Peter Gilman's novel; camera, Sam Leavitt; editor, William A. Lyon; music, Johnny Williams; assistant directors, Herb Wallerstein, Sam Nelson. Reviewed at the studio, Dec. 13, '62. Running time, 107 MINS.

Richard Howland — Charlton Heston
Sloane Howland — Yvette Mimieux
Dr. Dean Kahana — George Chakiris
Mei Chen — France Nuyen
Paul Kahana — James Darren
Kapiolani Kahana — Aline MacMahon
Laura Beckett — Elizabeth Allen
Judge James Blanding — Vaughn Taylor
Bobbie Chen — Marc Marno
[illegible] — Philip Ahn
[illegible] — Harold Fong
Robert Parsons — Edward Mallory
[illegible] — Lou Gonsalves
[illegible] — Frank [illegible]
Sammy — Florence Kim
Photographer — Jack Matsumoto
[illegible] — Yankee Chang
Lee Kim Lee — Kam Fong Chun
Daniel — Lee Baik
Hostess — Al Laurie
Nurse — R. Ramos

A suitably glamorous cast and glossy production physique are the supersonic merits upon the boxoffice density of "Diamond Head" hinges. For beneath this alluring veneer lurks a contrived and banal melodrama of bigotry and bloodlines in modern, heterogeneous Hawaii. The Jerry Bresler production for Columbia amounts to a kind of thawed-out "Ice Palace," or "Giant Goes Hawaiian."

Improbabilities and inconsistencies galore reside in Marguerite Roberts' heavyhanded screenplay, from Peter Gilman's novel, about a Hawaiian agricultural tycoon, or King Bwana of Pineapplevillle, hellbent on holding-that-bloodline. When the baron's (Charlton Heston) baby sister (Yvette Mimieux) defiantly announces her engagement to a full-blooded Hawaiian lad (James Darren), the battle lines are drawn. This threat to inbreeding and Heston's senatorial aspirations is abruptly erased when Heston accidentally stabs Darren to death. But further complications arise when Miss Mimieux takes up with Darren's half-brother (George Chakiris) and Heston's Chinese mistress (France Nuyen) becomes pregnant. When the latter conveniently expires in childbirth (the writers have managed thus to evade the most ticklish issues) and Miss Mimieux and Chakiris run off together with the heir apparent, it finally seems to dawn on Heston that he's one bad guy. At the fadeout, he's mellowed enough to go after his son.

It is only one of the oddities of "Diamond Head" that no one, from conception on, ever seems to consider the possibility that the unborn child might turn out female.

Heston etches a swaggering portrait of the bullying bigot. Miss Mimieux is spirited as the liberal-minded sister. Chakiris, in his first screen effort since his Oscar-winning portrayal in "West Side Story," is glum and inexpressive as the half-breed medic who captures the fair sister's heart. He also seems to be the only doctor on the islands. Miss Nuyen is sweet as Heston's unlikely heartthrob. Darren, despite a rich tan, seems about as 100% Hawaiian as Paul Revere. Featured support is adequately dispatched by Aline MacMahon, Elizabeth Allen and Marc Marno.

Guy Green's direction, at any rate, is high-spirited, and production ingredients are slickly eye-appealing. Sam Leavitt's photography is Eastman colorful and dramatically calculating and alert. William A. Lyon's editing is taut and Malcolm Brown's production design visually luxurious. Johnny Williams' unobtrusive score is backed up by the Hugo Winterhalter's lurching, excitable theme.

Tube.

Rebellion Hurts Biz

Singapore, Dec. 24.

That rebel war in Brunei darkened three Cathay theatres, one in Brunei proper, two others in the oil town of Seria. Late word at Cathay h.q. here says they're still shut.

British forces have the upper hand now, however, so films should be running there again any time.

The Iron Maiden
(BRITISH—COLOR)

Amiable, uneven lightweight comedy. Typical Anglo-American yarn but a fairly novel background theme gives it a shot in arm.

London, Dec. 18.

Anglo Amalgamated release of a Peter Rogers production. Stars Michael Craig, Anne Helm, Jeff Donnell, Alan Hale, Noel Purcell, Cecil Parker; features Roland Culver, Joan Sims, John Standing, Sam Kydd, Brian Oulton. Directed by Gerald Thomas. Screenplay, Vivian Cox, Leslie Bricusse from original story by Harold Brooks & Kay Bannerman; camera (Eastmancolor), Alan Hume; music, Eric Rogers; editor, Archie Ludski. Previewed at Carlton Theatre. Running time, 98 MINS.

Jack Hopkins — Michael Craig
Kathy Fisher — Anne Helm
Mrs. Fisher — Jeff Donnell
Paul Fisher — Alan Hale
Admiral Sir Digby Trevelyan — Noel Purcell
Sir Giles Trent — Cecil Parker
Lord Upshott — Roland Culver
Mrs. Fred — Joan Sims
Humphrey — John Standing
Vicar — Brian Oulton
Fred — Sam Kydd
Mrs. Webb — Judith Furse
Harry Markham — Richard Thorp
Village Policeman — Brian Rawlinson
Rally Official — Tom Gill
Duke of Bedford — Duke of Bedford

Team of producer Peter Rogers and director Gerald Thomas has come up with an amusing comedy which would have benefited from a wittier script and, perhaps, a more carefree comedian in the lead. Michael Craig is one of Britain's most dependable and capable actors but it is a moot point whether lightweight comedy is his best medium. The theme of "The Iron Maiden" is fairly old-hat, coming from the "Genevieve" school, but its setting has a refreshingly novel touch, being concerned with the passion of a certain section of Britishers with vintage traction engines.

Traction engine rallies are an offbeat way of British life and this film combines that with some functionally tourist glimpses of Woburn Abbey, the Duke of Bedford's stately home, Henley regatta and the British countryside. Michael Craig is a top aircraft designer, working for Cecil Parker, but whose main hobby is traction engines. Parker is anxious to complete a deal for a new jet plane with a visiting American aircraft tycoon (Alan Hale) but a series of misadventures in which Craig clashes with Hale and his family endanger the deal.

Eventually all is well when Craig and his "Iron Maiden" win the National Rally. Hale is intrigued with the rally and offers to become Craig's stoker when his regular man breaks a leg. Eventually it is Hale's daughter (Anne Helm) who takes over at the critical moment. Craig lands the first prize in the rally, the contract and the girl.

Vivian Cox and Leslie Bricusse have provided some fairly predictable characters. There's the "typical" henpecked American rich man and his Cadillac, his status seeking wife and his charming but brash daughter. On the Anglo side, there's the comic vicar, the rustic policeman, the bumbling aristocrats and so on. However, though there's not much subtlety or novelty in the character drawing, the performers all jump through the comedy hoops satisfactorily.

The three Americans are newish and welcome faces to British audiences and Hale, Jeff Donnelly and cute Anne Helm as the romantic interest fit snugly into this typical British comedy. Craig gives a likeable performance as the aircraft designer, though, as previously noted, a more lighthearted touch might have helped. Cecil Parker and Roland Culver are useful foils as the two British aircraft tycoon rivals, John Standing, as stuffy, correct young Englishman; Brian Oulton as the vicar; Sam Kydd, as Craig's stoker and Noel Purcell, as a belligerent retired admiral, who is Craig's deadly rival in the traction engine race, all add to the fun. The Duke of Bedford makes an appearance as himself and proves that if ever the Stately Home of Woburn Abbey becomes too much of a burden for him he might turn out to be a useful actor.

Gerald Thomas has directed briskly and with an apt blend of slapstick and quieter comedy, and has made good use of Alan Hume's Eastmancolor lensing. Carmen Dillon's artwork is okay and several scenes of the Dorchester Hotel give the film a lushness which is a pleasant change. "Iron Maiden" should prove profitable entertainment in popular houses.

Rich.

Agostino
(ITALIAN)

Rome, Dec. 18.

Dino DeLaurentiis release of a Baltea (Luigi Rovere) production. Features Ingrid Thulin, John Saxon, Paolo Colombo. Directed by Mauro Bolognini. Screenplay, Goffredo Parise from story by Alberto Moravia; music, Carlo Rustichelli; camera, Aldo Tonti; editor, Nino Baragli. At Fiamma, Rome. Running time, 90 MINS.

Agostino — Paolo Colombo
His mother — Ingrid Thulin
Renzo — John Saxon

A smoothly fashioned, sometimes moving and appealing, but ultimately superficial glimpse at a child's first exposure to love, sex and life, this is based on one of Alberto Moravia's best short stories. Basically an artie, where the Ingmar Bergman recruit Ingrid Thulin's name is a help, the pic has intrinsically exploitable angles and aspects, though tastefully handled at all times.

Agostino and his widowed but still appealing mother enjoy their summer stay at a Lido Venice hotel until a male suitor enters their life and takes the mother away from the child. The latter, puzzled, jealous and disturbed, runs off with a gang of kids who very brutally expose him to all the facts in life. He's intrigued but basically still immature and puzzled by it all, having "lost" his mother love and not yet gained what will replace it, whatever it may be.

Story has its moments, but Bolognini's handling of it is usually too cold and often too calculating.

Another negative point is reliance on spoken commentary to explain the moppet's feelings in crucial bridges, even though Paolo Colombo as the boy is a winning find. Ingrid Thulin is excellent as the mother, and one wishes the pic allowed for more of her. John Saxon has an ungrateful part as the suitor, but does a workmanlike job of it.

Aldo Tonti's lensing of Venice lagoon locales is an outstanding asset of an intriguing pic on a vastly difficult subject. This just misses coming to life and becoming an outstanding human experience instead of the intelligent, classy and formal achievement it is.

Hawk.

Il Sorpasso
(ITALIAN)
(Sorpasso)

Rome, Dec. 18.

Incei release of a Fair Film-Mario Cecchi Gori, Incei, Sancro Film production. Features Vittorio Gassman, Catherine Spaak, Jean Louis Trintignant, Claudio Gora, Luciana Angiolillo, Linda Sini. Directed by Dino Risi. Screenplay, Risi, Ettore Scola, Ruggero Maccari; camera, Alfio Contini; music, Riz Ortolani; editor, Maurizio Lucidi. At Corso Cinema, Rome. Running time, 105 MINS.

Bruno — Vittorio Gassman
Roberto — Jean Louis Trintignant
Daughter — Catherine Spaak
Wife — Luciana Angiolillo
Aunt Lidia — Linda Sini
Alfredo — Corrado Olmi
Bibi — Claudio Gora

Well-made pic with entertainment factors for all audience levels, this shapes as a winner on the Italian market, thanks to names and word-of-mouth. Cut several notches above the norm, film should also cop plenty of foreign attention in appropriate slots.

Story deals with the casual summertime acquaintance of an uninhibited playboy type (Vittorio Gassman) with a young student, Roberto, whose approach to life has to the contrary always been on the staid and serious side. The two take off on a rousing two-day race along the Riviera visiting friends, picking up girls and chasing thrills in general.

A visit to Corrado Olmi's relatives and Gassman's (long-separated) wife and daughter only briefly slow them down until a predictable tragedy sobers up the playboy at the finale. While viewable on purely visible entertainment level, pic also provides some trenchant for for thought in its character delineation (the old vs. the new) and its biting barbs thrown at present-day manners and mores.

Gassman turns in an outstanding and well-modulated performance as the lovable lout who realizes too late the damage he's done. Jean-Louis Trintignant is neatly cast as his (very) opposite number, Roberto, and makes the most of his sympathetic role.

Remainder of cast is filled with topnotch cameos, especially Luciana Angiolillo's human ex-wife bit. Catherine Spaak makes a captivating daughter, and there is plenty of other eye-appeal for the male ticket buyer.

Riz Ortolani's score includes a large number of current pop tunes to good effect while other credits measure up. Editing job is tight at 105 minutes.

Hawk.

MORE PUERTO RICAN SEATS
New Drive-In Near San Juan —Ponce Also Gets One

San Juan, Dec. 24.

Commonwealth circuit, per its expansionist blueprinting, has opened Puerto Rico's largest drive-in, a 1,200-car theatre on the perimeter of this capital. Cost reportedly was $600,000.

In Ponce, the island's second largest town, another ozoner is under construction, as well as a hardtop locating in a major shopping center. Additionally, two other drive-ins and five more four-wall spots are on the drawing boards for 1963 and '64.

$27-Mil in Rentals So Far for 'Kwai'; Cost Less 'n $3-Mil

Sam Spiegel's production of "Bridge on the River Kwai," one of the most successful pictures in Columbia's history, was brought in at a negative cost of $2,840,000 and in the first time around the worldwide market brought back $27,800,000 in rentals.

That the made-in Ceylon feature proved itself a mammoth grosser is pretty well known throughout the international trade, of course. But surprising to many is the fact, as officially stated the past week by a Col exec, that the production outlay was less than $3,000,000.

Film, which stars William Holden and Alec Guinness, had the appearance of being much costlier, certainly far above the actual production outlay. This kind of money frequently goes for an average "A." Col further added to the aura of blue-chips expenditure with the elaborate hard-ticket marketing.

"Kwai" was withdrawn from circulation about a year ago to make ready for reissue early in 1963. New campaign is being fashioned.

It was also disclosed last week that Col is bound to wind up in the black with "Barabbas," Biblical-type epic produced by Dino De Laurentiis. Film has done very well abroad, has yet to hit much of the market in the United States, but a profit clearly is in view.

Col's ante for worldwide rights, except Italy, was $2,800,000. De Laurentiis, who released the picture in his native Italy, put up a sum exceeding this.

Universal (and Marshall) Ends Martens & Hawkes Pirating of Negatives

Decree was entered in U.S. District Court for Northern New York enjoining Karl Martens, of Vestal, N.Y., and Clayton Hawkes, of Castle Creek, N.Y., from any further film infringing dealings in Universal product. Martens and Hawkes had been charged with renting 16m prints of 33 U features and shorts to exhibitors without the film company's knowledge or consent.

As further relief for U, the U.S. Marshal was directed to destroy 40 of the feature-length 16m prints involved.

U was represented by the Albany firm of Whalen, McNamee, Creble & Nichols and the N.Y. firm of Songer & Stein.

Showman-Postmaster Fisher New City Mgr.

Harlingen, Tex., Dec. 24.

Clay Fisher, formerly of Corsicana, has been named city manager of the Harlingen Theatres, of Texas Consolidated Theatres. He succeeds Mike Gilbert who recently accepted appointment as local postmaster.

Fisher will be in charge of the Arcadia, Rialto and Grande Theatres, here and will supervise the Rio Theatre in Mercedes, Tex. He has been with the circuit for 26 years, the past six as city manager in Corsicana.

Brad Bushing of Amarillo has been named to succeed Fisher in Corsicana as city manager. He has been with the circuit for the past four years, mostly recently as manager of the Esquire Theatre in Amarillo.

Santa Recedes, Film Emporia To Inherit Some Biz

Ought to be a happy holiday period for exhibitors around the country, certainly better than last year, and this because of the availability of boxoffice product. And barring store conditions or any other unhappy boxoffice influence, theatremen benefitting will be in both firstrun and sub-run situations.

Edward L. Hyman, v.p. of the theatre end of ABC-Paramount, said he hadn't written out a script but offhand the pictures that come to mind, those which will contribute to the upbeat, include "Gypsy," "Jumbo," "Castaways," "Taras Bulba" and "Barabbas."

These are in addition to the roadshows, noted Hyman.

In previous years distributors opened their major product in the firstruns only during the holiday week. Now the Premiere Showcase type of merchandising means that neighborhood houses also are getting top pictures.

Thompson Slates Feb. 'Mound Builders' Start, 'I Love Louisa' Follows

London, Dec. 24.

Director J. Lee Thompson, in town for just a few days tying up loose ends, says he has finalized arrangements and will be going into production with his South American Indian feature "The Mound Builders" in February. Locale will be Mexico and he has Yul Brynner, George Chakiris, Richard Basehart and Shirley Ann Field on the line.

His top-limit shooting time is 14 weeks because of the unsympathetic Mexican weather which will turn nasty after that time. Thompson shrugs at questions of budget. But it is apparently around the $6,000,000 mark. In scope it will be of the "Taras Bulba" mould, but Thompson says it will be diametrically opposite in mood and feeling. Woven around the early South American Indians it will not for example include one single shot of any animal of any description. The people concerned did not know of animals.

His subsequent project is the skedded Elizabeth Taylor comedy vehicle "I Love Louisa." He hopes to be shooting in August if he can secure the backing for Miss Taylor. Most of the six husbands the title named lady sees off into widowhood are slated—Frank Sinatra, Marlon Brando, David Niven to name only three. Underwriting problems being solved, the big question to be worked out is slotting in the six males on a tightly dovetailed shooting schedule.

There is more than an even bet that the new title will be "What a Way to Go." In this sad tale of a lovely young girl who desires nothing but a simple, provincial marriage and instead is plagued with a string of weddings in which her respective spouses wax terribly rich and then die suddenly, the screenplay aims to take the audience in each case merely up to each [illegible]

Hitchcock, Pasternak Quickie Paree Stops

Paris, Dec. 24.

Producer Joe Pasternak and director Alfred Hitchcock each came in for a quickie one day visit this week. Pasternak was coming from the "Jumbo" (MGM) opening in London.

Hitchcock was huddling with Continental Universal reps on the release of his "The Birds" early next year. Both met the press separately.

20th Holding Fabian

Hollywood, Dec. 24.

Fabian's new pact with 20th-Fox, which picked up second option, calls for one picture during 1963 with $50,000 for 10 weeks, plus option for a second film during calendar year.

Contract was approved in Santa Monica Superior Court for 19-year-old thesp.

Amusement Stock Quotations

Week Ended Mon. (24)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅝	11¼	ABC Vending	140	13⅝	12⅞	13⅛	+⅛
47⅛	22¾	Am Br-P'r Th	107	36⅝	34⅛	35	+⅝
20⅝	10	Ampex	744	16⅞	16⅛	16⅞	+⅛
46⅝	31½	CBS	408	44¾	43⅝	44⅛	−⅛
20⅝	8⅛	Chris Craft	118	12¼	11⅜	12⅛	+⅛
31	14	Col Pix	102	24⅞	23¾	24	+⅛
51⅝	34½	Decca	17	45	44½	44¾	+¼
49⅝	21	Disney	174	30	27½	30	+2⅝
115⅝	86	Eastman Kdk.	206	108	107	107¾	+¼
8⅝	4¼	EMI	105	5¾	5½	5¾	+¼
14⅝	8⅝	Glen Alden	199	10⅜	9⅞	10¼	+¼
47⅞	17⅝	Loew's Thea.	136	22¼	21¼	21¼	−¾
79⅝	39	MCA Inc.	39	40¼	40	40	+1
16⅛	10⅝	Metromedia	17	15½	15¼	15⅜	+¼
50⅛	26⅛	MGM	1213	33½	31⅛	31½	−½
9⅝	5⅛	Nat. G. Corp.	100	8⅛	7⅞	7⅞	
26⅛	10	Outlet	†400	22½	21½	22½	
38⅝	31	Paramount	102	36	35½	36	+⅝
221	81½	Polaroid	788	142⅝	138⅝	140⅛	+¾
65⅝	39⅝	RCA	348	56	54⅛	56⅛	+⅛
13⅝	6½	Republic	167	6⅞	6⅝	6⅝	+⅛
17	12⅝	Rep., pfd.	11	13⅞	13¼	13⅝	+⅛
40⅛	18⅝	Stanley War.	90	20⅜	20⅛	20⅜	+⅜
38⅛	27¼	Storer	22	31½	30⅝	31	+⅛
30⅝	16⅝	20th-Fox	207	21¼	19⅝	20½	+1
36⅞	22⅜	United Artist's	97	28⅛	27¼	27⅞	+⅛
20¾	10½	Warner Bros.	30	14	13¾	13¾	−⅛
79⅝	42⅝	Zenith	261	54⅛	53⅝	54	+1

American Stock Exchange

1962 High	1962 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
8⅝	2½	Allied Artists	20	3¼	3⅛	3⅛	..
9	3⅝	[illegible] GAC	26	5⅛	5	5⅛	−⅛
21⅝	10¾	Cap. Cit. Bdc.	21	18	17¼	17¼	−⅜
20⅝	6½	Cinerama Inc.	274	14¼	13	13¾	+⅝
12	6½	Desilu Prods.	21	8⅛	7¾	8	+⅛
9⅝	4½	Filmways	24	5¼	4⅞	5¼	+⅛
18	8⅛	Movielab	11	10¼	9⅝	9⅝	+⅛
14⅝	6	MPO Vid.	13	5¾	5½	5⅝	+⅛
2¾	⅞	Nat'l Telefilm	56	¾	⅝	11/16	
5⅛	2	Reeves Sndst.	30	2⅝	2⅛	2¼	−⅛
7½	2¾	Reeves Ind.	97	3⅝	3¼	3¼	−⅜
22¾	13	Screen Gems	11	18⅝	18¼	18¼	−⅛
20⅝	6⅝	Technicolor	240	9	8⅛	8¾	+⅝
16⅞	4¼	Teleprompter	40	5½	5¼	5½	+⅛
3	1⅛	Tele Indus	54	2⅝	2⅛	2⅛	−⅛
18¾	10⅝	Trans-Lux	18	12⅜	11¾	12⅛	

* Week Ended Fri. (21).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Ameco Corp.	1¼	1½	−⅛
Commonwealth Theatres of Puerto Rico	6¼	7⅛	−¼
Four Star Television	9¼	10¾	
Gen Aniline & FA	225	250	
General Drive-In	7¾	8⅝	−½
Magna Pictures	1⅜	1⅝	
Medallion Pictures	4¼	5	−⅛
Premier Albums	7½	8⅛	+¼
Rust Craft Greeting Cards	10	11¼	−¼
Seven Arts Productions	8¼	9⅛	+¼
Transcontinental Television	9¼	10⅞	+⅛
U. A. Theatres	5¼	6	
Walter Reade-Sterling Inc.	2	2⅝	−⅛
Wometco Enterprises	18⅝	20⅛	−¼
Wrather Corp.	4⅛	4⅝	−⅛

(Source: National Assn. of Securities Dealers Inc.)

More on Absurd Contract 'Billing'

From Turkey an Exhibitor Protests Meaningless Names — European Posters Far Ahead

Istanbul, Turkey.

Editor, VARIETY:

I am an exhibitor and a very old reader of your publication.

We are receiving your magazine with at least a two week delay due to the distance. Therefore I could read your Nov. 28 issue only yesterday. There was an article about posters in it.

I was making the same point yesterday to some distributor. I specially showed the difference between an Italian and American poster. The Italian poster had the head of the leading lady covering the sixth of the whole poster. Having four leads, if this had been an American poster the others would have had the same space and it would have been a very poor poster.

In the American posters almost all the space is covered by people's name and the place left is usually filled by writing about the picture. Therefore any passing glance to the poster will tell you nothing.

We sometimes use both American and European, especially Italian posters of the same picture and the appeal to the patrons of them are quiet different.

I think that if nothing is made to change the American posters the appeal of the picture will lose more. There is already in our country a change in the preference of the patrons toward the American pictures and European pictures are making more money.

Ozmen Ipekci
(Cinema Isler, Beyoglu District)

UNLOADS TWO SITUATIONS

Allied Sells Ritz, Ontario, And Switches a Lease

Hollywood, Dec. 24.

Allied Theatres of California has disposed of two properties to consolidate operations. Chain sold new Ritz at Ontario to Coro Amusement Co., which already runs two drive-ins in area, Valley and Mission, some 40 miles from Los Angeles.

Circuit also sold its lease on Boulevard, former Fox West coast outlet on L.A.'s film row, to two projectionists in house, John Donnert and Cal Arbuthnot.

Good Jobs Off

Continued from page 3

its 14,000 national membership will have enough employed quarters to qualify for pension-welfare benefits during this year, averring, however, that this stacks up similarly to last year at this time.

Make-up IA Local 706 business rep Henry Vilardo reported employment in his shop has dropped 10% from last year, 40 out of total membership of 367 out of work, though he noted a slight year-end upswing which he attributed to big call for "Greatest Story Ever Told."

Lloyd Ritchie, Publicists IA Local 818 biz rep, said that his rolls showed 50 of 360 members jobless, which figures out to a net loss of 32 jobs during year. Breaking it down on a studio by studio basis, publicity berths at Allied Artists dropped from seven to five; from 14 to four at Columbia; from 16 to nine at Metro; from 16 to six at National Screen; from 12 to eight at Paramount; from 19 to 13 at Warners; from 14 to one at 20th. Only studios to add to flacking staffs were Disney, where jobs went from seven to eight and at Universal which upped from 13 to 20.

Costumers IA Local 705 spokesman Elmer Ellsworth reported a 21% average unemployment for past year and a drop in membership from 914 to 800. He cited doleful situations at MGM where two women are on payroll where once they had a hundred and at Warners which now has four or five where once they had 46 costumers on roster. Ellsworth said that he didn't think his union could provide necessary manpower now even if production took a big leap forward, citing union's constantly shrinking membership.

Electrical Technicians IA Local 728 business rep S. T. Dennison reported between 15 and 20% unemployed and that 1962 was by far their worst year on record, though situation now is better than it has been all year. Dennison said his union has their own anti-runaway lobby campaign planned to hit Washington next year "if the producers can do it, why can't we?," he asserts, adding that no matter the expense it would be worth it.

Electrical Workers Local 40 spokesman Vince Murphy reported 30 out of their 300 total membership unemployed, though noted that through the summer months they had almost total employment.

Art directors report 27 of 180 members out of work, or 15%, a slight increase over last year this time. Director's Guild spokesman said that of 1,500 members on the West Coast, 30% were currently jobless, the assistants (which comprise one third of total membership) were reported hardest hit.

Last figures available for the Writer's Guild showed situation largely unchanged since last year. In Oct. 410 scribes were at work in TV, 81 in theatrical motion pictures as compared to 444 last year same time and 84.

Albert Erickson, business rep for Laborers IA 727 (Craft Service), reported that though employment was quite high in his shop, figure was misleading because union membership had dropped off 30% during year.

Cacoyannis

Continued from page 3

chiefly within the French and Italian industries.

Apropos below-the-line wage spiraling, Cacoyannis observed that his production manager on "Electra" has quintupled his paycheck on "America, America" the Elia Kazan pic filming in Greece. Cacoyannis expects to use the man on his next project, and assumes he'll ask three times his "Electra" pay. This anticipated deference, with respect to his "America" salary, would apparently qualify as reverse noblesse oblige.

Producer sidesteps debate on Hollywood ills, except to remark on a "great thirst" abroad for contemporary American stories, citing as examples "The Apartment," "Waterfront," "Blackboard Jungle" and "Naked City." Most yarns of this breed, he says, do nicely in the European markets. Implicit, of course, Yank themes would be shot on home grounds—tempo of such activity going hand in hand with some deflation in filmmaking on the Continent.

Algeria's Closing of Local Warner Office Worries U.S. Distributors

Vet Toastmaster and Columnist
Harry Hershfield
has his own catalog of
Phonies and Celebrity Hounds
• • •
another bright Feature in the
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles
Out Next Month

Algiers, Dec. 24.

The recent closing of the Warner office in Algiers, for a few weeks, has local U.S. distributor reps wondering what film position the new country will take. The Warner office was reopened after Warner Continental veeps and the American Embassy in Algeria made overtures and got the ban lifted. The closing was due to the showing of an Israeli short with a Warner film at a firstrun house in Algiers.

Algerian Govt. has at times made statements that they plan to be a part of the Arab block in Africa, but do not intend using sanctions or belligerence towards Israel. However, there will be no coddling of that country and little trade either, judging from the Warner caper.

But if Algeria has yet to ban U.S. pix that the United Arab Republic has nixed, due to the appearance of American Jewish performers in them, it may eventually come to that. The Warner office was reopened along with the theatre which was closed down for four weeks as punishment.

The short in question, "Mt. Sinai," had been playing with the WB release of an Italo pic "Messalina" some weeks before the steps were taken. Recent Algerian Ministry of Information statements show a hard line developing in regard to censorship of foreign pix. All films will henceforth need visas, and copies of scripts will have to be deposited with local governmental film reps before licenses are issued.

Algeria will also try to utilize the screen for more educational and cultural purposes as well as for entertainment. It looks like U.S. and foreign film distribs will find it harder going in Algeria and plans for the country's own film industry may also mean bigger taxes and license fees to back it.

RALPH LEVY, FROM TV, IN THEATRICAL BAPTISM

Hollywood, Dec. 24.

Ralph Levy, vet tv producer-director, makes his theatrical film directorial bow on "King of the Mountain," which Stanley Shapiro will produce for Universal as a Marlon Brando-David Niven starrer.

Levy obtained his release from Four Star to take over new assignment. Film rolls in early 1963.

'Arabia,' 'Mockingbird' And 'Playboy' All Draw 'A's'

National Legion of Decency has A-rated Columbia's "Lawrence of Arabia" and Universal's "To Kill a Mockingbird," latter given a section 3 pass as "morally unobjectionable for adults."

Catholic reviewing org also greenlights for adults and juves the British "Playboy of the Western World," the John M. Synge classic story which Janus has for the States.

Dinner-Xmas Film Tie

Albany, Dec. 24.

Hellman Motor Inn tied its promotion of Christmas dinner in the Emperial room with the presentation of Michael Todd Jr.'s Cinerama production of "A Holiday in Spain" at the adjoining Hellman Theatre, offering free tickets to the 4:30 p.m. showing Tuesday (25), and presenting Bill Edwardsen, deejay of WGY, Schenectady, as host. The pairing was advertised via newspapers and over WGY, with extra plugging on the 50,000-watter.

Edwardsen was to meet and greet diners, who were to be his "guests" at the theatre screening. The Hellman darkened (16) after an extended run of "The Wonderful World of the Brothers Grimm," and relighted Friday night (21) with "Holiday in Spain." Closedown was "for the renewing of equipment."

Neil Hellman and Dave Weinstein, theatre manager and Hellman's director of public relations, made the pact with WGY and Edwardsen.

IMPORTANCE OF PARKING

Implicit in Involved Stanley Warner Transaction

Albany, Dec. 24.

Stanley Warner Corp. has constructed and opened a parking lot in the rear of the Delaware, for patrons of the art theatre. Accommodating about 100 cars, it was installed on an L-shaped area of land owned by SW — after the Common Council enacted a re-zoning ordinance and the circuit exchanged a portion of the ground, with Niagara Mohawk Power Co., for a frame structure north of the theatre. This was demolished, to provide entrance and egress.

Previously, Stanley Warner made a deal with the city for a piece of a closed street adjoining the downtown 8-first run Ritz. This rounded out a parking lot built on a corner site where an office structure had stood. SW leased the lot to a Newark, N.J., parking concern. It is operated day and night.

KILBRIDE HUBMASTER FOR ACTORS GUILD

Boston, Dec. 24.

Dick Kilbride, free lance actor, was reelected local president and national board member from the Boston Branch of the Screen Actors Guild at its annual election meeting here.

Other officers elected for 1963 include: First vice president, Conrad Jameson, free lance actor; second vice president, Jack Chase, WBZ-TV; secretary treasurer, Pat Dale, free lance actress. Local board members elected are: Fred B. Cole, WHDH; Claire Devaney, free lance actress; Curt Gowdy, free lance sportscaster; Lindy Miller, WBZ-TV; Tom Russell, WEEI; Gus Saunders, WNAC-TV. Reports at the SAG meeting were made by Dick Kilbride, national board member, and Robert Segal, counsel.

BIAS VS. OSONERS?

Ottawa Excludes 'Em From Sunday Operation Privilege

Ottawa, Dec. 24.

Recent civic vote in Ottawa okayed Sunday theatre operation preeming 1963 but unless city council makes a by-law switch, ozoners will not be included. The by-law being drafted specifies "under a roof."

It was based on a Toronto by-law governing theatre operation on Sundays, but Toronto has no outdoor theatres within the city limits and so had no need to cover them in its law. Ottawa Theatre Managers Assn. is pressuring city council to include drive-ins in the Sunday law in Ottawa since there are two ozoners in the city. OTMA also wants operating times specified.

Universal Shifts Staff

Yearend field distribution changes at Universal looks like so:

Al Kolkmeyer, sales manager in Pittsburgh, transferring to Cincinnati. Bernard (Buddy) Golden, now on the Philadelphia sales force, replaces him.

F. C. Kider, sales manager in Kansas City, is resigning, with Raymond McKitrick moving up from K.C. sales. Also, Frank Schreiber has been added to the Cincy sales complement.

Cincy Glitters; 'Bulba' Bright 12G, 'Castaways' Crisp $9,000, 'Money' Hot $11,500, 'Barabbas' Good at $8,000

Cincinnati, Dec. 24.

Cincy's film front has a glittering array of solid entries for the Yuletide to offset traffic slowing from winter's icy snarl. "Mutiny On Bounty" looks boffo in roadshow [illegible] at suburban Valley.

"Barabbas" rates good at Capitol, "Taras Bulba" at the Albee and "It's Only Money" at the Palace loom as hefties.

"Castaways" [illegible] sturdy at Keith's. Arts [illegible] "Boccaccio" at Guild and "Phaedra" at Esquire are in fast stride. "Longest Day" is [illegible] up in eighth week [illegible] to a robust clip.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Taras Bulba" (UA). Hefty $12,000. Last week, "Lover, Come Back" [illegible] "Come September" [illegible] $[illegible] at $1-$1.25 scale for 8 days.

Capitol (SW-Cinerama) (1,340; $1.25-$1.80) — "Barabbas" (Col). Good $8,000. Last week, "Brothers Grimm" (MGM) (9th wk), 8 days, $6,000 [illegible] $2.75 top.

Esquire Art (Cin-T-Co) (500; $1.25) — "Phaedra" (Lopert). [illegible] $2,000. Last week, "End of Desire" (Indie), $900.

Grand (RKO) (1,[illegible]; $1.25-$2.50) — "Longest Day" (20th) (7th wk). Fine $11,500 with extra matinee boost for climb over $9,500 in seventh session.

Guild (Vance) (300; $1.25) — "Boccaccio" (Embassy). Great $3,000. House reopened Friday (21) after four-day shuttering.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Castaways" (BV). Swell $9,000 or near. Last week, "White Christmas" (Par) and "Breakfast at Tiffany's" (Par) (reissues), $5,000.

Palace (RKO) (2,600; $1-$1.50) — "It's Only Money" (Par). Strong $11,500 or better. Last week, "King of Kings" (MGM) (reissue), 10 days, $7,000.

Twin Drive-In (Cin-T-Co) (800 cars; 90c) West side only "Notorious Landlady" (Col) and "Experiment in Terror" (Col) (subruns). Poor $2,500. Last week, "On Any Street" (Indie) and "Young Go Wild" (Indie), $3,500 at $1 scale.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Mutiny On Bounty" (MGM). Boff $12,000. Last week, "Requiem for Heavyweight" (Col) (3d wk-4 days), $2,000.

Key City Grosses

Estimated Total Gross

This Week $2,051,300

(Based on 20 cities and 243 theatres.)

Last Year $1,752,000

(Based on 21 cities and 239 theatres, chiefly first runs, including N.Y.)

'Bounty' Boffola $14,000 in Balto

Baltimore, Dec. 24.

Weekend snow cooled the downtown boxoffice but despite this the current round is one of the best in some time. "Mutiny On Bounty" is hefty in first few days at the Town. "Taras Bulba" is potent on opener at downtown Mayfair and new Cinema. "In Search of the Castaways" is okay in first week at the New.

"Phaedra" is [illegible] eighth week at the Charles and "Any Silence" is dim in third week at the Playhouse.

Estimates for This Week

Aurora (T-L) (367; 90-$1.65) — "Too Young, Too Immoral" (Indie). Slow $1,000. Last week, "La Dolce Vita" (Astor) and "Les Liaisons Dangereuses" (Astor) (reissues) (2d wk), $1,000.

Charles (Fruchtman) (500; 50-$1.65) — "Phaedra" (Lope) (8th wk). Down to good $2,900. Last week, $3,000.

Cinema (Schwaber) (400; 90-$1.50) — "Ninth Circle" (Indie) (3d wk). Dim $1,000. Last week, same.

Five West (Schwaber) (435; 90-$1.50) — "Kitchen" (Union) (3d wk). Slow $1,000. Last week, same.

Little (T-L) (300; 90-$1.65) — "Gervaise" (Indie) and "Gold of Naples" (DCA) (reissues) (3d wk). Fair $1,000. Last week, same.

Mayfair (Fruchtman) (700; 50-$1.50) — "Taras Bulba" (UA). Potent $8,000 or over. Last week, "Boccaccio '70" (Embassy), $4,000.

New (Fruchtman) (1,600; 50-

(Continued on page 12)

'Jumbo' Huge $15,000 In Philly; 'Seesaw' Big 18G, 'Castaways' Snappy 19G

Philadelphia, Dec. 24.

Friday's snowstorm really slowed biz here, hitting the new picture opening that day especially hard. Pix that opened earlier naturally are faring better. "Jumbo" is rated huge in first round at Arcadia while "Two for Seesaw" shapes hotsy at Randolph on opener.

"In Search of the Castaways" looks smash at the Viking in first. "Barabbas" is rated lusty on opener at Stanton. But "Lawrence of Arabia" is not so big since teeing off on Friday. Soundest hardticketer is "Brothers Grimm," wow in 23d round at Boyd.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80) — "Jumbo" (MGM). Huge $15,000. Last week, "Chapman Report" (WB) (10th wk), $2,500.

Boyd (SW) (1,536; $2-$2.75) — "Brothers Grimm" (23d wk). Wow $30,000. Last week, $7,500.

Fox (Milgram) (2,300; 90-$1.80) — "Manchurian Candidate" (UA) (7th wk). $2,400 in 4 days. Last week, $6,500.

Goldman (Goldman) (1,000; $2-$2.75) — "Longest Day" (20th) (11th wk). Good $9,000. Last week, $9,000.

Midtown (Goldman) (1,200; $2.20-$3) — "Lawrence of Arabia" (Col). Fair $13,000 in 6 days. Last week, "Joseph and Brethren" (Colorama) (3d wk), $6,000.

Randolph (Goldman) (2,300; 90-$1.80) — "Two for Seesaw" (UA). Hot $18,000. Last week, "Boccaccio" (Embassy) (3d wk), $5,000.

Stanley (SW) (2,100; $2-$2.75) —

(Continued on page 13)

'Bounty' Great $15,000, Seattle; 'Day' Hep 15½G

Seattle, Dec. 24.

Virtually every first-run here this stanza has a new pic and biz is reflecting this as all spots are getting a lift from the holiday session. "Mutiny on Bounty" shapes great at the Blue Mouse. "It's Only Money" looms big at Coliseum while "Barabbas" is rated brisk on opener at Fifth Avenue. "Gypsy" at the bandbox Music Box looms good. "Longest Day" is fine at Paramount while "The Castaways" shapes nice at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$3) — "Mutiny on Bounty" (MGM). Great $15,000. Last week, "Baby Jane" (7 Arts-WB) (8th wk), $2,000 at $1.50 top.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "It's Only Money" (Par) and "2x2 Makes 6" (Indie). Big $11,000. Last week, "White Slave Ship" (AI) and "Warriors Five" (AI), $7,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$2.50) — "Barabbas" (Col). Brisk $10,000. Last week, "No Man Is Island" (U) and "Battle Hymn" (U) (2d wk), $6,200 in 9 days.

Music Box (Hamrick) (730; $1-$1.50) — "Gypsy" (WB). Good $6,000. Last week, "Period of Adjustment" (MGM) (4th wk), $2,000.

Music Hall (Hamrick) (2,300; $1.25-$1.50) — "Baby Jane" (7 Arts-WB). Fair $8,000 for seventh week downtown. Last week, "Escape from East Berlin" (UA) and "Swordsman Siena" (MGM), $2,000.

Orpheum (Hamrick) (2,600; $1.50) — "Castaways" (BV). Fine $12,000. Last week, house was dark.

Paramount (Fox-Evergreen) (3,000; $1.50-$2.50) — "Longest Day" (20th). Nice $15,500. Last week, "Varan" (FF) and "Space Ship to Venus" (FF) $2,000 at $1.50 top.

'Bulba' Whopping 16G, L'ville; 'Castaways' 7G

Louisville, Dec. 24.

With the launching of three new bills downtown, "Taras Bulba" at the Kentucky, "Castaways" at the Ohio and "Jumbo" at United Artists, wicket pace is active here currently. First two are doing wow to bright biz.

Much touted cuffo Christmas show at the State Fair and Exposition Center last Friday-Saturday was a dud. Turnout was a disappointing 2,000.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Taras Bulba" (UA). Heading for wow $16,000 or near. Last week, "Fancy Pants" (Par) and "Counterfeit Traitor" (Par) (reissues), $4,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "We'll Bury You" (Col) and "3 Golden Hours" (Col). Dull $2,500. Last week, "Baby Jane" (7 Arts-WB) (6th wk), $4,500.

Ohio (Settos) (900; 75-$1.25) — "Castaways" (BV). Bright $7,000. Last week, "West Side Story" (UA) (5th wk), $4,500.

Rialto (Fourth Avenue) (3,100; $1.25-$2.50) — [illegible] (6th wk). [illegible] $3,000 after fifth week's $4,000.

United Artists (Fourth Avenue) (3,000; $1-$1.25) — "Jumbo" (MGM). Okay $8,000 or better. Last week, "Seven Brides" (MGM) and "Fall of [illegible] Brakes" (MGM) (reissues), $5,500.

'Arabia' Hot 24G, Hub; 'Seesaw' 12G

Boston, Dec. 24.

With a rash of holiday product brought in for the Xmas-New Year holiday season, exhibitors currently are looking for some fancy grosses. "Jumbo," which opened Friday (21) is joined by a stageshow Xmas night (25) for seven performances at the Music Hall.

Friday openers were "Lawrence of Arabia" at the Gary, "Gypsy" at Paramount, and "In Search of Castaways" at Memorial. "Two for the Seesaw" looks hotsy at Beacon Hill.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.95) — "Longest Day" (20th) (12th wk). Oke $10,000. Last week, $9,700.

Beacon Hill (Sack) (900; $1-$1.80) — "Two for Seesaw" (UA). Hotsy $12,000. Last week, "Phaedra" (Lopo) (9th wk), $5,000.

Boston (Beacon Ent) (1,354; $1.20-$2.95) — "Brothers Grimm" (MGM) (21st wk). Good $10,000. Last week, $11,000.

Capri (Sack) (850; 75-$1.80) — "Boccaccio" (Embassy) (8th wk). Neat $7,000. Last week, $8,000.

Exeter (Indie) (1,376; 90-$1.49) — "Billy Budd" (AA). Opened Saturday (22). Last week, "Trial and Error" (MGM) (4th wk), $3,000.

Fenway (Indie) (1,300; $1.50) — "Kipling's Women" (Indie) and "I Am Camera" (Indie) (reissue) (2d wk). Pale $1,500. Last week, $2,000.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col). Following trade and press showing Thursday (19), opened to sold out Shrine group. Looks to hit hotsy $24,000. Last week, "Barabbas" (Col) (10th wk), $15,000.

Mayflower (ATC) (689; 90-$1.20) — "Girls, Girls, Girls" (Par) and "Two and Two Make Six" (Indie) (reruns). Okay $4,000. Last week, "Baby Jane" (7 Arts-WB) (subrun) (2d wk), $3,000.

Memorial (RKO) (3,000; 90-$1.20) — "Castaways" (BV). Opened Friday (21). Last week, "Lover Come Back" (U) and "Come September" (U) (reruns), $13,000.

Music Hall (Sack) (4,300; 90-$1.80) — "Jumbo" (MGM). Opened Friday (21) with stageshow headed by Alan King, Jane Valis, Step Bros. coming in Dec. 25, for seven performances through New Year's day. Last week, "Manchurian Candidate" (UA) (7th wk), $6,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Pocketful of Miracles" and "On Beach" (reruns). Oke $6,000. Last week, "Africa Ahlane" (Indie) and "The Rack" (Indie), $6,000.

Paramount (NET) (2,357; 70-$1.05) — "Gypsy" (WB). Opened Friday (21). Last week, "Fancy

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'Bulba' Boff $30,000, Toronto; 'Lion' Lush 12G, 'Money' Hot 17G, 'Day' 10G

Broadway Grosses

Estimated Total Gross

This Week $603,600

(Based on 20 theatres)

Last Year $517,100

(Based on 22 theatres)

'Bounty' Big 20G, Denver; 'Day' 8G, 8

Denver, Dec. 24.

Holiday season, with schools out for Christmas and several new entries, will give a welcome lift to the biz here this stanza. "Mutiny on Bounty" opened at the Denham on hardticket and a [illegible] with a big [illegible].

"Castaways" is rated [illegible] at the Denver while "Barabbas" [illegible] Orpheum with special [illegible] attractions [illegible] "Holiday [illegible]" "It's Only Money" shapes [illegible] Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) — "Longest Day" (20th) (8th wk). Nice $8,000. Last week, $6,500.

Center (Fox) (1,270; $1.25-$1.45) — "Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues). Nice $8,000. Last week, "Divorce Italian Style" (Embassy), $7,500.

Cooper (Cooper) (814; $1.65-$2.50) — "Brothers Grimm" (MGM) (20th wk). Dandy $10,000. Last week, $7,000.

Crest (Wolfberg) (770; $1.25) — "Baby Jane" (7 Arts-WB) (subrun) (2d wk). Okay $3,000. Last week, $3,500.

Denham (1,800; $1.25-$2.50) — "Mutiny On Bounty" (MGM). Big $20,000. Last week, dark.

Denver (Fox) (2,432; $1.25) — "Castaways" (BV). Lofty $16,000. Last week, "First Space Ship To Venus" (Indie) and "[illegible]" (Indie), $7,000.

Esquire (Fox) (600; $1.25) — "Divorce Italian Style" (Embassy). Okay $2,500. Last week, "European Nights" (Indie), $2,500.

Orpheum (RKO) (2,600; $1.25-$1.45) — "Barabbas" (Col). Feste $10,000. Last week, "Inferno" (Col) and "Weekend Wife in the Army" (Col) (reissues), $5,600.

Paramount (Wolfberg) (2,100; 90-$1.25) — "It's Only Money" (Par) and "Two Tickets to Paris" (Col) (2d wk). Smart $17,000. Last week, $13,000.

Towne (Indie) (600; $1.25-$1.45) — "King of Kings" (MGM) (reissue) (2d wk). Neat $2,000. Last week, $1,500.

'Day' Great 16G Tops Pitt New Film; 'Bounty' 20G, 2d; 'Castaways' 12G

Pittsburgh, Dec. 24.

Pitt exhibs are bursting with optimism this round as a cluster of top pix open to give city the finest round of the year. "Mutiny on Bounty," in second week at Nixon, appears top grosser. Newcomer "Longest Day" at Fulton looms wow on opener. "Gypsy" at Stanley shapes nice. Other new entries which loom boff are "Barabbas" at Gateway, "Castaways" at Warner and "Billy Budd" at Squirrel Hill.

Tepid in first round is "Swordsman of Siena" at Penn. "Jumbo" opens at Penn on Dec. 25.

Estimates for This Week

Fulton (Assoc) (1,330; $1.20-$2.75) — "Longest Day" (20th). Wow $16,000 on hardticket for 10 shows. Last week, "Manchurian Candidate" (UA) (5th wk), $1,800.

Gateway (Assoc) (1,900; $1-$1.30) — "Barabbas" (Col). Sock $10,000. Last week, "If Man Answers" (U) (4th wk), $4,000.

Nixon (Rubin) (1,700; $1.20-$2.75) — "Mutiny on Bounty" (MGM) (2d wk). Roadshow run continues with lofty $20,000 on two-a-day basis. Last week, $16,000 for 10 performances.

Penn (UATC) (3,472; $1-$1.50) — "Swordsman of Siena" (MGM). Weak $5,000. Comes out today (Tues.) for "Jumbo" (MGM). Last

(Continued on page 12)

Toronto, Dec. 24.

New product, launched to take advantage of holiday week upbeat, is generally coming through in solid fashion here currently. "Taras Bulba" looks wham in opening round at Carlton. "The Lion" looms lofty at Hollywood. "It's Only Money" is rated fast on opener at Imperial while "Longest Day" is okay on initialer at Tivoli.

"Mutiny on Bounty" is soaring in fourth round at the University, with turnaway night biz. "Brothers Grimm" is perking in 19th session at the Eglinton. "Kind of Loving" shapes big in first stanza at Hyland.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$1.75) — "Taras Bulba" (UA). Whopping $30,000. Last week, "Barabbas" (Col) (11th wk), $3,600 at $2.75 top.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 1,082; 752; 696; 698; 50-$1) — "[illegible]" and "[illegible]" [illegible] "Astro" [illegible]. Big $18,000. Last week, "[illegible]" and "After Dark" (Indie) [illegible] "[illegible] a Chance" (Indie), $[illegible].

Eglinton (FP) (919; $1.50-$2.75) — "Brothers Grimm" (MGM) (19th wk). [illegible] $[illegible]. Last week, $5,000.

Hollywood (FP) (1,080; $1-$1.50) — "The Lion" (20th). Swell $12,000. Last week, "Pressure Point"/"[illegible]", $5,000.

Hyland (Rank) (1,163; $1.25-

(Continued on page 12)

Snow Sloughs D.C. Biz But 'Barabbas' Big 25G, 'Bulba' Boff at $16,000

Washington, Dec. 24.

Holiday trade hopes were cooled this round by snowstorm which created traffic havoc. One of big initialers is "Taras Bulba" which shapes sock at Keith's. "Barabbas" looms great at Trans-Lux and Playhouse in first frame.

"Two for Seesaw" is heading for a hep first round at Town. "Mutiny on Bounty" looks nifty in seventh at Warner.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Sundowners" (WB) and "Gay Purr-ee" (WB). Dull $6,000. Last week, "Boccaccio '70" (Embassy) (subrun), $6,200.

Apex (KB) (940; $1.25-$1.49) — "Divorce, Italian Style" (Embassy) (9th wk). Fair $3,000. Last week, $4,500.

Capitol (Loew) (3,240; $1-$1.49) — "It's Only Money" (Par). Trim $12,000 or near. Last week, "King of Kings" (MGM) (reissue), $9,300.

Dupont (Mann) (440; $1-$1.65) — "Phaedra" (Lopo) (9th wk). Okay $4,500. Last week, $5,000.

Keith's (RKO) (1,839; $1-$1.49) — "Taras Bulba" (UA). Sock $16,000. Last week, "Manchurian Candidate" (UA) (7th wk), $7,000.

MacArthur (KB) (900; $1.25-$1.49) — "Ashes and Diamonds" (Janus) (3d wk). Dull $2,500. Last week, $3,200.

Ontario (KB) (1,240; $1.49-$2.75) — "Longest Day" (20th) (11th wk). Quiet $4,500. Last week, $6,000.

Palace (Loew) (2,300; $1-$1.49) — "Ride Vaquero" (MGM) and "Escape from Fort Bravo" (MGM) (reissues). Slim $6,400. Last week, "Trojan Horse" (Colorama) and "Mongols" (Colorama), $7,300.

Playhouse (TL) (400; $1.49-$2) — "Barabbas" (Col). Hep $12,000. Last week, "Island" (Indie) (4th wk), $2,000.

Plaza (TL) (278; $1.49-$1.80) — "Too Young, Too Immoral" (Indie) (4th wk). Oke $3,000. Last week, $4,300.

Town (King) (800; $1-$1.49) — "Two for Seesaw" (UA). Tall $12,000 or near. Last week, "Streetcar Named Desire" (20th) and "Tobacco Road" (20th) (reissues) (2d wk), $3,000.

Trans-Lux (TL) (300; $1.49-$2) — "Barabbas" (Col). Sock $13,000. Last week, "Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues) (2d wk), $2,000.

Uptown (SW) (1,300; $1.65-$2.75) — "Brothers Grimm" (MGM) (7th wk). Sturdy $7,000. Last week, $7,300.

Warner (SW) (1,250; $1.80-$2.75) — "Mutiny on Bounty" (MGM) (6th wk). Nifty $10,000. Last week, ditto.

CHI LOADED WITH BIG FILMS

L.A. Biz Sockeroo; 'Arabia' Wow 38G, 'Castaways' Hep 38½G, 'Jumbo' Big 22G, 'Barabbas' 28G, 'Seesaw' 18G

Los Angeles, Dec. 24.

Firstruns here this session are heading for a boffo Christmas week, with nine openers and several holdovers leading the way to sockeroo $250,400 overall total, topping last year by a considerable margin. Raft of top product held specially for holiday season is paying off with impressive grosses.

"Lawrence of Arabia," on hardticket, is shaping $38,000 whopping at Warner Beverly to pace the parade. "Castaways" is after a smash $38,500, playing in five theatres for first week. "Gypsy" is rated great $36,000 in first at Pantages.

"Barabbas" looks strong $28,000 in four spots while "Jumbo" is rated big $22,000 at Hollywood Paramount. "Two for Seesaw" shapes wow $18,000 in first at Beverly. "It's Only Money" looms nice $13,000 at two locations.

"Mutiny on Bounty" looks torrid $37,000 in sixth Egyptian round. "Freud" in second at Music Hall is hotsy $12,000. All hardtickeTers are climbing much higher currently.

Estimated for This Week

Warner Beverly (SW) (1,316; $1.65-$3.30)—"Lawrence of Arabia" (Col). Wow $38,000 or near. Last week, "Baby Jane" (7 Arts-WB), "Guns of Darkness" (WB) (moveover) (1st wk, 5 days), $1,000.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB). Great $36,000. Last week, "Chapman Report" (WB) (10th wk-3 days), $4,000.

Huntington Hartford (Hills) (1,042; $2-$3.30)—"Long Day's Journey Into Night" (Levine). Modest $12,000.

Hollywood Paramount (State) (1,468; $1.25-$2.40) — "Jumbo" (MGM). Big $22,000. Last week, "Period of Adjustment" (MGM) (6th wk-3 days), $7,300.

Beverly (State) (1,150; $1.40-$2.40)—"Two for Seesaw" (UA). Wow $18,000. Last week, with Los Angeles, Hawaii, "World of Comedy" (Cont), "Call Me Genius" (Indie) (reissues), $7,400.

Crest (State) (750; $2)—"Electra" (Lopert). Lush $7,000 or near. Last week, "Coming Out Party" (Brog) (6th wk), $1,800.

Warren's, Hawaii, Wiltern, Baldwin (Metropolitan-G&S-SW-State) (1,757; 1,106; 2,344; 1,800; $1-$2)—"Barabbas" (Col). Strong $28,000. Last week, Warren's, Wiltern, with Vogue, Village, "Seven Brides

(Continued on page 12)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Snow Clips Cleve. But 'Bounty' 12G

Cleveland, Dec. 24.

Besides running into traditional pre-Yule apathy, 10 firstruns here currently are still besieged by near-zero weather, storms and strike of two newspapers which has depressed all business. Playing at $1.80 top, "Gypsy" looks to land best gross this lean session at the Allen. "Mutiny on Bounty," at the smaller Ohio, looks big on initial round.

"It's Only Money" shapes fair in 11 days at State. Even "Longest Day" looms modest in fifth at the Hipp.

Estimates for This Week

Allen (Stanley-Warner) (3,800; $1-$1.80) — "Gypsy" (WB). Just opened, hence no estimate. Last week, "If Man Answers" (U) (2d wk), good $8,000.

Colony Art (Stanley-Warner) (1,364; $1.50)—"Kill or Cure" (MGM). Average $2,000. Last week, "Gigot" (20th) (4th wk), $1,800.

Hippodrome (Eastern Hipp) (1,932; $1.25-$2.75) — "Longest Day" (20th) (5th wk). Mild $6,500. Last week, $6,000.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Paris Hotel" (Indie). Thin $1,200. Last week, "Phaedra" (Lope) (7th wk), $900 for five days.

Ohio (Loew) (2,700; $1.25-$2.75) —"Mutiny on Bounty" (MGM). Looks big $12,000 or over.

Palace (F & A Theatres) (2,739; 75 - $1) — "Castaways" (BV). Opened mildly, but doing better by Monday (24). Last week, "Best of Cinerama" (Cinerama) (5th wk), $1,500.

State (Loew) (3,700; $1-$1.30)—"Only Money" (Par). Fair $10,000 in 11 days. Last week, "Tower of London" (UA) and "Vampire and Ballerina" (UA).

Stillman (Loew) (2,700; $1.30) — "Tower of London" (UA) and "Vampire and Ballerina" (UA) (m.o.). So-so $5,000. Last week, "Where Boys Are" (MGM) and "Mating Game" (MGM) (reissues), $4,000.

'Day' Wow $10,000 in Prov.; 'Cast'ways' 15G

Providence, Dec. 24.

Santa hasn't forgotten the main stemmers as arrival of the Christmas holiday also brought a return of the shopping theatregoer. Sock grossers include Albee's "In Search of the Castaways," Elmwood's "Longest Day" and Strand's "Barabbas."

Estimates for This Week

Albee (RKO) (2,200; 75-$1.20)—"Castaways" (BV). Wow $15,000. Last week, "Facts of Life" and "Happy Anniversary" (reissues), $2,000.

Elmwood (Snider) (724; $2-$2.50) —"Longest Day" (20th). Heavy advance has this one eyeing a wow $10,000. Last week, "Oklahoma" (20th) and "King and I" (20th) (reissues), $1,800.

Majestic (SW) (2,200; 75-$1.20)—"Gypsy" (WB). Very nice $12,000. Last week, "On Beach" (Indie) and "Pocketful of Miracles" (Indie) (reissues), $2,000.

State (Loew) (3,200; 75-$1.20)—"Taras Bulba" (UA). Opened Tuesday (25). Last week, "Escape from Ft. Bravo" (MGM) and "Vaquero" (MGM) (reissues), and $4,100.

Strand (National Realty) (2,200; 75-$1.20)—"Barabbas" (Col). Fairly steady $7,000. Last week, "World Suzie Wong" (Par) and "Hell Is For Heroes" (Par) (reissues), $2,000.

'Jumbo,' 'Bulba' Wow Winners

Chicago, Dec. 24.

Loop is loaded with Holiday big entries this round, and with the four-day weekend-and-Yule period boosting firstrun tallies to big takes. "Jumbo" is bowing to a mighty $34,000 at State-Lake while "Taras Bulba" is pulling a great $41,000 in first session at Oriental.

"Two For Seesaw" is debuting to a rousing $19,000 at United Artists. "Gypsy" looks to grab a big $46,000 in preem at the Chicago. "Who's Got The Action" is pulling a happy $25,000 or over in first Woods round.

First frame of "Lobo" looms big $10,000 at the Loop. "Divorce, Italian Style" is a boff $11,000 in first Esquire lap. Carnegie preem of "Kill or Cure" looks snappy.

"Candide" is teeing off fast at the Town. On hardticket, "Mutiny On Bounty" is stout in its sixth Todd canto. "Longest Day" looks neat in its Roosevelt 11th session and "Brothers Grimm" is fair in its McVickers 19th week.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Kill Or Cure" (MGM). Lively $3,700. Last week, "Flower Drum Song" (U) (reissue), $2,000.

Chicago (B&K) (3,900; $1.25-$1.80)—"Gypsy" (WB). Big $46,000. Last week, "Baby Jane" (7 Arts-WB) (7th wk), $11,500.

Cinema (Stern) (500; $1.50) — "Gigi" (MGM) (reissue). Thin $1,500. Last week, "Ballet Romeo and Juliet" (Indie) (reissue), $2,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Divorce, Italian Style" (Embassy). Big $11,000 or over. Last week, "Phaedra" (Lope) (7th wk), $7,400.

Loop (Telem't) (606; $1.25-$1.80) —"Lobo" (BV). Big $10,000. Last week, "We'll Bury You" (Col) (3d wk), $4,000.

McVickers (Cinerama) (1,100;

(Continued on page 12)

'Bounty' Socko $18,000, St. Loo; 'Money' Ditto

St. Louis, Dec. 24.

Local deluxers are "loaded for bear" for the holiday session here, with a number of new entries doing excellent trade. "Mutiny on Bounty," playing with $2.50 top at the Esquire, shapes socko. "The Castaways" looks big at Loew's Mid-City. "It's Only Money" is heading for a smash total on opener at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Fine $10,000. Last week, $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Black Orpheus" (Indie) and "Horse's Mouth" (Indie). Average $1,000. Last week, "Richard III" (Indie), $1,500.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Mutiny on Bounty" (MGM). Socko $18,000. Last week, "Escape From East Berlin" (MGM) and "Never So Few" (MGM) (2d wk), $6,000.

Fox (Arthur) (5,000; 90-$1.25)—"Gypsy" (WB). Fast $24,000 or near. Last week, "Lover Come Back" (U) and "Come September" (U) (reissues), $12,000.

Loew's Mid-City (Loew) (1,100; 90-$1)—"Castaways" (BV). Big 15,000 or better. Last week, "Hun" (Indie) and "Centurion" (Indie), $6,000.

State (Loew) (3,000; 60-90)—"King of Kings" (MGM) (reissue). Good $10,000. Last week, "Lobo" (BV), $15,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Requiem for Heavyweight" (Col). Neat $6,000. Last week, "Gigot" (20th) (7th wk), $2,500.

St. Louis (Arthur) (3,800; 75-90) —"Only Money" (Par). Smash $18,000. Last week, "White Christmas" (Par) and "Seven Little Foys" (Par) (reissues), $11,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Kind of Loving" (Indie). Okay $2,500. Last week, "Gay Purr-ee" (WB) (4th wk), $2,500.

'Bulba' Mighty $25,000, Det.; 'Jumbo' Wham 15G; 'Grimm' Sock 24G, 21st

Detroit, Dec. 24.

Leisure time provided by Christmas week holidays is resulting in booming biz among Detroit's first runs currently. "Brothers Grimm" continues to pace the city here with a wham 21st week at the Music Hall. "Taras Bulba" is smasheroo in first week at the Palms. "Barabbas" looks wow in initial session at the Madison.

"Jumbo" is rated giant at the Adams. "Castaways" shapes smash at Grand Circus also on first. "It's Only Money" is big in second at the Michigan. "Mutiny on Bounty" jumps to higher figure in fifth week as does "Longest Day" in ninth.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49) — "Cleopatra's Daughter" (Indie). Fine

(Continued on page 12)

B'way Survives Tough Pressures; 'Lawrence' SRO 46G, 'Castaways' Robust 35G, 'Courage' 17½ in 4

With the lifting of the pre-Yule pressures and the long holiday weekend as a starting booster, Broadway firstruns are shaping much stronger this stanza than they have been in many weeks. The prolonged strike of the N.Y. dailies, of course, still is a handicap as was last Friday's snowstorm. Snow kept many people from coming into the city on the following day, Saturday, cutting deeply into biz that day, too.

Friday's snow was particularly harmful to three pictures which were launched that day. With many films winding up their weeks yesterday (Tues.) (25) full impact of the holiday period is not being felt this session.

"In Search of the Castaways," made to order for vacationing youngsters looks to give the Palace a socko opening week's take of $35,000 or close. "Password is Courage" is heading for a big $17,500 in first four days of initial session at the Paramount. "The Lion" looks to land a sturdy $25,000 on first four days opening week, daydating the Victoria and New Baronet.

"The Eclipse" shapes standout new arty theatre entry with a great $13,000 likely for the first five days at the Little Carnegie. It looks okay $5,500 in first week at the Murray Hill.

"Lawrence of Arabia" hit a virtual capacity $46,000 on initial session at the Criterion, with the advance-seat sale soaring. All other hardtickelers are climbing sharply for the sessions ending Dec. 26 or the following day.

"Jumbo" and annual Xmas stageshow is soaring to a mighty $190,000 or better in current (3d) session at the Music Hall. Hall was hurt on the normally smash Saturday because of the Friday snowstorm.

"Freud" is topping its amazing opening week figure with a great $38,000 expected in second round, daydating the Cinema One and Cinema Two. "Sundays and Cybele" held strongly $10,100 in sixth round at the Fine Arts. "Lovers of Teruel" landed a big $11,000 in first round at the just-opened arty Coronet.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Taras Bulba" (UA). Opened Tuesday (25) In ahead, "Two For Seesaw" (UA) (5th wk-6 days), okay $10,000 or close after $13,300 for fourth full week. Day-dating with Trans-Lux 85th Street.

Cinerama (Loew) (1,382; $1.50-$3.50)—"Brothers Grimm" (MGM) (21st wk). The 20th week completed Sunday (23) was good $19,000 for usual number of shows after $30,000 for 19th round.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (2d wk). Initial session ended Sunday (23) was virtual capacity $46,000 on hardticket engagement. Advance sale at the boxoffice soared starting early last week, with radio, tele coverage of highly favorable reviews apparently reacting in commendable fashion.

DeMille (Reade) (1,463; $1.50-$2.50)—"Barabbas" (Col) (11th wk). Now on popscale, continuous-run (effective last Friday) with good $12,500 likely in five days, which included one on reserved-seat. Last week was $10,500. Biz spurted as soon as pic went on regular grind and with lower scale.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Great Chase" (Cont). First round looks like okay $4,500 in five days. Holding on.

Palace (RKO) (1,642; $1.25-$2) —"Castaways" (BV). Initial stanza winding tomorrow (Thurs.) is seen heading for half $35,000. Holding.

Forum (Moss) (813; $1.25-$1.80) —"Only Money" (Par) (6th wk). Fifth week was okay $8,000 for six days after $10,000 in fourth. Picking up as soon as holidays start.

Paramount (AB-PT) (3,665; $1-$2) — "Password Is Courage" (MGM). Initial session ending tomorrow (Thurs.) is heading for big $17,500 in four days. Holding, natch!

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (12th wk). Current week winding tomorrow (Thurs.) looks to push to great $35,000 for 13 shows after $23,000 on 11 performances in 11th stanza. Stays indef.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2) — "The Lion" (20th). Initial session finishing tomorrow (Thurs.) looks like solid $9,000 in four days. Daydating with Victoria.

Coronet (Reade) (500; $1.50-$2) —"Lovers of Teruel" (Indie) (2d wk). First week ended last Friday (21) was big $11,000. Biz began to climb sharply over weekend in second week.

Fine Arts (Davis) (468; $1.50-$2) —"Sundays and Cybele" (David) (7th wk). Sixth stanza finished Sunday (23) was big $10,100 after $11,000 for fifth week.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Electra" (Lope) (2d wk). Initial week completed Sunday (23) hit lofty $10,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Jumbo" (MGM) and Christmas stageshow (3d wk). Current week ending today (Wed.) looks to soar to mighty $190,000 or over. Stays on, of course. Second week was $17,000. Five-show daily schedule started on Dec. 24, after having same shed for Saturday (22).

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (62d wk). Current stanza winding today (Wed.) is heading for smash $25,000 with 15 performances. The 61st week was $18,000 on normal number of shows. Continues on.

State (Loew) (1,800; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (7th wk). This round winding tomorrow (Thurs.) looks like boff $44,300 for 16 shows after $30,000 on 10 performances in sixth week. Stays on.

Victoria (City Inv.) (1,003; $1.25-$2)—"The Lion" (20th). First four days of initial week is heading for rugged $16,000 or close. Continues.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Freud" (U) (2d wk). This session ending today (Wed.) looks like smash $38,000 after $32,000 for first week. Continues on.

Fifth Ave. Cinema (Rugoff Th.) (300; $1.25-$2)—"Loneliness of Long Distance Runner" (Cont) (subrun) (7th wk). Sixth week was good $5,100 after $6,000 for fifth round.

Normandie (T-L) (592; $1.25-$2) —"Arturo's Island" (MGM). Initial week ending tomorrow (Thurs.) looks like mild $6,000 or close.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "The Eclipse" (Times). Initial session finishing up today (Wed.) is headed for great $13,000 in five days. Airing of reviews by several crix widely read by arty theatre patrons credited in part for this amazing showing in the face of newspaper blackout. Staying on, of course. Daydating with Murray Hill.

Guild (Guild) (450; $1-$1.75)—"Reluctant Saint" (Col) (4th wk). Third session ended Monday (24) was fine $6,200 after $7,000 in second.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Eclipse" (Times). First week ending today (Wed.) looks like okay $5,500 or near. Stays on. Daydating with Little Carnegie.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (15th wk). The 14th week completed Sunday (23) was big $11,000 after $11,500 for 13th round.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont). Opens today (Wed.). In ahead, "Phaedra" (Lope) (10th wk-6 days) was okay $4,500 or near after $4,000 for ninth full week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"No Exit" (Zenith) (4th wk).

(Continued on page 12)

THE WORLD ACCLAIMS

DARRYL F. ZANUCK'S THE LONGEST DAY

Based on the Book by CORNELIUS RYAN
Released by 20th Century-Fox

NEW YORK! "This is it! Stupendous! There are no more worlds to conquer!" —BOSLEY CROWTHER, NEW YORK TIMES
Now in its record-breaking 12th week, Warner Theatre!

PARIS! "A magnificent film! Re-enacts for us what was one of the great historical events of all times!" —FRANCE-SOIR, PARIS FRANCE
Standing room only for first 10 weeks in two theatre opening!

BERLIN! "Stirring! There are breathtaking sequences in startling abundance as they were never shown before! A gigantic picture!" —DER KURIER, BERLIN
Setting new attendance records 8 consecutive weeks Delphi Palast Theatre!

ZURICH! "For sure, it will be a long time before such a war film will again be made in such a huge scope, in such true language, in such a thrilling power." —TAGES-ANZEIGER
Solid sell-out continues 10th week, Rex Theatre!

CHICAGO! "Zanuck has brought drama, vitality, and reality to the most complex and involved moments of modern man in war. I was there, and this is the way it was." —JOHN H. THOMPSON CHICAGO DAILY TRIBUNE
Smash hit! Starting 12th week, Roosevelt Theatre!

MUNICH! "Unique, impressive! The gigantic panorama of the invasion creates a fascinating series of pictures." —MUNCHNER MERKUR
8th week! Breaking every existing theatre record!

LONDON! "Magnificent! Zanuck's impression of a moment in history is truly colossal!" —LONDON EVENING STANDARD
Now in 7th week! Every seat sold out since opening!

STOCKHOLM! "Magnificent, extremely exciting, colossal!" —STOCKHOLM SVENSKA DAGBLADET
Capacity crowds for every performance! Now in 10th week!

GENEVA! "One of the most impressive and important films ever seen. Utterly absorbing!" —THE WEEKLY TRIBUNE
Complete sell-out since opening! Now in 8th week!

HAMBURG! "So fantastic! Zanuck and his directors have portrayed cold realities...a picture one would have to see." —DIE WELT
Now 8th tremendous week!

MANILA! "Has enough excitement and thunder to please the most exacting armchair strategist and moviegoer!" —PHILIPPINES FREE PRESS
Playing to packed houses 4th consecutive week, Ever Theatre!

WASHINGTON! "A tingling, eye-gripping, fantastic picture. Must rank as the screen's most massive epic! Zanuck's audacity has created a spectacle as awesome, in its own way, as the real thing." —THE WASHINGTON POST
13th sensational week, Roosevelt Theatre!

MILAN! "Speaks to us with the language of truth ...exact and clear...fascinating...magnificent. This is cinema!" —CORRIERE DELLA SERA
Now in 8th week, Manzoni Theatre!

THE HAGUE! "The great historic event of the last war has given birth to one of the great events in film history. Mr. Zanuck has used all his talents for this production. Gigantic!" —HAAGSCHE COURANT
Continuing solid sell-out, 10th week!

SINGAPORE! "Awe inspiring! We salute the film! It is a thundering 3 hour entertainment!" —STRAITS TIMES
4th week! Advance sale overwhelming!

BASLE! "Powerful epic! Something remarkable and fascinating has been put into reality!" —NATIONAL-ZEITUNG
Sold out weeks in advance! Now 8th week, Plaza Theatre!

BOSTON! "Tops every war film ever made! This is the last word!" —BOSTON GLOBE
Starting 11th capacity week, Astor Theatre!

ROME! "An exceptional film...unprecedented...unique...and important!" —IL GIORNALE D'ITALIA
8th week in extraordinary two theatre opening!

ANTWERP! "An exceptional masterpiece! The most colossal film about the 2nd World War ever made. One must see it!" —'T PALLIETERKE
Starting 3rd sold-out week, Roxy Theatre!

BANGKOK! "The Longest Day' is not only the victory of the Allied Nations in the 2nd World War, but it is also the victory of the motion picture world that Darryl F. Zanuck conquered." —SIAM NIKORN DAILY NEWS
Now 8th fantastic week, Chalerm Thai Theatre!

AMSTERDAM! "A monumental piece of cinematographic history-writing for which we can only thank Mr. Zanuck." —ALGEMEEN HANDELSBLAD
Absolute capacity, 10th week, Flora Theatre!

HONG KONG! "Tremendously exciting and always gripping picture! Must surely rank with one of film industry's most important contributions to contemporary history!" —CHINA MAIL
Now in 8th record-breaking week at two theatres!

International Sound Track

Paris

After over a year of planning director H. G. Clouzot finally has set his next project, "Du Fond De La Nuit" (From the Depths of Night), suspense item. Clouzot has other projects before hitting on this one. He did the hit suspense pic "Diaboliques" . . . Sketch pic cycle goes on with "Come for the Ashes" now being prepped which will allow top stars to play coveted roles they could never do. So singer-actor Charles Aznavour does [illegible], Danielle Darrieux Joan of Arc, [illegible] Jean Marais a slapstick role, Michele Morgan a homely woman etc. . . . Director Jean-Luc Godard did a bit role in the Hispano-French costumer "[illegible]" which stars his wife Anna Karina . . . Film attendance for the last quarter of '62 fell 8.8% below that of last year for the same time. There were 88,100,000 spectators for a gross of $88,000,000 . . . Local producer Georges Lourau backing an abstract art gallery . . . Eight of director Rene Clair's top pix headed for Italo tv airing early next year . . . An Algerian hardtop closed down by the Minister of Information there for having shown an Israeli short "Mount Sinai" . . . Over 800,000 tv sets were sold in France this year which is 50,000 below the usual par of annual sales . . . From now on every foreign pic needs a special release visa from the Ministry of Information in Algeria . . . A French Film Week in Israel starts Jan. 24, '63 . . . A 10 year old sketch pic made by Italo director Michelangelo Antonioni "I Vinti" (The Vanquished) to finally be released here. But the French sketch, that held up its release, is still excised.

Rome

Edward Anhalt, writer, signed by Dino DeLaurentiis to pen script for "Sacco and Vanzetti," which rolls in March in Boston and Rome with Richard Fleischer directing . . . Producer Enrico Bomba hired private cargo plane to ferry key equipment to Colombo, Ceylon from Rome to insure start of his "Storm Over Ceylon" . . . regular airlines refused to handle two-ton order . . . pic directed by Gerd Oswald with Lex Barker and international cast.

Alberto Sordi off to Scandinavia for an all-location stint shooting "The Devil" for Dino DeLaurentiis . . . he'll be there two months, touching various spots in Denmark, Sweden, etc. . . . The Italo-Spanish pic pact drawn up this February in Madrid has now been okayed by an Italo Government subcommittee . . . it calls for several changes in previous coproduction and other exchange clauses . . . Bob Aldrich's "Whatever Happened to Baby Jane?" got rousing preview sendoff here with V.I.P. crowd in advance screening at Fiammetta Theatre . . . Aldrich skied in from Paris to attend, plus a week for pic confabs . . . shooting starts Dec. 15 in Beirut on "Broken Coin," Hugo Fregonese directing Rossella Podesta, George Sanders, Yolande and Jacques Sernas . . . script is by John Melson, who flew to Beirut this week to o.o. pre-production details with Fregonese . . . Marco Vicario rushed "Fall of Rome" into production.

Falling Buenos Aires Admissions; Power Plant Fire Closes Theatres

Buenos Aires, Dec. 24.

Film-theatres are shuttering in numbers in Buenos Aires, particularly in the Southern precincts, badly hit when the South Dock power plant burnt down in September, leaving many factories idle for lack of power and causing widespread unemployment.

The Dante in the Boca (port) district shutters at end-month, at the same time as the Cecil, making a total of 70 film-theatres shuttered since 1957.

The Municipal authorities reveal that attendance at film theatres in the first six months was 13,088,100, and based on this figure the total for the year should be around 25,000,000, compared to 36,300,400 in 1957, thus:

1957	75,978,400
1958	66,300,000
1959	54,000,700
1960	46,101,100
1961	36,300,400

Just as in '57 exhibitors were begging the authorities to approve increases, they are now imploring the Screen Institute to hasten a decision on cuts in taxes on admissions, in the hope that this will bring spectators flocking back to film entertainment. Unfortunately, the Government faces so many much more serious problems, time is just not available to go into this matter of film admissions.

1st London Hardticket On Reissue for 'Kwai'

London, Dec. 24.

For the first time ever in the history of the British picture industry, a reissue is to be shown on hardticket, with upped prices.

BLC has made this decision with the new presentation of the Sam Spiegel-David Lean production of "Bridge on the River Kwai," which is due to follow "Barabbas" at the Odeon, Haymarket.

It has been decided to adhere to the reserved seat policy inaugurated at the theatre for "Barabbas," and to keep the same admission prices, with a top of $12.80. After its West End run, "Kwai" will go out on general release on the Rank circuit.

London-Based Producer
Carl Foreman
has written a discerning piece on
Youth's Discovery Of The Obvious, or Riding the Crest Of The Old 'New Wave'
• • •
another Important Feature in the soon-due
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Egyptian Govt. to Help On DeLaurentiis' Filming Of 'Bible,' 'Dark Angel'

Rome, Dec. 24.

The UAR government will collaborate with producer Dino DeLaurentiis in the filming of "The Bible" and "Dark Angel," according to a report from Cairo which said the Italo producer had signed a technical, artistic and financial pact for the two pix with the UAR Cultural Minister, Abdel Khader Hatem, in the presence of Italo Ambassador to Cairo, Magistrati.

Report, which the DeLaurentiis office here declined to confirm until the producer's return to Rome (he is currently in Turkey), says work on both pix will begin simultaneously in Egypt next April, and would last about a year and a half.

Robert Bresson, Fred Zinnemann, Ingmar Bergman, Orson Welles and other directors are currently being paged to join Federico Fellini and Luchino Visconti on the first part of the "Bible" project, from a Christopher Fry script, by Dalton Trumbo.

Likewise unconfirmed, though reported in news from Cairo, was word that "Bible" would be shot in Panavision, while "The Dark Angel" would be the first European film to be done in Cinerama.

Anglo Via Warner Pathe

London, Dec. 24.

Anglo Amalgamated closes its distribution shop this coming weekend, and from next Monday (31) its releases will be handled by Warner Pathe. The arrangement was announced recently, and follows the deal earlier in the year whereby Associated British Picture Corp. acquired a 50% holding in Anglo.

The company, however, is continuing its active British production program, and will also retain full control of overseas sales.

Hopkins Tops Rayant

London, Dec. 24.

Ronald F. P. Hopkins has been appointed managing director of Rayant Pictures succeeding Arthur Gilkinson, who resigned recently. Hopkins has been on the board for some years, and is also managing director of Rayant Studios, at Bushey, Hertfordshire.

John Durst has been named production executive for the company, and will take over the 1963 production program. He has been a producer-director within the organization for some time, and intends to continue personally directing a number of the company's productions.

John Davis Blasts Those Who Run To Govt., Cites U.S. Consent Decree's Effect on World Prod.-Distribution

London, Dec. 24.

Hitting out at members of the industry who go running to the Government, John Davis, newly elected chairman of the Rank Organization, warned that it was easy to ask for Government help but difficult to stop once it took a hand in industry affairs. And he recalled that the one event which had had the greatest effect on the industry in the U.S. (and in other countries as well), was the Consent Decree, which was brought about by a "small group of independent exhibitors and producers who agitated and attacked the large operations." Whether the large operations had done things which they should not have done was not for him to say.

Speaking at the annual Rank showmanship lunch where prizes were presented to champion managers in the group, Davis observed that it was largely accepted that these actions had, in the long run, done everyone in the American motion picture industry great harm, and the repercussions had affected materially in Britain and in many other countries. Up to the time of the Consent Decree, major studios were working in conjunction with distribution and exhibition, with the result that they had a feel for the public pulse. It was, after all, an era of great motion pictures and great stars.

Davis wondered what the situation would have been if the Consent decree had not been enforced and the huge volume of films which were subsequently released to American tv would not have been available. What would the situation have been if the American networks had had to generate all their own program material, he asked.

Though not suggesting that conditions at that time were perfect, he did suggest that by bringing the Government into the wrangle the net result was worse than perhaps it would have been if the industry had resolved its own problems. The big units in any industry were always subject to critical attack, but they were not always wrong and with their great knowledge and experience were a great stabilizing influence.

Production Interest

Denying suggestions that Rank was no longer interested in production, Davis insisted that they had kept the promise made to the Board of Trade president to maintain their share of Britain production, and while admitting the mistakes of 1948, declared it would never be any good to attempt to make films in excess of available creative talent. The large organizations had been the backbone of production finance and independents relied on the finance provided by Associated British, British Lion, the National Film Finance Corporation, the Rank Organization and one or two of the U.S. majors. These companies, however, could not be expected to finance production regardless of creative talent available, and of the economics of present day conditions in the industry.

Drawing attention to the fact that Hollywood still services some 60% of the screen time in Britain and many other countries, Davis reported that only 30 films had started production in Hollywood this year, and that this was the lowest number on record. To that total should be added a number of American films started in other parts of the world. In the U.K. 46 films have started, against 64 in 1961. The British situation, coupled with that in Hollywood, showed that it was impossible to maintain three releasing channels.

Quota Disaster

On top of this product problem, added the Rank topper, they were faced with an outburst that the quota for the next quota year should be raised from 30% to 40% (see VARIETY Dec. 12). Associated British and Rank would, for the current quota year, show somewhere between 30 to 35% of British films and no worthwhile film would go undated. It was incomprehensible to him that such a suggestion should be made, and he could only see disaster ahead if it resulted in the production of more films which did not measure up at the boxoffice.

British pix were acceptable at the boxoffice in their own right, and basically a quota was not needed, though he was not opposed to it being set at a reasonable level if only to give producers confidence that all theatres would play their share of British films. The increase in the quota might encourage the making of "[illegible] pieces of celluloid," but what they wanted was not just more films, but more good films.

Metro's New West End Empire Preems 'Jumbo'

London, Dec 24.

Metro's New Empire Theatre, built on part of the site of its famous Leicester Square showcase, reopened last Wednesday (19) with the formal ribbon-cutting ceremony performed by the Mayor of Westminster. Metro execs attending the ceremony include Morton A. Spring, who came over specially from New York, David Lewis, who flew in from Paris, Morris Davis, managing director of the British company and Lawrence P. Bachmann and Maurice Foster from the studios.

The Empire was closed in May, 1961 after the property had been sold to Mecca, Ltd. The lower part of the property is being redeveloped as a dance hall, which will open in the spring. The theatre occupies the former circle, and is a luxurious building, accommodating more than 1,300, with a large and attractive foyer, which includes a well equipped bar. Latter is something of an innovation for West End film theatres.

Preceding the main feature — "Jumbo" — was a trailer made up of clips from some of the famous MGM films which had played the old Empire, including "Broadway Melody of 1929," "Min & Bill," "Mrs Miniver," "Seven Brides for Seven Brothers" and "Gone With the Wind." Joseph Pasternak came in especially for the opening and that, reportedly, was the first time he had attended the premiere of one of his own films.

French Say, 'It Ain't So, Bos,' As Many Dispute Critic's 'Quality Gap'

Paris, Dec. 24.

An article by New York Times film critic Bosley Crowther in the overseas edition of that paper, decrying the quality gap between this year's Hollywood output and French, British and Italo pix, has many locals taking the piece somewhat askance. It again points up the differences in national tastes and brings up that old saw of being a prophet in one's own country.

Highbrow French film critics still take American films, whether made at home or abroad, quite seriously, and the new name "New Wave" was weaned on U.S. filmmakers and their films. In general, American pix are rated, for their resiliency, movement, visual pace, and firm outlook, over the more literary foreign works.

To take the foreign films, mentioned by Crowther, as showing the more sensitive and timely superiority of offshore pix to their American counterparts, it seems that most did not fare as well here as they did in the U.S.

The British "Whistle Down the Wind" and "Taste of Honey" do not appeal to local taste. Both "Room at the Top" and "Saturday Night and Sunday Morning" were rated only fair here compared to their sturdy critical and boxoffice successes in the U.S.

Ingmar Bergman pix have dropped off in both buff and public favor and his last one, "Through a Glass Darkly," did not even make the list of good grossers this year. The French film "Sundays and Cybele" got a boost from the rave U.S. reviews and generally good French appraisals. It will do well for a poetic film of this kind, but is not up to its U.S. response.

BB in Vice Versa

The French "A Long Absence" was a flop at home and "Last Year in Marienbad" did good, but limited biz. "Divorce Italian Style" repeated its overseas success here too. And Brigitte Bardot's "A Very Private Affair" fared better here than it did in the U.S., whereas it used to be vice-versa. Crowther was one of those to rhapsodize over Miss Bardot in "And God Created Woman" which clicked in the U.S. and rebounded here to make her a star. It seems that even critical tastes can be fickle and Miss Bardot has not done as well with U.S. critics since then.

An American film that got rave reviews here, John Ford's "The Man Who Shot Liberty Valance," was not even mentioned by Crowther. Locals are also now high on "Hatari" as they find a breadth, poetry and human dignity in these films that are seldom found in their own pix, or ones from other countries for that matter.

There is a strong attraction here for directors who have a personal style, and such Yanks as John Ford, Howard Hawks, Alfred Hitchcock and newer men like Nicholas Ray, Robert Aldrich, Sam Fuller, Arthur Penn and others are felt to be more important than those who would try to put over messages at the expense of an individual outlook.

All this may sound paradoxical to those who think of Hollywood as mainly a purveyor of machine-made, conventional fare. There are also growing audiences here for revivals of early U.S. films that Crowther might dismiss as mass product. Current revivals showing top takes are "Rebel Without A Cause," several Hitchcock pix, "The Philadelphia Story," "My Darling Clementine," and "The Quiet Man." The French market naturally still gives most allegiance to its own product, with about 50% of the take, but it is then closely followed by Yank product with about 30%.

Three-Yr. Time-Payment Settlement Of Peter Levathes' 20th Contract

Hollywood, Dec. 24.

Twentieth Century-Fox and Peter Levathes, former studio chief, have reached an agreement on settlement of his employment contract, which had four more years to run. It's understood agreement, finalized Dec. 20, in New York, provides for Levathes to receive payments stretched over next three years.

Proxy statement issued by company last May showed Levathes as exec veepee in charge of production had drawn in 1961 salary of $95,800, plus expense allowance of $30,000. Report also noted that he had deferred $17,700 in salary in line with economy policy, started in 1958 involving officers and certain other key employees earning more than $500 weekly.

Levathes' contract pertained to his employment as president of 20th's television subsidiary. He confirmed he did not have a supplement contract covering his period as head of theatrical production studio. He assumed the overall responsibility in May of 1961 and was designated exec veepee the following October. He was relieved as studio chief last August shortly after Darryl F. Zanuck became president, and then fired in October.

Levathes, who became head of 20th's tv operation in 1959 revealed he did not receive any additional compensation upon assuming overall direction of both tv and feature film productions. "In fact I took a reduction on waivers," he said. He first joined 20th through its then-owned National Theatres and swung over to parent as exec asst. to Spyros P. Skouras when latter became president. Levathes quit in 1952 and headed up tv at Young & Rubicam until 1959 when he returned to 20th to guide its tv sales activity.

Levathes has no immediate plans, but said he now is free to consider job propositions.

'Arabia' London Record

London, Dec. 24.

In its first Saturday at the Odeon, Leicester Square, "Lawrence of Arabia" established a new house record for the theatre, even though it played only two performances. Gross for the day was close to $7,300.

At the new upped scale of $3.50 top, the house can gross a maximum of $2,850 per show. Since its opening on Dec. 10, it has played capacity at every evening performance. Midweek matinees have been at slightly above 50%. On its present scale, "Lawrence" is the dearest hardticket film ever to have been presented in London. Its top prices are about 75c above the norm.

TORONTO

(Continued from page 8)

$1.50)—"Kind of Loving" (20th). Big $8,000. Last week, "Best of Enemies" (Col) (5th wk), $4,200.

Imperial (FP) (3,216; $1-$1.50)—"It's Only Money" (Par). Fast $17,000. Last week, "Baby Jane" (7 Arts-WB) (5th wk), $8,000.

International (Taylor) (557; $1.50-$2.50)—"Long Day's Journey Into Night" (IFD) (7th wk). Satisfactory $3,000. Last week, same.

Loew's (Loew) (1,641; $1-$1.50)—"Manchurian Candidate" (UA) (7th wk). Good $6,000 in 5 days. Last week, $7,000.

Tivoli (FP) (900; $1.50-$2.50)—"Longest Day" (20th). Okay $10,000. Last week, "West Side Story" (UA) (21st wk), $5,300 in 5 days.

Towne (Taylor) (693; $1-$1.50)—"Divorce, Italian Style" (IFD). Hefty $8,000. Last week, "Boccaccio '70" (IFD) (4th wk), $3,200.

University (FP) (1,200; $1.20-$2.50)—"Mutiny on Bounty" (MGM) (4th wk). With night turnaways biz over weekend, a socko $20,000. Last week, $16,000.

Uptown (Loew) (2,360; $1-$1.50)—"Period of Adjustment" (5th wk). Trailing off to $3,300 in five days. Last week, $4,500.

New York Theatres

RADIO CITY MUSIC HALL

LOS ANGELES

(Continued from page 9)

Seven Brothers" (MGM), "Father of Bride" (MGM) (reissues) $12,300. Baldwin with State, Pix, Loyola, "First Spaceship on Venus" (Crown), "Varan" (Crown), $16,000.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 956; 90-$1.25)—"It's Only Money" (Par) and "Make Way for Lila" (Indie). Nice $13,000 or over. Last week, Orpheum, "Requiem for Heavyweight" (Col), "Notorious Landlady" (Col) (reissue) (2d wk), $2,100. Hollywood with Hollstreet, "Shame of Sabine Women" (Indie), "Hot Money Girl" (Indie), $3,200.

Los Angeles, Iris, El Rey, Vilage, Loyola (Metropolitan-FWC) (2,040; 825; 806; 1,386; 1,298; $1-$1.49)—"Castaways" (BV) and "Stowaway in Sky" (Indie). Smash $36,300 or close. Last week, Iris, "Roman Holiday" (Par), "Funny Face" (Par) (reissues), $3,300. El Rey, "David and Lisa" (Cont), $1,900.

Music Hall (Rose) (720; $2-$2.40)—"Freud" (U) (2d wk). Hotsy $12,000. Last week, $11,000.

State (UATC-Prin) (2,404; $1-$1.50)—"First Spaceship on Venus" (Crown) and "Varan" (Crown) (2d wk). Slow $3,500.

Hillstreet (Metropolitan) (2,752; $1-$1.25)—"Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie) (2d wk). Thin $2,800.

Vogue (FWC) (810; $1.25-$1.40)—"Manchurian Candidate" (UA) and "Taste of Honey" (Cont) (reissues). Modest $4,000.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (6th wk). Slowing $27,000. Last week, $34,700.

Fine Arts (FWC) (631; $1.80-$2)—"Phaedra" (Lope) (6th wk). Hefty $6,300. Last week, $6,100.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"Billy Budd" (AA) (6th wk-6 days). Busy $5,000. Last week, $6,000.

Four Star (UATC) (900; $1.50-$2)—"Gigot" (20th) (9th wk). Dim $1,300. Last week, $1,600.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (11th wk). Stout $17,300. Last week, $9,800.

Lido (FWC) (678; $2-$2.40)—"Divorce, Italian Style" (Embassy) (13th wk). Firm $4,000. Last week, $3,300.

Warner Hollywood (SW) (1,389; $1.25-$2.80)—"Brothers Grimm" (MGM) (20th wk). Boff $20,000. Last week, $13,000.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (54th wk). Socko $20,000. Last week, $13,000.

DETROIT

(Continued from page 8)

$17,500. Last week, "White Slave Ship" (AI) and "Assignment, Outer Space" (AI) (2d wk), $6,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Only Money" (Par) (2d wk). Big $20,000. Last week, ...

Palms (UD) (2,995; $1.25-$1.49)—"Taras Bulba" (UA). Terrif $25,000. Last week, "Hell to Eternity" (AA) and "I Passed for White" (AA) reissues, $2,500.

Madison (UD) (1,408; $1.25-$1.49)—"Barabbas" (Col). Wow $17,000. Last week, "El Cid" (AA) (reissue) (2d wk), $6,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Castaways" (BV). Smash $20,000. Last week, "Gay Purr-ee" (WB) and "Mighty Crusaders" (Indie) (2d wk), $3,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Jumbo" (MGM). Mighty $15,000. Last week, "King of Kings" (MGM) (reissue) (2d wk), $2,500.

United Artists (UA) (1,667; $1.25-$2)—"Mutiny on Bounty" (MGM) (5th wk). Fair $7,500. Last week, $6,500.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.50)—"Brothers Grimm" (MGM) (21st wk). Wonderful $34,000. Last week, $11,300.

Mercury (United Motion Theatre Co.) (1,466; $1.20-$3)—"Longest Day" (20th) (9th wk). Fast $7,500. Last week, $6,800.

BROADWAY

(Continued from page 9)

Third session ending Dec. 25 looks okay $7,000 after $8,000 for second.

Tower East (Loew) (586; $1.50-$2)—"Long Day's Journey Into Night" (Levine) (12th wk). The 11th session ending Dec. 25 looks okay $6,000 after $8,000 in 10th week. House went continuous-run and lowered scale on Dec. 24. Old scale was $3.30 top.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Who's Got the Action" (Par). Opened Monday (24). In ahead, "Chapman Report" (WB) (10th wk-5 days), meagre $2,000 after $2,500 in ninth.

Trans-Lux 85th St. (T-L) (530; $1.25-$2)—"Taras Bulba" (UA). Opened yesterday (Tues.). In ahead, "Two For Seesaw" (UA) (5th wk-6 days), fair $2,700 after $3,000 for fourth. Both pix day-dating with Astor.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Miskin) (14th wk). The 13th session ended last Thursday (20) was good $4,300 after $4,800 for 12th week. Holding.

PITTSBURGH

(Continued from page 8)

week, "King of Kings" (MGM) (reissue), $6,500.

Shadyside (MOTC) (750; $1.25)—"Aida" (Indie) and "Madame Butterfly" (Indie) (reissues). Thin $1,500. "Carry on, Teacher" (Gov) opens Tuesday (24).

Squirrel Hill (SW) (834; $1.25)—"Billy Budd" (AA). Hot $6,500. Last week, "Operation Snatch" (Cont) (3d wk), $2,000.

Stanley (SW) (3,700; $1-$1.50)—"Gypsy" (WB). Fine $10,000 or near. Last week, "Gay Purr-ee" (WB) and "Sayonara" (WB) (reissue), $3,500.

Warner (SW) (1,316; $1-$1.50)—"Castaways" (BV). Great $12,000. Last week, "Brothers Grimm" (MGM) (10th wk-3 days), $1,800.

BOSTON

(Continued from page 8)

Pants" (Par) and "7 Little Foys" (Par) (reissues), good $8,000.

Park Square (Indie) (200; $1.80)—"Divorce, Italian Style" (Embassy) (14th wk). Fast $4,000. Last week, same.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny On Bounty" (MGM) (6th wk). Sturdy $14,000. Last week, same.

State (Trans-Lux) (730; 75-$1.20)—"Stone Starr Back to Nature" (Indie) and "Rise of Youth" (Janus) (2d wk). Perky $6,000. Last week, $7,000.

Mpls. Climbs; 'Jumbo' Wham $13,000, 'Money' 11G, 'Bounty' Boff $15,000

Elizabethan Hang

Melbourne, Dec. 24.

Speculation is at an end here with the announcement that Stephan Haag has been appointed the new executive director of the Australian Elizabethan Theatre Trust in lieu of Neil Hutchison who now returns to the Australian Broadcasting Commission.

Haag's name was one of those previously bandied about as being a likely contender for the position, but was generally discounted. Haag came to Australia from Austria in 1939 with the Vienna Boys' Choir. War broke out and he wasn't able to return and he then joined St. Patrick's Cathedral Choir here.

CHICAGO

(Continued from page 9)

$1.75-$3.50)—"Brothers Grimm" (MGM) (19th wk). Fair $11,000. Last week, $14,000.

Monroe (Jovan) (1,000; 65-90)—"Barefoot Savage" (Indie) and "Outlaw Girl" (Indie) (reissues). Neat $4,500. Last week, "3 Shades of Love" (Indie) and "House of Women" (Indie) (reissues), $4,300.

Oriental (Indie) (3,400; 90-$1.80)—"Taras Bulba" (UA). Great $41,000 or close. Last week, "Period of Adjustment" (MGM) (4th wk), $13,300.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (11th wk). Neat $14,300. Last week, $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Jumbo" (MGM). Smash $34,000. Last week, "Only Money" (Par) (4th wk), $13,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Phaedra" (Lope) (m.o.). Fine $4,300. Last week, "Yojimbo" (Seneca) (3d wk), $3,000.

Todd (Todd) (1,089; $2.20-$3.50)—"Mutiny On Bounty" (MGM) (6th wk). Nifty $15,000. Last week, $06,000.

Town (Teitel) (640; $1.25-$1.80)—"Candide" (Indie). Hotsy $6,000. Last week, "Girl With Golden Eyes" (Union) (4th wk), $4,200.

United Artists (B&K) (1,700; 90-$1.80)—"Two For Seesaw" (UA). Loud $19,000. Last week, "White Slave Ship" (AI) and "Escape From East Berlin" (MGM) (2d wk), $6,000 for 5 days.

Woods (Essaness) (1,200; 90-$1.80)—"Who's Got Action" (Par). Socko $25,000 or over. Last week, "Manchurian Candidate" (UA) (7th wk), $10,000.

World (Teitel) (600; 90-$1.25)—"God Created Woman" (Indie) and "Night Heaven Fell" (Indie) (reissues). Fair $3,000. Last week, "Swan Lake" (Indie) (2d wk) and "Pagliacci" (Indie) (reissues), $2,500.

BALTIMORE

(Continued from page 8)

$1.50)—"Castaways" (BV). Okay $9,000. Last week, "Manchurian Candidate" (UA) (6th wk), $4,500.

Playhouse (Schwaber) (365; 90-$1.50)—"Angry Silence" (Indie) (2d wk). Poor $1,000. Last week, same.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Baby Jane" (7 Arts-WB). Slow $3,000 on return date. Last week, "If Man Answers" (U) (4th wk), $2,300.

Town (T-L) (1,125; $1.50-$2)—"Mutiny on Bounty" (MGM). Smash $14,000 in 5 days. Last week, "Gone With Wind" (MGM) (reissue) (2d wk), $4,000.

Rex (Freedman) (600; $1.50)—"Around World With Nothing on" (Indie). Nice $6,000. Last week, "Seven Daring Girls" (Indie) (2d wk), $1,300.

Cinema (Fruchtman) (1,700; 90-$1.50)—"Taras Bulba" (UA). Good $9,000.

Minneapolis, Dec. 24.

Largest number of newcomers opening simultaneously in many a moon have a head start on Xmas and the ensuing holiday season. Because of their days-before-the-Yuletide boxoffice handicap most of them were off to a slow start. However, this array of fresh entries boasts much strength and should get going at good speed Dec. 26 and maintain a fast clip during the ensuing period.

Strength is being shown particularly by roadshowing "Mutiny on Bounty" and by such other toppotchers as "Jumbo," "In Search of Castaways" and "It's Only Money." Two houses, the Lyric and World, held back on their new holiday offerings, "Lion" and "Who's Got the Action," respectively, until Xmas day (25). Continuing as holdovers are the long-staying "Wonderful World of Brothers Grimm" and "Longest Day" along with "Operation Snatch."

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny on Bounty" (MGM). Wham $15,000. Last week, dark.

Century (Par) (1,300; $1-$1.25)—"Gay Purr-ee" (WB). Lean $2,300. Last week, "Baby Jane" (7 Arts-WB) (6th wk), $3,500 at $1.25-$1.50.

Cooper (CT) (818; $1.65-$2.50)—"Brothers Grimm" (MGM) (10th wk). Great $12,000. Last week, $8,000.

Gopher (Berger) (1,000; $1-$1.20)—"Castaways" (BV). Smash $11,000. Last week, "Young Guns of Texas" (20th) and "Day Mars Invaded Earth" (20th), $3,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Period of Adjustment" (MGM) (5th wk). Satisfactory $3,000 in four days. "Lion" (20th) opens Tuesday (25). Last week, $7,000.

Mann (Mann) ($1.50-$2.50)—"Longest Day" (20th) (10th wk). Fine $8,000 or over. Last week, $7,000.

Orpheum (Mann) (2,800; $1-$1.20)—"It's Only Money" (Par). Stout $11,000 or close. Last week, "War Lover" (Col) (2d wk), $5,000 in three days.

Park (Field) (1,000; $1.50)—"Operation Snatch" (Cont) (3d wk). Satisfactory $3,000. Last week, same.

State (Par) (2,200; $1.25-$1.50)—"Jumbo" (MGM). Smash $13,000 or better. Last week, "Billy Budd" (AA) (3d wk), $4,500 at $1-$1.25.

Suburban World (Mann) (600; $1.25)—"Kill or Cure" (MGM). Fancy with $3,000. Last week, "Stalag 17" (Par) and "All in Night's Work" (Par) (reissues), $1,500.

World (Mann) (400; $1.25-$1.50)—"Gigot" (20th) (8th wk). Okay $2,500 in four days. Last week, $3,500.

PHILADELPHIA

(Continued from page 8)

"Mutiny on Bounty" (MGM) (6th wk). Trim $14,500. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)—"Barabbas" (Col). Lusty $20,000. Last week, "Period of Adjustment" (MGM) (4th wk), $7,500.

Studio (Goldberg) (383; 95-$1.80)—"Searching for Venus" (Indie) and "Girl from Hamburg" (Indie). Nice $8,000. Last week, "Tempest in Flesh" (Indie) and "Naked Holiday" (Indie), $4,300.

Trans-Lux (T-L) (500; 95-$2)—"Phaedra" (Lope) (8th wk). Sturdy $6,300. Last week, $6,000.

Viking (Sley) (1,000; 95-$1.80)—"In Search of Castaways" (BV). Smash $16,000. Last week, closed.

World (400; 95-$1.80)—"Divorce, Italian Style" (Embassy). Good $4,300. Last week, "Horse's Mouth" (Indie) and "Black Orpheus" (Indie) (reissues), $6,000.

A HAPPY NEW YEAR
TITRA DUBBING CO.

Columbia's Crowded Meeting

Continued from page 5

ing. Last year's gross was $134,-000,000 and the net was $2,341,282.

They heard, too, from Schneider, that Col is looking up, that the film industry in general has an ever-growing global audience and the continuing problem is represented in costs of productions.

A cash, rather than stock, dividend, is being kept in mind as a possibility, but no promises at this time, said Schneider. The company is "very enthusiastic, very encouraged."

At one point Spiegel, was called upon to speak after a glowing introduction by Frankovich, but it turned out that the filmmaker was not in the audience. He came on a few minutes later, told of the time demands in readying "Lawrence" and unstintingly commended Col management for its "enthusiasm, faith and optimism." Said he: "It's a pleasure to work with them." Spiegel has been associated with Col nine years, his pictures including "On the Waterfront," Bridge on the River Kwai" and, now, "Lawrence."

John J. Gilbert was to be heard from, as frequently he is at stockholder meetings within show business as well as other businesses. He first placidly commented that an SRO crowd is fine but didn't think it right that owners had to be seat-less at an annual meeting. Schneider replied he agreed, the turnout was beyond his expectations and there'll be ample room next time. Minority stockholder Evelyn Davis thought it wrong that management personnel took 45 minutes to recite the recent history of Col and she was shouted down. Gilbert was up again to ask why there have been no cash dividends, just stock dividends.

Press Blackout

Miss Davis asked about the New York newspaper strike and got her answer from Jonas Rosenfield Jr., v.p., who was called upon by Schneider to clarify. Rosenfield said there had been anticipation of the press walkout two weeks in advance and steps were taken to safeguard against it. He stated that all other possible media were sought out, particularly for "Lawrence" at the Criterion," and the lines at the theatre so far show that pictures has possibly gained, and not lost, from the adpub endeavors.

Rosenfield further said radio-tv did a splendid job in filling in for struck newspapers but he would like to see the papers back so that normalcy can be resumed.

Who's Got The Action?

Schneider said effort was made to determine who, if anyone, has been buying Col stock in any buy-and-hold pattern but came up with no answers. He said this in reply to Miss Davis who cited a VARIETY story of three weeks ago, and subsequently printed in the N.Y. Times, to the effect that certain Wall Streeters were scuttle-butting about such buys. Schneider said that in many instances brokerage houses might be buying without identifying individual clients. Perhaps there's just no buying pattern, said Schneider.

"Lawrence," it was revealed, was brought in at $13,000,000 and Spiegel upon questioning by Miss Davis said he hoped it will be the greatest grosser ever, exceeding "Ben-Hur." Why he mentioned this picture over "Gone With the Wind" was unclear, but he did put the "Ben-Hur" gross at $80,000,000.

One stockholder suggested that Col put up a $5,000,000 fund to finance a string of low-budgeters, each picture costing less than $300,-000 as a means of encouraging newcomers in production. This was taken under advisement. Another shareowner, who identified herself as a stockbroker, said he heard rumors, Col would earn $2.50 to $3 per share this year. Schneider's reply to this was that no one can predict a picture's gross anymore, certainly couldn't translate gross into earnings and he doesn't want to use a crystal ball. To be in error about prognostications, he said, could cause loss of confidence.

How about the immediate future? The reply heard from the dais was that "the outlook looks better than it has in the past five or six years."

Hold-Those-Shares

Many other subjects were covered and at times there was a clash or two. Gilbert argued strenuously for a new kind of stock option plan under which Col-ites could buy in at 100% of market value and this on condition that they hold for three years. Banker Hart argued against this, leading to an exchange between him and Gilbert over his, Hart's, ownership of Col stock via declared holdings and holdings in the names of relatives and trusts. Hart complained about being "heckled" by Gilbert. Gilbert lost out on his motion but still got 11% of the vote in his favor and he said this was encouraging.

Mrs. Lester Martin, widow of the late textile man who had been a major single stockholder Col stockholder, and presumably now holds the family shares (estimated at 100,000 by another stockholder) took the floor on two occasions to question and suggest. She questioned why Col is not making available information as to quarterly volume of business and suggested representation at the upcoming World's Fair. Schneider said the matter of quarterly reports on gross business, in addition to earnings, shouldn't represent too much of a problem. Jaffe said that as a member of an MPAA committee on the matter he was confident that the industry will be represented at the Fair and efforts are now being made to promote some kind of exhibit.

Go To Congress

Schneider at one point showed antagonism toward the Gilbert move for restriction on stock options, saying he thought it unrealistic that Col should be singled out for curbs in this matter, whereas "if you want it done (to Gilbert) go to Congress."

Schneider wrapped up his sentiments about the film business thus: "We have found the public more interested, mainly abroad. Italy has become even bigger than England. Production costs are our problem. It's not a shrinking market—it's a growing market. The future is tremendous."

All directors were reelected and the board immediately following the annual conclave reelected all officers.

Classification Bill Again Due

Albany, Dec. 24.

A film classification bill will be re-introduced at the 1963 session of the Legislature. This became a certainty over the weekend.

It was scheduled for pre-filing at any moment, but like all measures presented before the lawmakers convene, the act will bear a Jan. 9 date. That is when the pounding of gavels in Senate and Assembly signify the formal opening of the session. Governor Nelson A. Rockefeller will deliver his annual address Jan. 1, after which there will be an eight-day hiatus.

One bill, providing that the State Education Dept.'s Motion Picture Division, in licensing films, shall designate whether they are deemed "acceptable" for viewing by children attending primary and secondary schools under the jurisdiction of the Education Department, has already been prefiled.

Senator William T. Conklin, Brooklyn Republican and a close friend of Assemblyman Luigi R. Marano, also a Brooklyn Republican and Joint Committee chairman, "pre-filed" in November. He is not presently a member of the Joint Committee, but his 1962 measure was identical with the one which Marano proposed, on behalf of the Joint Committee. The Lower House adopted same, after a sharp debate, but the Upper House killed it in committee.

Capitol Hill observers believe that the strong stand recently taken by the U.S. Catholic Bishops' Committee on Motion Pictures, for legislation which would authorize State or municipal education departments and other suitable agencies, to provide "advisory" classifications of films suitable for children, reinforced the determination of the Joint Committee to recommend a bill similar to those of 1960, 1961 and 1962.

1,000-Car Ozoner

Winnipeg, Dec. 24.

Construction of a new $600,000 drive-in featuring facilities for 1,000 cars is underway seven miles west of downtown Winnipeg. Odeon-Morton Theatres Ltd., local partners with Odeon Theatres (Canada) Ltd., is to operate the theatre on a profit-sharing arrangement. Group also operates Odeon and Garrick here and the Tivoli in Saskatoon.

Drive-in will have a screen 105 feet by 46 feet, largest in the area, and will feature individual car heaters. According to local executive Paul G. Morton, heaters will enable theatre to be open from early March to the end of November, and if public response is favorable, possibly through the winter months.

Drive-in will unreel only first-run product day-and-date with showings at the group's two downtown houses. Odeon-Morton Theatres had first call on all J. Arthur Rank, Universal and United Artists releases locally.

Also located on the 30-acre site, which is incorporated as Assiniboia Drive-Ins Ltd., will be an artificial lake 700 feet long, and within two years associated recreational facilities including a miniature golf course and a commercial curling rink.

Odeon Theatres (Canada) Ltd., with head office in Toronto, was acquired in 1944 by the J. Arthur Rank group. Through wholly owned subsidiaries and associates it operates 80 theatres in Canada.

Oscars

Continued from page 1

Into Night." WB nominees are "Gypsy," "Music Man," "Days of Wine and Roses."

In the various top level categories, the race, as estimated by studio reps, is as follows:

Best Actor: Terence Stamp, "Billy Budd"; Peter O'Toole, Alec Guinness, Anthony Quinn, "Lawrence of Arabia" (Quinn also is suggested for "Barabbas"; Charles Laughton, "Advise and Consent"; Mickey Rooney, Jackie Gleason, Anthony Quinn, "Requiem For a Heavyweight" Marlon Brando, Trevor Howard, "Mutiny on the Bounty"; James Mason, "Lolita"; Paul Newman, "Sweet Bird of Youth"; Gregory Peck, "To Kill A Mockingbird"; Montgomery Clift, "Freud"; Jack Lemmon, "Days of Wine and Roses"; Robert Preston, "The Music Man"; Burt Lancaster, "Birdman of Alcatraz"; Bobby Darin, "Pressure Point"; Yul Brynner, "Taras Bulba"; Jason Robards Jr., Ralph Richardson, Dean Stockwell, "Long Day's Journey Into Night."

Best Supporting Actor: Telly Savalas, "Birdman of Alcatraz"; Omar Sharif, "Lawrence"; Ross Martin, "Experiment in Terror"; Edmond O'Brien, Lee Marvin, "The Man Who Shot Liberty Valance"; Peter Sellers, "Lolita"; Ed Begley, "Sweet Bird"; Victor Buono, "Whatever Happened to Baby Jane?"

Best Actress: Geraldine Page, "Sweet Bird"; Yvette Mimieux, "A Light in the Piazza"; Susannah York, "Freud"; Bette Davis, Joan Crawford, "Whatever Happened to Baby Jane?"; Shelley Winters, Glynis Johns, Claire Bloom, "Chapman Report"; Anne Bancroft, "Miracle Worker"; Shirley MacLaine, "Two For the Seesaw"; Melina Mercouri, "Phaedra"; Katherine Hepburn, "Long Day's Journey Into Night."

Supporting Actress: Shelly Winters, "Lolita"; Tarita, "Mutiny"; Patty Duke, "Miracle Worker"; Angela Lansbury, "The Manchurian Candidate."

Direction: David Lean, "Lawrence"; Richard Fleischer, "Barabbas"; Otto Preminger, "Advise and Consent"; David Swift, "The Interns"; George Seaton, "Counterfeit Traitor"; John Ford, "Liberty Valance"; Howard Hawks, "Hatari"; Stanley Kubrick, "Lolita"; Charles Walters, "Jumbo"; Richard Brooks, "Sweet Bird"; John Huston, "Freud"; Robert Mulligan, "To Kill A Mockingbird"; Blake Edwards, "Wine and Roses"; Mervyn LeRoy, "Gypsy"; Morton DaCosta, "Music Man"; Sidney Lumet, "Long Day's Journey"; Arthur Penn, "Miracle Worker"; Robert Wise, "Seesaw," John Frankenheimer, "Manchurian Candidate."

Finally, It Would Seem, If Court Okays, Hal Roach Studio Finds Buyer

C.P.A.

Jack S. Seidman

(who is well known in legit as a backer, as well as member of the Seidman & Seidman firm) delves into Uncle Sam's annual "bite" in a searching piece titled

An Intoxicated Nation

• • •

one of the many Editorial Features in the soon-due

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Hollywood, Dec 24.

Hal Roach Studios after three attempts to auction off the Culver City lot in Scranton, Pa., was sold here Dec 20 for $1,326,000 on a cash basis. Ponty-Fenmore Realty Fund, Bevhills investment firm specializing in the development of real estate, bought 14-acre lot, built by Hal Roach in 1920, after two hours and 15 minutes of spirited bidding, which started at $600,000 and in which six or seven other parties participated.

Studio, which has claims of more than $840,000 against it, both in unpaid county taxes and U.S. Government claims, was sold free and clear of all liens, taxes and mortgages, according to Russell O'Malley, attorney for co-trustees J. Julius Levy and John Murphy. Latter two, who with O'Malley came from Scranton, conducted the sale. Studio is property of Scranton Corp. now in financial straits.

Order of the court provides that sale must be confirmed by U.S. District Court in Scranton. Court then will make an order of distribution, determining the validity and amount and order of priority of liens, taxes, mortgages, etc., now held against property, O'Malley reported. Court hearing will be held "within a reasonable period of time," he said.

Ponty - Fenmore, in which George Ponty and father-and-son team of Maxwell and Barton Fenmore are partnered, paid 10% in cash. Balance is due after Pennsylvania court confirms the sale.

New buyers have no particular plans at this point for property, Barton Fenmore stated. He said there is a great amount of studying to do before any determination is made, whether to continue the property as a studio or put it to some other use. Firm has never had any previous connection with motion picture property, its activities having been in development of business property, and housing projects.

Auction was set for 2 p.m. at the studio, after sale was halted the day before by a temporary restraining order issued by Federal Judge Leon R. Yankwich, and served in the midst of bidding. Yankwich in a hearing Dec. 20 dissolved the temporary restraining order and dismissed proceedings called for clarification of claims against property, which paved way for sale to continue same day at 2 p.m. Bench made its ruling when County Counsel's office stipulated that the restraining order could be dissolved.

Among the bidders was Appel-Slaten Development Co., which on previous day had made a high bid of $1,210,000 when auction was halted.

Studio previously had a minimum price of $1,500,000 when three former tries to sell property failed in a Scranton Court, and auction was transferred here for a fourth attempt at sale. Court subsequently reduced the $1,500,-000 minimum to no set figure.

Studio was owned and operated by Roach—with exception of the World War II years when the Army took over the facility for training films, etc. — until 1960, when it passed to Scranton Corp.

FICO Dissolves; Need Seen Over

Film Industry Company (FICO) is in the process of dissolution, meaning the end of an investment outfit formed by numerous Columbia officials and independent producers aligned with Col. FICO was organized a couple of years ago for the purpose of accumulating Col stock, purchased on the open market.

Company bought and held about 100,00 shares of the Col common. Reason behind the activity was two-fold. The Col people and the producers, via the investments, were demonstrating support of, and confidence in, the picture corporation. Secondly, it's understood, such a block of pro-management stock would tend to discourage outsiders from gaining a prominent Col position.

Each participant in FICO already has gotten back the number of shares which he bought through the investment alliance. Significantly, not a single participant has sold a single one of these shares. all are being held, as before, but individually rather than under the FICO banner. Dissolution paper work is in progress.

Why dissolve FICO? The reason seems to be there's just no longer any need for it. It's inconceivable at this time that management would be threatened and, besides, the ex-FICO participants, while not formally organized anymore, are still on the side of president A. Schneider & Co.

BOSTON 'PILOT' SAYS SHOWMEN IMMATURE

Boston, Dec. 24.

Lashing out at the film industry for its "kitsch" pictures ("kitsch" means phoney art, in German), the Pilot, official newspaper of the Catholic Archdiocese of Boston, in an editorial, "Image of Decline," Saturday (15) contends that the industry "has never really come of age."

Quote: "This is the third successive year that the U.S. Bishops' committee for motion pictures has admonished the industry to classify its films. The Bishops' committee has urged such voluntary rating in order to provide parents 'with a readily available service of guidance.' With so-called adult-films attempting to recapture the mythical mass-audience of the '30s and '40s, a concern for the young must also become the concern of 'a free and well-ordered society.'"

CROSSROADS CROSSOVERS

Amarillo, Tex., Dec 24.

Crossroads Theatres Co. has shifted personnel. Audean Clark now handles the Tascosa replacing Alex Gilberts who has left show biz. Tommy Amburn, formerly manager of the Palo Duro Drive-In Theatre has been transferred to the Twin Drive-In replacing Kenneth Lane, who has resigned to entire private industry.

Dave Spencer has been named new manager of the Pal Duro. The Sunset has been shuttered for the season and Chester Allen, Sunset manager is at home recuperating from what was said to be a series of heart attacks.

'Jumbo' Plus Vaude

Continued from page 3

Year's eve, when there will be two shows. For this, the house will be scaled at $3.50 orch; $2.50 balcony.

This is Sack's biggest stage show, and as he says, he is "still experimenting." However, he indicated, that if this goes over as expected, there will be a continuation of stage shows with name acts at the Music Hall.

Sack said he hopes to bring in such names as Judy Garland and Jack Benny. He pointed out that he had interrupted the showing of "Manchurian Candidate" to allow the presentation of the Bolshoi Ballet which had a record gross of $22,000, largest in the city's history, and that he has now booked the Royal Ballet of London opening May 24 for eight performances.

Lee Rich's Plea for Open Door Program Policy: 'We're at Mercy Of Three Small Groups of Men'

Hollywood, Dec. 24.

Benton & Bowles programming and media chieftain Lee Rich, representing the ad industry at the TV Academy's panel session at the Hollywood Palladium last week, gave reporters covering the event a break by writing his own headline—"Rich Asks Networks For Open-Door Programming Policy."

"I won't hold out for the largest type or even complete coverage," declared Rich, adding that anyone who omitted that head would be missing the point of his message.

"We can bandy about high-sounding platitudes from here to eternity," said the agency veepee, "but eventually we'll have to face one fact: We're almost entirely at the mercy of three small groups of men—creativity in programming can and must come from many sources.

"If this door to creativity is not opened wide, we may find ourselves with a strong doorman—the government. For all practical purposes these three groups constitute the networks. And for all practical purposes they determine just exactly what the American public will see—and will not see—on television.

"The networks must be made to realize that all of us can aid and contribute to this magnificent medium. The continued rejection of our contributions and suggestions will in effect open the way to government intervention and this is something that no one wants.

And whether television is regarded as a creative force, a commercial medium or both, I know one thing: the networks have hamstrung our freedom of action and entirely subverted whatever opinions we hold to theirs."

Charging the webs with imposing a "divine right" theory, Rich posed five "disconcerting" questions aimed at challenging network "infallibility."

1. Which network has over 16% of its nighttime schedule occupied by movies?

2. Which network wanted to cancel a program that is now in or close to the top 10?

3. What percent of each of the networks' daytime schedule is composed of reruns of nighttime programs?

4. How many new daytime programs have been successfully introduced by the networks?

5. How have program "mortality" levels fared in the years since the networks have established firm control?

His major concern, Rich said, was the recent changes in the business that have disturbed the balance of decision. "And that is the unmistakable trend to a 'divine right' attitude on the part of

(Continued on page 27)

Blackouts of '62

Buck Prince, NBC News exec, stopped in a mid-Manhattan pub after work one night last week during the newspaper blackout in N. Y. In a shopping bag, which he placed at his feet by the bar, were two bottles of liquor and several out-of-town newspapers.

After talking with a friend and a little elbow bending, Prince picked up the shopping bag and started to leave when he realized he had been robbed. The liquor was there, but the newspapers had been stolen.

'CBS Reports' Seg On South Africa Cues 'Foul' Cry

"CBS Reports: Sabotage in South Africa," telecast last Wednesday (19), drew vigorous protests from South African officials.

William J. Le Roux, director of South African Information Office, said he would file a complaint about the program with "our embassy in Washington." The hour-long telecast, produced by David Lowe under exec producer Fred Friendly, examined South Africa's Apartheid racial separation policies and some of the consequences of such policies.

Le Roux and Karbel Roodie, public information officer for South Africa, called untrue a statement by Walter Cronkite on the program that South Africa's former prime ministers and present Prime Minister, Dr. Hendrik F. Verwoerd favored Nazi Germans.

Exec producer Friendley's response to official South African objections was that "the program speaks for itself, as did the South Africans on the program."

CBS-TV, like the other two networks, usually have some southern affils in the U.S. declining to telecast pubaffairs program dealing with racial prejudice, if the contents deals with racial strife in the U.S. Net, though, reported no notification from any southern affil of a refusal to carry the report on race relations in South Africa.

BBC's Project No-Relay

London, Dec. 24.

With Project Relay jinxed by a mechanical bug the nine European countries which were to give the States an idea of continental Christmas preparations, went ahead with their end of the deal last Wednesday (19) though with slight content alterations as U.S. was not the primary target.

Here the BBC taped the 15-minute offering and made it part of its seasonal Christmas tv fare slipping it into its by now traditional world hookup.

ABC Radio's Peak Sales Activity

The ABC Radio web is riding high on peak sales activity. During the first two weeks of December, the network wrote $4,100,000 in new and renewed business, a record for the web in such a short period of time.

New biz for the two-week period totalled $1,200,000, renewals amounted to $2,900,000. R. J. Reynolds renewed its co-sponsorship of the weekday "News Around The World" and in other newscasts for the company's seventh consecutive year on the web. P. Lorillard, a new account, will put its entire first quarter network radio budget in ABC's "Flair" and weekday news.

Other new advertisers to join ABC include Sylvania Electric Products, Kraft Foods, the American Dairy Assn., Pepsi-Cola, Minnesota Mining and Mfg., Bristol-Myers, Buick, Florists Telegraph Delivery Assn., Rexall Drugs, and Nichols Wire Aluminum. Renewal accounts included Mennen Co., Wm. Wrigley Jr. Co., Hastings Mfg., Miller Brewing, Liggett & Myers, Foster-Milburn, the Highland Church of Christ, American Motors and World Vision.

SG's 'Mr. Deeds'

Hollywood, Dec. 24.

Video rights to the "Mr. Deeds" character created by Clarence Budington Kelland have been acquired by Screen Gems, whose parent company, Columbia Pictures, filmed "Mr. Deeds Goes to Town," starring Gary Cooper, in 1936. TV hadn't come into being when the film was made, so such rights were not included in the pix deal.

L&N's 200G For 3 Cream Time ½-Hrs. (In P.R.)

Lennen & Newell, on behalf of its Corn Products Refining, has just bought three prime time network half-hours for a full season. Entire cost, time and program, comes to $200,000. That's the economics of tv in Puerto Rico, which, since the lockout of Cuba television, is now in hot demand among U.S. clients.

Nick Keesely, L. & N's tv factotum, flew down to Puerto Rico over the weekend to finalize the deal, one of the biggest thus far involving an American client. This involves taking over Telemundo network's 7:30 to 8 p.m. periods (considered the top half-hour for viewing) on Tuesday, Thursdays and Sundays. Going into the periods will be "Lawman," "Yancy Derringer" and "Honeymooners," with Spanish dubbing. All are "new" to tv in P.R.

French TV's 2d Web: April '64

Paris, Dec. 24.

Robert Bordaz, head of Radiodiffusion-Television Francaise, the government bureau heading tv and radio, says that the first beamings of programs of the second web will be in operation by April '64.

He states that funds are now available and programming is going ahead at full speed. Several studios have been taken over for second channel entries. Both national and private firms are making up program fodder, plus various packagers. Whether there will be some commercial ads allowed is still not clear.

Sets that can get the new channel are already selling as well as special adjustments for old sets. Even if it has commercial features the new web will still remain under strict RTF control, according to Bordaz.

NBC TAPS KASMIRE FOR BERNSTEIN JOB

Robert D. Kasmire has become No. 1 man in NBC corporate affairs. He replaces Lester Bernstein, who is quitting at the end of the week to become national affairs editor of Newsweek.

Well before Bernstein decided to leave, Kasmire was made director, NBC corporate affairs. He will keep that title and, like Bernstein (who was a veep) be charged essentially with high-levels speechwriting, troubleshooting and a general spread of corporate "image" jobs.

From Such Come Prexies

From Frank Stanton's Dec. 21 "newsletter" to CBS employees:

"You know the following men as Presidents of our seven Divisions, but did you know that Lew Gordon (CD) won eight letters in athletics at Harvard, including three as a member and captain of the basketball team, three in baseball and two in football, and that he won the Wingate Cup given annually to the best all-around athlete; that Arthur Hull Hayes (CRD) was a professional magician who was proposed for the Society of American Magicians by the late Houdini and seconded by the great American magician, Thurston, and that many tricks Art invented were used by the great Houdini and Thurston; that Merle Jones (CTS), as a student at the University of Nebraska, was president of the Innocents Society, a senior honor society to which only 13 men were elected each year; that Peter Goldmark (CLD) was the only undergraduate in the history of the University of Vienna to read a professional paper before the Academy of Sciences; that Jim Aubrey (CTN) was a star first-string end for Princeton; that Goddard Lieberson (CRI) started with CBS in 1939 at $50 a week and wrote a novel, Three for Bedroom C, which became a movie; that Dick Salant (CND) graduated from Harvard magna cum laude with highest honors. He also Phi Beta Kappa, and was a member of the Board of Editors of the Harvard Law Review while at Harvard Law School.

Dozier's 'TV Ecumenical Conference'

Hollywood, Dec. 24.

William Dozier, Screen Gems' production head, who originated and moderated the panel discussion on television at the Hollywood Palladium Wednesday night (19), today summed up the controversial evening as "the first really objective view of tv by industry leaders."

He added that he hoped the Academy would turn the discussion into an annual event "which would bring top tv industry leaders together in open discussion in the state of the medium."

"Wednesday's discussion should prompt us in the tv industry to shake ourselves up creatively," he said. "We should also take a determined stand to provide the highest level of tv entertainment, education and information. We should not wait for pressure groups and other interest to do this for us," he said.

The tv discussion, billed as an open forum on "What Is Right And What Is Wrong With Television," has already been dubbed by advertising agency and television executives as Dozier's "TV ecumenical conference."

One ad agency leader, Marion Harper Jr., chairman of the board of Interpublic, said, "I can only hope Bill Dozier's commendable initiative will stimulate a more objective analysis of the position of television in our culture than many we have been hearing from outside the industry."

Minow In New Industry Blast For Failing to Put House in Order

Hollywood, Dec. 24.

FCC chairman Newton Minow last week accused the broadcasting industry of failing to put its house in order, and warned if broadcasters are unable to enforce their own self-regulatory code the FCC will do it for them. Minow's biting remarks came in a q.-and-a. session following his talk on the space communications satellite system before Town Hall at the Biltmore hotel.

In fact, the give-and-take of the q.-and-a. was far more interesting than his prepared, formal speech, as questioners in the audience barraged him with a grill covering subjects such as the ABC-TV-Alger Hiss case; loud commercials on tv; tv violence; equal time on tv for conservatives and liberals; effect of tv on kids; pay tv; and the image created by American vidpix seen abroad.

Minow's indictment of the industry came in response to a question as to whether he thought it had lived up to its responsibility since his famous "wasteland" indictment last year. The chairman replied "there are certain signs of improvement, but I don't think tv and radio have put their house in order by a long shot. They have their own code (NAB), but most radio stations don't subscribe, and some stations who are subscribers don't follow the code. If they are unable to enforce it, we must do it for them. We would hope the broadcasters would accomplish it themselves. If not, however, we will reluctantly have to help them with it."

The FCCer also blistered the industry for its loud blurbs, and mentioned that the commission has started a probe on that this week. "Many broadcasters say they are really not louder—that they just sound that way," he remarked caustically, adding "I think they're louder." He expressed the hope the inquiry will result in a ruling that commercials be no louder than adjacent programs, although, he conceded, "our engineers tell us it's not that simple."

On the subject of conservatives and liberals receiving an even break on the air, he said the FCC acts only when complaints are received that there is bias

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Canadian Coin For Carol Burnett Special

Canadian sponsorship of the upcoming "Carol Burnett Special," with Robert Preston guestarring, goes to Sussex Beverage of Nova Scotia.

Bob Jamieson, Canadian sales manager for CBS-TV, inked the deal with the soft drink sponsor. Burnett special will be telecast Feb. 24 by CBS-TV, with Lipton Tea picking up the tab in the U.S.

U.S. Steel-DuPont May Team Up For NBC Sun. Dramas

With no place on CBS-TV's Wednesday schedule for U.S. Steel hourlong dramas, the sponsor has been talking to NBC-TV about Sunday nights at 10 p.m. U. S. Steel would, if a deal is consummated, take the hourlong time periods over at NBC-TV which are left open next season by DuPont.

DuPont, it is felt, will definitely be back in '63-'64 with more pubaffairs and dramatic hours. The DuPont deal this season calls for only 32 shows. Since DuPont and Steel are both repped by the BBDO agency, it's likely DuPont will stick to 32 next season, which leaves room for 20 U. S. Steel 60-minute dramas.

If all goes as hoped by BBDO, it'll be responsible for pouring some $11,000,000 into NBC's time-talent coffers for just the hour between 10 and 11 p.m. on Sundays.

NBC Int'l Getting So Unwieldy, It Requires Corporate Spinoffs

A new Delaware corporation was set up called NBC International Inc. That means that NBC Enterprises Division now is composed of two domestic corporations, the other being NBC Films Inc.

George Graham, vicepresident in charge of Enterprises for the network, becomes chairman of NBC International, and Joe Klein, who was director of the old international department, becomes the new corporation's prexy. This is a duplicate of the Films setup which Graham also chairs and which has Morris Rittenberg as its president.

Creating these two corporations is somewhat confusing, at least initially, since these corporations are part of an NBC "division," run by a vicepresident and which has no corporate makeup of its own. Purpose of creating NBC International Inc., however, is "to centralize administration" of NBC's widespreading international operations.

Extant too are NBC International Ltds., of both Canada and Great Britain.

Oct. 2d Highest For TV Set Sales

Washington, Dec. 24.

October was second highest tv sales month of year despite slight slip from September mark.

TV distrib sales were 611,748 in October compared to 721,100 in September, Electronics Industries Assn. reported.

Radio distrib sales in October also hit 1,063,014 (one year's high) of 1,253,346 in September.

Comparative 1961-62 tv sales showed a jump from 4,624,084 in 1961 to 5,054,380 for first 10 months in 1962.

Ten-month figures for radio also showed a slight upturn from 8,308,380 in 1961 to 9,008,964 in 1962.

UHF sales for 10 months of 1962 were 485,052, a big boost over the 309,442 sold for comparable period in 1961.

10-STRIKE DORSO - & MORE SO

NBC's Mr. K & JFK: Pals

If there's a yearend "Kennedy Kudo" or "Salinger Salve" for maximum effort toward up-imaging the White House on television, it's a pretty safe bet that NBC prexy Bob Kintner will have the honors all to himself.

It was Kintner's decision, alone among all three networks, to knock out an hour commercial entry in order to provide prime time exposure for the President's "rocking chair chat," an event already inscribed as a tv landmark. Intimates of the Chief Executive have long since established that he's well versed in the intricacies of networking and knows only too well that 6:30 to 7:30 exposure in the east (to which CBS and ABC addressed themselves) means 5:30 to 6:30 in the midwest. They also admit to the fact that when it comes to tv, JFK is "ham" enough, particularly in setting such a precedent as he did with his hourlong conversation piece, to desire maximum coverage in a time period when everybody's home.

While it's true that "The Lucy Show" and Danny Thomas ran off with the popular Nielsens as the CBS competition to NBC's prime time Kennedy pickup, the equally if not more important "diplomacy rating" went to NBC. For as they say in Washington "a Kennedy never forgets."

NBC-TV Nix on Close-Circuiting Of Giants-Packers Creates Hard Feelings

Hard feelings have developed between NBC-TV and Pete Rozelle, head of the National Football League, over the web's refusal to permit closed-circuit coverage in N.Y. of the championship Giant-Packers game on Dec. 30. Way it's filtering down, the NFL wants to sell c-c rights for N.Y., where the game is to be played, and NBC won't let it happen.

NBC execs have told Rozelle that they'd gladly carry the game on free tv in the presently blacked out 75-mile area around N.Y. NBC-TV is paying $615,000 for live tv rights in the rest of the country, and various web sources insist that NBC cannot be blamed for sticking to the letter of the contract that "the NFL wrote, not us."

If closed-circuitry were carried of the professional championship, the NFL stands to pick up an additional $250,000 or more.

At the moment, NBC is opposed to all forms of pay-tv, c-c tv being one of that number. (The network admits that if the cards ultimately favor pay-tv, then NBC will have to go in that direction, too, because it cannot afford to miss a significant, related biz opportunity.)

Next year the championship game is up for grabs, since NBC-TV's two-year deal ends after the Packers-Giants game.

Senator-elect from Connecticut, Abraham Ribicoff, called for free tv coverage of the game in the currently blacked-out 75-mile radius of Yankee Stadium where the game will be played. Under the standing blackout rules, the politician asserted, not enough of his state would get to see the game. (One must go up to Hartford, Conn., in order to see it on NBC-TV.)

Three N.Y. citizens entered a suit against the league, the network and the sponsors for blacking out N.Y.

Doziłs 'A-OK Shoe'

Hollywood, Dec. 24.

Doziłs Productions has signed Lee Karson to produce its pilot, "A-OK Shoe," half-hour comedy series starring Gale Storm.

Karson, who created the project, was formerly with the actress in the "O. Susanna" series.

'Ban the Butts' Cues Another Cig Defection

NAB prexy LeRoy Collins' "ban the butts" campaign against ciggie commercials exposed to teenagers, may cost network tv its second sponsor.

This time out it looks like R. J. Reynolds will fall in with Collins' "cease-and-desist." Ciggie com-

(Continued on page 30)

UA'S TV UNITS LEAD THE PACK

By GEORGE ROSEN

This week's official announcement of two major one-hour pilots underwritten by CBS for '63-'64, coming out of the United Artists Television shop, underscores the virtual runaway status of Dick Dorso's indie production operation (patterned after the parent UA film company).

In contrast to the single UA TV entry riding the networks this season (ABC's "Stoney Burke"), Dorso now has going for him commitments for 10 pilots for the new season—two for Columbia and eight for ABC. That's not only tops for any single production shop, but practically doubles the output of any other single company.

What perhaps makes it all the more remarkable is that, with the inception of its indie production unit setup (which now comprises such illustrious components as Dave Wolper, Daystar, Fred Coe, David Susskind, Robert Alan Aurthur, et al), UA TV (ex-Ziv-UA) has in one short year converted near-disaster into a walloping operation. For with the virtual collapse of syndication which followed shortly after UA's acquisition of the Ziv enterprise, Dorso found he could only move in either one of two directions. He had to go network—or out.

He's not only "gone network," in terms of hot pilot projections, but with a flair that's far more characteristic in past years of a Revue, a Four Star, a Warner Bros. or a Screen Gems.

The two CBS properties, both of which practically fell apart at the seams 10 days ago, are the George C. Scott starrer "East Side West Side," by the Susskind production unit and with a pilot script by Robert Alan Aurthur (about a N.Y. welfare worker), and the Fred Coe-produced "Dateline USA" (about a newspaperman). (They're still talking about the way in which CBS prexy Jim Aubrey, finding both projected series heading for the rocks when Scott walked out on "Dateline," and with "East

(Continued on page 28)

Sweeping Program Reshuffle On Tap for ABC-TV; Judy Deal Cold

"Wait 'til next year" sums the outlook of ABC-TV execs for the 1963-64 season. All indications point to a sweeping reshuffle of next year's schedule with at least a dozen new shows virtually set to bow in the web's bid for a stronger hand in the numbers game.

Next season, moreover, will be the first which Tom Moore, v.p. in charge of the ABC-TV network, will be able to call his own. When he took over from Ollie Treyz early last spring, the 1962-63 season was pretty much locked in with little maneuvering room left.

Hit by several disappointments this season, such as the failure of the highly touted "Dickens & Fenster" and "Stoney Burke" to make the Nielsen grade, the web is meeting next season with flexible approach. It made a big coin investment for a two-hour Jerry Lewis show, now set for Saturday night, but has drawn back from a deal with Judy Garland. Talks with Miss Garland's representatives became cold last week when the web refused to meet her demands.

Committed to financing 30 pilots, in addition to six spinoffs this year, ABC-TV execs have already made up their minds about what shows are going on next season. In this list are "Jamie McPheeters," "Inside Danny Baker," "Mr. Kingston," "The Human Comedy," "Archie," "The Greatest Show on Earth," "Mac Thompson" and "The Young and The Bold."

In addition to Lewis, another big new pilot of ABC's programming next season will be the two 45-minute back-to-back dramas out of Revue titled "Arrest" and "Trial." These are firmly fixed in the Sunday night at 8:30 slot.

Next season's new shows will be joining the two war shows, "Combat" and "McHale's Men," which have clicked in their first season out. Whether the third war show, "Gallant Men," will be around next fall depends on how it does in its new Saturday night time slot. "The Untouchables," one of the web's trademarked shows, will probably be dropped next year as will such freshman shows as "Our Man Higgins" and "Going My Way."

NBC Ups the Ante

NBC-TV has decided to jack the price for a minute buy on the Monday night feature films that begin the first week in February and the network will probably hike the price within the next few days on its Saturday features and also on the 90-minute "The Virginian."

Agencies have been apprised that the network, now over two-thirds sold out on the Monday features, is upping the minute in first-run showings, from $24,000 to $27,000. Repeats go up $2,000 per minute on the Monday shows.

Saturday movies now sell at $24,000 per minute, so does "Virginian," which runs fairly even with "Wagon Train." Web expects to up the ante $2,000 each on first-runs.

NBC-TV Dilemma: What If Mon. Nite Pix Prove a Hit?

If the upcoming Monday night motion picture schedule planned by NBC-TV proves to be a rating hit, question then is what will web prexy Bob Kintner do come the fall of '63-'64? The web hopes to go back to regular tv programming after the 32-week setup (16 first runs, 16 repeats) but success would create a dilemma, for sure.

It'd be hard to resist continuing a programming setup that, say, draws even 32-35% of the Monday prime time audience. Yet, at the same time, the NBC prexy has other considerations: For one thing, there is already one night of movies on the network, and when NBC put the Saturday fea-

(Continued on page 28)

LAST, FAST DIAL TO THE BIG NUMBER

After months in preparation, the Anniversary Edition is about to close. Time is now of essence of inclusion. If you have not acted yet, act now with the speed of a gazelle.

This is it—the annual Who's Who of the entertainment world. The rated edition of the rated personalities and organizations of show business.

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CHICAGO 11
400 N. Michigan Ave.
ROME 3
Via Sardegna 48

BBC's 'So Sorry' But 'Hedda' Stays

London, Dec. 24.

The BBC goes ahead with its plans to put on the David Susskind "Hedda Gabler" teleplay Dec. 28. It would have liked to help put CBS-TV out of its misery and put back the date, but by the time the American company had changed its mind on the agreed date it was too late for the corporation to alter its plans.

Apparently having got CBS-TV okay to air the joint production on the given date, the BBC received a panic request a couple of weeks back politely asking if they couldn't hold up things a little. When it was explained that the relevant edition of the BBC's 8,000,000 circulation program journal "Radio Times" was already printed, the inevitable was reluctantly accepted.

As one BBC-TV exec put it: "Everything was done extremely nice, there was no bad feeling on either side. We only wished we could have helped more."

Hiken Reactivates 'Great Montague'

Nat Hiken is having another whirl with "The Great Montague," this time as a '63-'64 candidate for the Procter & Gamble tv program sweepstakes. Several years ago CBS-TV program topper Hubbell Robinson gave Hiken the go ahead for the half hour comedy series, but the pilot, starring Sir Cedric Hardwicke and Vivienne Segal, failed to make the grade.

This time out Hiken has changed the cast. It now stars Dennis King and Myrna Loy. Pilot is rolling at the Gold Medal Studios in the Bronx, N.Y.

P&G presently bankrolls Hiken's "Car 54" on NBC-TV.

'Dear Abby,' Schoenbrun As CBS Radio Strips

CBS Radio adds two new Monday-through-Friday five minute features starting Dec. 31: "Dear Abby," with columnist Abigail Van Buren, and "David Schoenbrun Reports."

"Dear Abby," the radio network's version of her humorous advice to the lovelorn newspaper column, will be broadcast from 10:30 to 10:35 a.m. The Schoenbrun five-minute strip from Washington will be aired from 8:30 to 8:35 a.m.

In another program move, Marvin Miller will replace Ralph Story as host of the network's "In Hollywood" feature. Story is on an extended leave of absence for an around-the-world tour.

JFK's 'Finest TV Hour' Berthed In 82% of Free World by CBS Films

President Kennedy, in his "rocking chair chat" received worldwide exposure, with CBS Films, in distributing the hourlong program, winning berths in markets accounting for 82% of the free tv world.

Potential audience for the historical one-hour interview is estimated at from 42,000,000 to 45,000,000 outside the U.S. and Soviet sphere. Set count for the free world, exclusive of the U.S., is estimated at 55,000,000.

In achieving such penetration, 82% of the total potential, CBS Films worked around the clock, coordinating its world wide facilities, agents and customers. It was a job aimed at getting maximum exposure and it succeeded handsomely.

CBS Films international topper Ralph Baruch called in his staff Sunday (16) night, ready to facilitate the sale and distribution of the print once it came off the editing rooms. Television interests outside the U.S. were informed that CBS Films would sell the hour-long program on a cost-plus basis, a price below what is normally secured for a one hour pubaffairs show. CBS Films, in handling the Kennedy interview, worked on the basis of trying to recoup some of its costs, rather than making a profit. It was an "image" effort, with the President of the U.S. the star.

A laboratory in N.Y. was alerted to open up at 6 a.m. Monday (17) to process prints. As soon as a copy was struck in the morning, by the three-network pool, which edited the interview down to 60 minutes, CBS Films like the other networks received copies for worldwide distribution. CBS Films missed the 10 a.m. plane to England, but got a copy aboard for the U.K. that evening. CBS Films sent England two tapes, converting the tape from the 525 U.S. lines to Britain's 405 lines. One videtape was for BBC and one for Independent Television News, the news division of the Independent Television Authority. Another tape was sent to Japan on the 11 a.m. plane.

Two tapes were sent to Australia, one going to the Australian Broadcasting Commission and the other to the ATN-BSV network, one of the two commercial networks in Australia. Kine prints were services for Sweden, Finland, Japan, Italy, Denmark, Norway, and Germany. Canada took the Monday night (U.S.) program off the CBS-TV line for a rebroadcast on Canadian Broadcasting Corp. the same day.

In the countries of Germany and Japan, the hourlong chat will be broadcast on a delayed basis, in Germany Thursday (27) and in Japan twice on Sunday (30) and on Jan. 6.

Initially it was thought that the three networks would pool their worldwide distribution efforts, with the network distributor being decided by a flip of the coin. CBS Films' Baruch, though, objected, feeling that CBS clients might not be given equal treatment, among other reasons. Distribution then became a competitive race.

That round-the-clock servicing adopted by CBS Films almost proved too much for Stanley Moidow, manager of sales services. Moidow had to be sent home suffering from what was diagnosed as a "state of exhaustion."

Rep's Role

Role of program consultant still is being played by some major repperies, when stations mull the buying of syndicated properties.

Warner Bros.' tv division, in its effort to keep repperies appraised of its activities, as a matter of course sends repperies all of its promotion pieces and its reports on sales. MCA TV also has forged a close link with repperies. Repperies, time and again, are asked by stations for advice on possible purchase of syndicated properties, especially in the hourlong field. Reports that the repperies have pulled in their consultant horns were denied by those actively engaged in courting the reps.

Shalleck to Philly

Alan J. Shalleck, CBS-TV associate director staffer assigned to daytime and nighttime "To Tell the Truth" series, ankles the web in mid-January to become a staff producer-director for WCAU-TV, web's o&o in Philadelphia.

Recently, Shalleck spent a year in Canada as a producer-director with the newly-formed commercial stations CFTO-TV, Toronto, and CFCF, Montreal.

Barry-Enright License

Hollywood.

Editor, VARIETY:

I wish to call your attention to two errors in your Dec. 19 story about radio station WGMA. First of all, it is not true—as your heading states—that the FCC has recommended the nixing of WGMA's license. This recommendation has come from the Broadcast Bureau — an investigative branch of the FCC. The FCC can take their recommendations or reject them — as they frequently have.

The FCC is now considering the matter and will not make a decision for many months to come. It is also untrue that hearings on the station were held in Florida. They were conducted in Washington. In the interest of fairness, I believe that the brief submitted by the attorneys for WMGA should receive some notice — as well as that which was submitted by the Broadcast Bureau. It is the contention of WGMA's attorneys that the license for WGMA should be renewed by the FCC for many reasons, including the fact that the station has an excellent record of performance in the public interest and that rehearsing of contestants on quiz and panel shows was a well-established industry custom at the time that "21" went on the air.

(President, WGMA).
Jack Barry

Telesynd's 100G Sales

Telesynd prexy Mardie Frieberg says the syndie wing of the Wrather organization wrapped up sales of $100,000 last week, primarily with sales of the "Lone Ranger" tv series and the "Lone Ranger" 90-minute feature film.

Video series was sold to KOMO, Seattle; KATU, Portland; KXLY, Spokane; and WMAL, Washington, D.C. Feature was sold to WOOD, Grand Rapids.

Frieberg also reports sale of the Programatic radio service to WMOR, Manchester, Tenn.

RKO-Gen.'s Reorg, O'Neil Chairman

Thomas O'Neil, chief exec of General Tire & Rubber and the wholly-owned broadcast subsidiary, RKO General, has moved up to board chairman of RKO General as two broadcast execs are promoted to presidency posts.

In a board of directors' election, John B. Poor, formerly a veepee, has been named president of RKO General (formerly presided by O'Neil), and Hathaway Watson, formerly veepee in charge of broadcasting operations, has been named president of the newly-created RKO General Broadcasting.

O'Neil says the move was made to facilitate "planned growth" of the company, pointing out the importance of the broadcasting stations to RKO General and the "specialized nature of commercial broadcasting," which warranted creation of the new division.

Some time, Lee Redfield, formerly with Petry and briefly at Blair and WVUE, Wilmington, has joined the tv sales staff of National Sales, house reppery for the RKO General group.

'INKWELL' FOR WTAE

WTAE, the ABC affiliate in Pittsburgh, has signed on the cartoon series, "Out of the Inkwell." Outlet bought 100 of the five-minute segs.

WPIX, N.Y., which previously bought the animations, is stripping them daily at 4:25 p.m.

Kogan's Catch-All

Vegas' KSHO-TV's All-Night Personality a 1-Man 'Dept. of Everything'

Las Vegas, Dec. 24.

Jack Kogan, who claims his all night tv show here on KSHO-TV was the first of its kind when it started four years ago, also says he has more tv hours to his credit than any other performer in the nation.

Kogan started his show by doing one movie a week, which was punctuated by live interviews. Within two years he went to five nights and 10 movies a week. To date, he has shown approximately 2,000 feature length films and interviewed at least 2,000 guests. He has helped find more than 500 missing pets, helped find missing children and adults, and helped reconcile many divorced or separated couples. He's also aided many shut-ins and needy families with financial aid and medical care. Kogan's favorite project is his aid to the Nevada State Orphan's Home, where he has built a trust fund for the children's education.

Kogan's show begins at 2:30 a.m. and runs until 8. It has three different audiences in this 24 hour city because of the various job shift changes while he's on the air.

Such celebs as Milton Berle, Walter Winchell, Victor Borge, Red Skelton, Joe Louis, Willie Pep, and Barney Ross have been interviewed on his show, and one time Kogan interviewed Pearl Bailey while the next door El Rancho Vegas was burning to the ground.

Kogan laughs right along with the celebs when they rib him about "fracturing the King's English." He says, "I don't pretend to be a Clifton Fadiman. I'm just a plain, uncomplicated fellow with a simple desk and two chairs for props on my show. The big stars and I get along very well. And where else in the world could you see a celebrity being interviewed on television at 4:30 a.m.?"

Two unique features of the show he calls "The Variety Theatre": he announces the titles of two movies, then lets the viewing audience phone in and tell which they would prefer to see. He has a hot-line phone with which he talks to dignitaries all over the world (once he called the Vatican and got one of the officials to wish Las Vegans a Happy New Year).

Kogan never uses a script on his show, saying, "It's all very informal, and you'd be surprised at the results we get with the program. In a drive to help the Nevada orphans, Father Richard Crowley and I once started a Silver Dollar Christmas tree — and my audience responded with $10,000 to decorate the tree!

"Once I received a phone call from a distraught mother in North Africa who was trying to locate her daughter. I found her in Las Vegas — working in one of the shows on the Strip.

"One time—in the romance department—I had a girl on the show who proposed on the air to her fiance, and they were married the following week.

"Another time I received a phone call from a grateful mother who said she was sitting up at 4 a.m. watching my show. She smelled gas, rushed to the kitchen and found that her children had earlier left all the gas jets open.

"She told me that if she hadn't been up watching me, she and her children probably would be dead."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jeffrey Hunter is not starring in one of the 60-minute "Arrest" and "Trial" shows being produced for ABC-TV by Revue. Ben Gazzara will topline the "Trial" series . . . Herb Horton, senior commercial producer at the J. Walter Thompson agency, has joined MGM Telestudios as an account exec . . . Bob Burton has moved over from WIL, St. Louis, to WABC Radio as an on-the-air personality . . . Gloria DeHaven, Pat Bright and Rene Taylor join the gab panel on "Girl Talk" on WABC-TV, N.Y., today (Wed.) . . . Bob McNeill, son of ABC Radio vet Don McNeill, awarded a Rhodes scholarship . . . Julius Bergman being named one of 1962's 10 outstanding young men by the U.S. Chamber of Commerce this week.

Tom Dawson, CBS-TV v.p. sales, back from a Jamaica vacation . . . Carol Burnett off to Coast for holiday visit with family . . . Paul Belanger wed model Gloria Talbott Saturday (30) . . . Hank Warner, director of CBS-TV press info, back from Christmas visit to North Carolina . . . Joe Curl, CBS-TV sales v.p., back from Chicago business trip . . . Alfred Hitchcock and spouse spending holidays in Switzerland . . . Perry Botkin, music director of "Beverly Hillbillies" spending Christmas hiatus in Honolulu with family . . . "Dr. Malone" show on NBC-TV has turned the corner on its 1,000th "live" telecast . . . Elmer Bernstein signed by exec producer David L. Wolper to compose theme music for new series, "The Passing Years," which is being produced in association with United Artists Television . . . WKXL, Concord, N.H.; KALB, Alexandria, Va., and KRKW, Sunnyside, Wash., become new CBS Radio affils Sunday (30) . . . Radio-tv personality Ted Steele joins the afternoon WCBS Radio, N.Y., lineup with his own daily "At Your Service" program, starting Monday (31) at 3:15 to 4 p.m. . . . Eric Sevareid hosts the CBS-TV news special, titled "1962: A Television Album," to be telecast Sunday (30) afternoon, from 3:30 to 5 p.m. . . . Martha Raye and Tommy Noonan are guestars on Tuesday's (1) edition of the "Red Skelton Show."

Johnny Carson was out one night last week with a reported case of stomach flu, seems this 24-hour debilitator had traveled around to half the "Tonight" staff before this seventh floor NBC-TV "epidemic" . . . Bob Delaney will be sportscaster on "Eastern Professional Bowling," telecasts being carried on an eastern regional hookup by Sports Network . . . Harold Stern has ankled as executive editor of TV Key feature service, a post he held the last 10 years . . . NBC "merchandiser" Shirley Goldstein leaving for 12-days in Caribbean . . . "Today" show's Barbara Walters became a Bunny trainee for one day in order to do a film report for the NBC-TV strip on the Playboy Club's training program for hare-thighed waitresses—it appears Dec. 31 . . . Playwright Edward Albee doing a guestshot on "Today" Jan. 4.

IN CHICAGO . . .

Frank Cavanaugh, asst. to program director Don Schaffman at WBKB, transfers to New York in an ABC-TV network post Feb. 1 . . . Lee Rodgers, deejay at WDAF, Kansas City, joins the WIND fold after New Years . . . Tom Casey, ABC's news correspondent in Chi, ill with pneumonia and being spelled in his radio and tv segs by Alex Dreier . . . Mike McLellan skipped over from WYNR to the WBKB deejay staff . . . Studs Terkel back from seven weeks of interviewing noted persons in the arts in England, France and Italy. WFMT will begin airing the shows in January . . . WNBQ's "Dateline: Chicago" next Monday (31) will be given over to a roundup of local stories and issues promising to affect the city in 1963. Jim Hurlbut, Len O'Connor, Floyd Kalber, Neil Boggs, Charles McCuen and Lincoln Furber will take part . . . WBBM-TV starts a new Saturday afternoon series, "Communist World—1963," in January . . . Dr. Don Q. Fosle, WGN-TV's weatherman, exits the station next month . . . WIND repeated the oratorio, "Meditations on Christmas," that it commissioned R. G. Grens to write last year . . . Dick Bennett now producing-directing Lynn Walker's "Woman on the Go" stanza on WBKB, with exec producer Don Dillion devoting fulltime to sharpening the overall appearance of the station's local programs.

IN LONDON. . .

The Limeliters fixed with tv dates on both BBC and ABC webs within days of their arrival on Jan. 27 . . . Winifred Atwell has a new radio skein starting Jan. 4 . . . J. C. Wyles has been appointed senior education officer to ATV responsible for developing the company's schools and adult education programs . . . Two highbrow deejays shedded by BBC radio, Lord Boothby handling a program of works by his late friend Sir Thomas Beecham on Christmas day and Yehudi Menuhin spinning disks by Belgian violinist Eugene Ysaye on the longhair Third Program . . . AR-TV screening the original cast "Black Nativity" on Christmas day . . . ABC-TV's new skein "The Human Jungle," now shooting at Beaconsfield studios, skedded weekly from March 30 in Saturday 10 p.m. slot . . . Arthur Lessing has been promoted to leader of the BBC Concert Orch . . . First production under the new BBC-TV-Sadlers Wells three-year contract was "The Mikado" which went on last night (24) . . . ABC-TV start a new sci-fi series first weekend in January, "Dimension of Fear" adapted by John Lemont from a Beverly Mather novel. Award-winning director Charles Jarrott's wife Katharine Blake stars . . . ATV starts work in the new year on a period crime series scripted by Ted Willis, "The Casebook of Sergeant Cork," set in Victorian London . . . Sarah Miles is opposite John Gielgud in Anouilh's "The Rehearsal" for ATV on Jan. 1 as her tv debut.

IN PITTSBURGH . . .

Jack Fenn, news director at KDKA-TV for the past 18 months, has resigned to take a news post with NBC. He came here from CBS in New York and was responsible for many awards won by the station, especially for his "KDKA-TV Reports" series . . . Jerry Powell has joined the WIIC news department, coming here from KWTV, Oklahoma City. He is the first new man hired by Dick John, who took over last month as the station's news director . . . Rege Cordic, the area's highest salaried radio personality, took in $1,800 for the Children's Hospital at a jazz show at Carnegie Music Hall . . . Milbourne Christopher brought his magic to the KDKA-TV telethon for the same charity on Sunday (23).

IN ST. LOUIS . . .

KMOX radio's Robert Hyland and KMOX-TV's Gene Wilkey, the general managers of the CBS o&o affiliates in St. Louis, were co-hosts of an ad club reception and luncheon for the network's junketing correspondents—Eric Sevareid, et al. Senator Stuart Symington, Congresswoman Leonore K. Sullivan, St. Louis Mayor Raymond R. Tucker and County Supervisor Lawrence K. Roos among the 750 guests who filled the Gold Room of the Sheraton Jefferson Hotel to meet the CBS newsmen . . . Dr. Eric Reiss, well-known authority on nuclear fallout, will be the guest on John Roedel's "Image—St. Louis" show on KSD radio Sunday (30) . . . Soprano Grace Bumbry videotaped an hourlong special, "Grace Bumbry Sings," for presentation on KMOX-TV in February . . . Jerry Lester's filmed "Weekend" pix have acquired by KSD-TV for a late-evening Saturday run starting Jan. 12.

TV THEATRICALS' FANCY PRICES

Negro-Oriented Stations 'Segregated?'

Chicago, Dec. 24.

Except when talking to advertisers, operators of stations that address themselves to a Negro audience are extremely cautious about describing their format lest they invite charges of practising a form of segregation. Euphemisms such as "Negro-oriented radio" or "radio for a rhythm & blues audience" tend to be freely used.

The general argument for the existence of Negro radio today seems to boil down to a "let's face it" assertion that general radio stations are lily white in their thinking and that, whether they realize it or not, they exclude the Negro whose day-to-day concerns are a little more specialized than those of the white community.

Harry Wilber, general manager of WBEE, speaks of Negro radio as a "moribund business," a form of broadcasting that is destined to die out as the Negro and white cultures merge in America. But he doesn't see that happening for maybe 20 years.

Gospel music, he points out, has an aesthetic and spiritual importance in the life of a Negro that ordinary white persons would never understand. Likewise, rhythm & blues is part of a Negro's way of life. The Negro listener could not find such forms of musical expression on a general music station unless they achieved Top 40 status in the popular music market.

Tom Davis, g.m. of WAAF, says, "Yes, we're a Negro station, because that's what our audience is. We also have a white audience. We never take a strictly Negro position; instead we take a Chicago position—and about one-third of this city is Negro. The Negro is sensitive to segregation. He doesn't want it shoved down his throat every day, and he especially doesn't want it from radio.

"We have an integrated station, two white disk jockeys and three Negro. Marty Faye, who is white, gets the largest Negro audience of any deejay in town. Just because Negroes choose to listen to our station does not mean we are segregating them."

Television Int'l Enterprises In Global Thrust; Jamaica Bow in Aug.

London, Dec. 24.

With the opening of the new Jamaica tv station scheduled for Aug. 6, 1963, together with new outlets due next year in Sierra Leone, the Ivory Coast and Eden, Television International Enterprises will have programming and advertising sales representation for a total of eight commercial tv stations.

The company, which is headed by David Stirling as chairman of the board, and which has the Earl of Derby among its directors, has been functioning for more than two years, but it is only in the last few months that it has become actively involved in the planning, financing, launching and operating of commercial tv and radio stations in various parts of the world. It is already linked to stations in Kenya, Trinidad, Gibraltar and Federal Nigeria, and has the time concession additionally for commercial radio broadcasters in five territories.

In the programming field, TIE retains the right exclusively to service all the stations with which it is associated with filmed material, and that involves an annual commitment of around 1,300 half-hour shows. As of the present, about two thirds of the film output is acquired from British sources.

(Continued on page 28)

Snazzy Stripping For AAT Feature

Many stations buying Allied Artists Television feature packages, especially those pix in the "Science Fiction," "Bomba," and "Bowery Boys" packages, have been successfully stripping them to good rating results.

WFMJ-TV, Youngstown, O., AAT reports, is scheduling three packages, Mondays through Fridays at 5 p.m. "Bowery Boys" are seen on Mondays and Fridays, "Science Fiction" on Tuesdays and Thursdays, and "Bomba" on Wednesdays. These three Allied feature packages, programmed and promoted as a series, have received an average ARB rating of 22 with a 50% share.

KGO-TV, San Francisco, is scheduling these same three AAT packages Mondays through Fridays from 5 to 6 p.m. As a result, according to AAT, KGO is now dominating this time period, going from a previous two rating to an average eight rating in this four-station market. WALA-TV, Mobile, adopting the same formula, is receiving over 50% share.

New Four-Star Sales On Off-Web Entries

Four Star Distribution, new syndication arm of the Coast production company, reports 12 new sales of its off-web properties.

FSD president Len Firestone breaks down the new station pacts this way: WPIX, New York, "The Law — Mr. Jones"; WBEN, Buffalo, "Dick Powell's Zane Grey Theater"; WLWI, Indianapolis, "The Law & Mr. Jones," WCSC, Charleston, "The Detectives"; WSJV, South Bend, "Stagecoach West"; WFAA, Dallas, "Detectives"; KNIX, Milwaukee, "Detectives" and "Target: The Corrupters"; KREX, Grand Junction, "Zane Grey Theater"; KPHO, Phoenix, "Law & Jones"; KVOA, Tucson, "Law & Jones"; WMAC, Boston, "Target: The Corrupters."

Kennecott Copper will sponsor "Law & Jones" in both Phoenix and Tucson.

FCC Warns Educ'l Outlets to Lay Off Politico Campaign

Washington, Dec. 24.

Educational television stations will get in trouble with the Internal Revenue Service if they editorialize on political subjects or get involved in political campaigns, FCC has warned.

But political broadcasts presented in a "truly" nonpartisan manner won't interrupt the tax exempt status of teachvee outlets, FCC said.

The FCC view was expressed in a letter from the Commission to the National Assn. of Educational Broadcasters.

Said FCC: "It would appear that the noncommercial educational station could not, without jeopardizing its tax exempt status, take sides in a political campaign or 'editorialize.'"

The Commission added: "But it would also appear that if the noncommercial educational station presents political broadcasts in a truly nonpartisan manner, acting 'entirely in the public interest' and without itself 'participating or intervening in a political campaign on behalf of a candidate for public office' . . . it would not run afoul of the cited tax provisions."

'DUEL' - 'GENTRY' 800G POTENTIAL

By MURRAY HOROWITZ

Selling of features to tv provides an island of good cheer in the syndication biz. Island is populated by eager buyers on the one hand and sellers with merchandiseable product, a happy union of interests despite the usual haggling over prices and terms that marks any commercial area.

In this climate, with product in relative short supply, new price highs are being struck. Experience of Sig Shore, licensing agent for David O. Selznick, on two of Selznick's most recent releases "Duel in the Sun" and "Ruby Gentry," may be unique, but, nevertheless, point to the altered price tides in the pix-to-tv biz.

Shore, working the phone from his N. Y. Video Artists offices, has racked up some $864,000 on the two pix in a month's time. He has sold the major markets of N. Y., Chicago and Los Angeles, as well as others, but he still has to sell such big markets as Pittsburgh, Cleveland, Cincinnati, Seattle, Dallas, New Orleans and Rochester, N.Y. Shore clicked off $70,000 for the two pix in its multi-run, multi-year deal with WOR-TV, N. Y. From Chicago, it was learned that the deal with WGN-TV called for $48,000 for the two pix, and KTTV, Los Angeles, was understood to pay $46,000 for the twosome.

These are record prices, reflective of what may be a unique twosome package, but also reflective of the health of the market. "Duel in the Sun," Jennifer Jones, Gregory Peck starrer, released theatrically in '46, was among the top grossing pix when released theatrically, placing sixth in VARIETY's annual grossing poll, the only one of the six now available to tv. "Ruby Gentry," Jennifer Jones and Charlton Heston starrer, was released theatrically in 1955.

On the basis of biz currently written, Shore estimates that he will gross from $300,000 to $400,000 per pic on the two-pic package in the U. S. These projected estimates represent sizable gross increase compared to what was grossed on pre-'48 product, and what has been grossed on post-'48 product.

Prior to the introduction of the post-'48's, a grade A Hollywood pic sold to tv in syndication was estimated to be able to gross $100,000. Current estimates for most Grade A Hollywood pix sold in syndication in the U. S., those pix of post-'48 vintage, run in the neighborhood of $150,000 the big ones going ahead and the lesser ones behind. A network ride for the pix is said to add dollars to the total pic potential, with from $250,000 to $300,000 estimated for the few pix that are able to achieve a network and syndication exposure.

The "Duel," "Gentry" experience, coupled with the diminishing supply of post-'48's, would seem to call for a revision upwards of current grossing estimates.

That the market is healthy is further indicated by the experience of Metro TV, which prior to its release of another small package has been receiving calls from stations on possible deals. New pix packages also are being marketed by Screen Gems, Seven Arts Associated, United Artists Associated, 20th-Fox, and Allied Artists Television.

Metro TV, in response to the Supreme Court decision barring block-booking of pix sold to tv, is pricing each of its pix in the package separately. In the N. Y. market, the package of 30 post-50's and eight pre-'48's, carries a price tag on the top pix at over $40,000. Of course, the lesser pix carry a lower price tag. Other terms on each of the pix also may vary.

Despite the alterations in selling prices necessitated by the Supreme Court decision, the pix-to-tv biz looks healthy indeed.

The Big Broadcasting Pitch For Chi Negro Market (Pop. 1,100,000); Intense Rivalry for Ad Budgets

By LES BROWN

Chicago, Dec 24.

The change in ownership of two Chicago stations in the past five months, and their subsequent (in one case imminent) conversion to 100% "Negro-oriented" programming, calls attention suddenly to a market that has been one of the sleepers in broadcasting.

On a population basis—with an estimated 1,100,000 in the Windy City metro area—the Chicago Negro market is the seventh largest radio market in the nation, being greater numerically than such cities as Baltimore, San Francisco, Milwaukee, Cleveland and Boston; than the entire Negro population of such southern states as Alabama, Arkansas, Florida, Georgia, Kentucky, Mississippi, Louisiana and North Carolina; and than the entire population of 18 states of the union.

Furthermore—and this invites the question of who creates a "Negro market," the advertiser or the advertising medium?—it is a market for which approximately $3,000,000 in national and regional radio coin is now separately and specifically designated. Just as the Negro population of Chicago is growing faster than the Caucasian (as a result of a greater birth rate and continuing influx from the South), so do national advertisers in increasing numbers create separate budgets in the belief that the Negro has to be reached separately, through media that he trusts.

The notion is that many Negroes have a deep, subconscious distrust of the white radio pitchman and that they respond more readily to the selling argument of a Negro. Also, and this is supposed to base in research, the middle-class Negro is less price-conscious than he is brand conscious, needing (even more than the whites) the symbols and prestige of status.

Until Gordon McLendon bought WGES in Chicago and addressed it fulltime to a Negro audience with the call letters of WYNR, the so-termed Negro market here had remained in the background of broadcasting and was quietly served by the full schedules of two daytimers, WAAF and WBEE, and on a part-time basis by such stations as WOPA, WHFC, WSBC and WGES (before the McLendon purchase). McLendon kicked the station off with a small scandal that won him space on the news pages and with billboards, print ads and promotional stunts. Promptly he opened the eyes of the trade to the Negro market when WYNR pushed into a comfortable sixth

(Continued on page 28)

Puff Stuff

Washington, Dec. 24.

National Assn. of Broadcasters in its latest puffery aside is introducing spots with Americana sound effects.

NAB is sending a shellac to member radio stations. Included are 16 different spots on topics such as radio advertising, local news, farm programming and community development. A different sound effect introduced by a "top flight radio voice."

Flip side has sound effects but no narration enabling individual stations to make own puffs.

Desilu 6-Month Gross Up 23%; 666G Net Income

Hollywood, Dec. 24.

A 23% increase in gross income for the six months ended Oct. 27 was reported (19) by Desilu Productions, Inc., which also revealed it racked up an increase in its net income for the first six months of the current fiscal year. Info was contained in an interim report to stockholders by Desilu prexy Lucille Ball, only femme star-studio prexy in show biz.

Desilu's gross income for six months ended last Oct. 27 was $9,000,236, as compared to a gross of $7,405,791 for the same six months period in 1961. Net income before taxes and contingency reserves for the first six months of the current fiscal year was $666,062, as against $130,295 for the same period of the preceding fiscal year.

Net income after taxes and contingency reserves for that period this year was $361,066, or 31 cents a share as against $130,295 or the equivalent to 11 cents a share the same period last year.

Miss Ball also reported Desilu was currently busy readying new product for the 1963-64 season. She said production on 13 half-hours of "Fair Exchange" begins Feb. 1, and will be aired on CBS-TV the latter part of March. Fifteen hour shows in this series were produced before it was pink-slipped, with CBS-TV then ordering a half-hour version.

Studio also has "The Lucy Show" on CBS-TV and "The Untouchables" on ABC-TV. A second well is being drilled and is in production at Desilu's Culver studio, by Standard Oil of California.

ABC Films' 'Girl Talk' Sold to Third Sponsor

"Girl Talk," the across-the-board femme gab show being produced and syndicated by ABC Films, has lined up another sponsor, Texize, for 13 markets. ABC Films, which has been lining up commitments from sponsors, is now in the process of selling the stations in various markets on the show.

To date, 13 stations have bought the show. Among the latest buyers are WVUE-TV, New Orleans; WNAC-TV, Boston; WKBW-TV, Buffalo, and XETV, San Diego. The Texize commitment was placed through the Henderson ad agency of Greenville, S.C. Hills Bros. Coffee and Clairol have also bought various market lineups for "Girl Talk."

Fremantle's Flock Of British Sales

In the highly competitive British tv market, Fremantle International in the past two months has placed three regular series and two specials.

"Silents Please," produced by Walter Reade-Sterling, is currently seen on TWW, Southern Television and Grampian Television, and soon will be booked in other areas. Hourlong WPIX, N. Y., pubaffairs special, "The Most Powerful Woman of the Century—Evita Peron," has been booked by Associated Rediffusion for a run early in the new year. Associated Rediffusion also bought "Oedipus Rex," Christopher Plummer starrer.

Australian produced kiddie show, "Terrific Adventures of the Terrible Ten," has been sold in virtually all the U. K. markets. Australian World War II series, "Anzac," also distributed by Fremantle, is currently running on Grampian Television, Southern Television and Border Television.

AN ENTERTAINING AND ENLIGHTENING ONCE-A-MONTH SERIES OF NEW TV SPECIALS FOR YOUNG PEOPLE

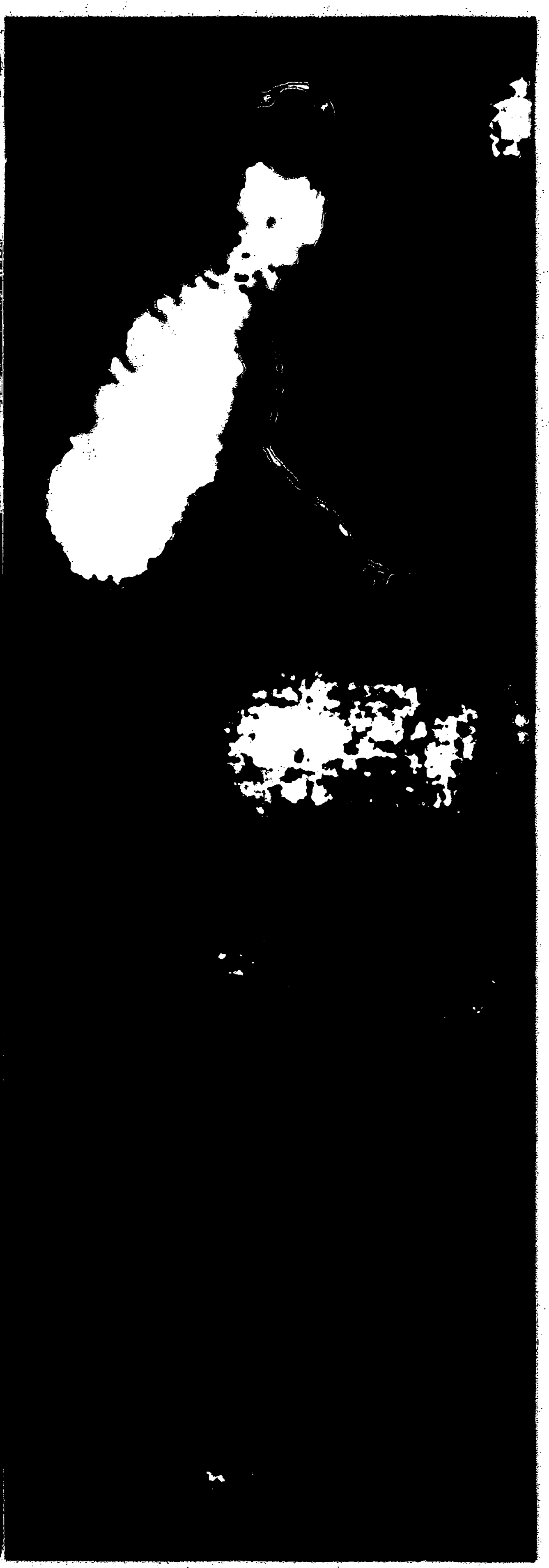
Magic! Magic! Magic! Featuring Milbourne Christopher, world famous magician, assisted by Julie Harris and Zero Mostel. Presenting an exciting outline of the history of magic—from the old "Cups-and-Balls" trick to orbiting a woman through space.

First Concert. Robert Shaw conducting the Cleveland Symphony Orchestra. Between selections, a warm, amusing commentary to a live audience of youngsters. The orchestra plays Tchaikowsky, Beethoven, Bach, Schubert and Sousa.

Produced by WBC, these sixty-minute informative programs combine stimulating content with good entertainment. Others in the series include Poetry and the Poet, Jazz for Young People, Young Mark Twain, History of the Dance, and the History of Art. This series represents one of the most ambitious efforts for young people ever undertaken by a group of TV stations. It is a group effort that, we believe, demonstrates television's potential in the area of purposeful and enlightening entertainment

Black Nativity. The handclapping, feet-stomping Gospel song-play hit direct from Broadway to the Spoleto Festival in Italy—to Europe and London—then to Philharmonic Hall, Lincoln Center, New York, for Christmas week live presentation, and a one-hour taped TV Special.

Baird's Eye View. The history of puppets from ancient Egypt to Charlie McCarthy. The camera tours the Bill Baird studios as Bill Baird, America's foremost puppeteer, narrates and demonstrates puppets at the French Court, puppets of the Middle Ages, Chinese Shadow figures, and more.



People and Other Animals. Noted naturalist, explorer, and tracker of the "Abominable Snowman," Ivan T. Sanderson takes young viewers on an exciting zoological tour of the animal kingdom along with guest Broadway stars Jane Fonda and Robert Morse.

WESTINGHOUSE BROADCASTING COMPANY, INC.

KYW • KYW-TV • Cleveland KDKA • KDKA-TV • Pittsburgh
WBZ • WBZ-TV • Boston WINS • New York WIND • Chicago
WJZ-TV • Baltimore WOWO • Fort Wayne KPIX • San Francisco

"MR. MAGOO'S CHRISTMAS CAROL"
With (the voices of) Jim Backus, Morey Amsterdam, Jack Cassidy, Royal Dano, Paul Frees, Joan Gardner, John Hart, Jane Kean, Marie Matthews, Laura Olsher, Les Tremayne
Producer: Lee Orgel
Director: Abe Levitow
Adaptation By: Barbara Chain
Music: Jule Styne & Bob Merrill
60 Mins.; Tuesday 7:30 p.m.
U.S. TIME CORP.
NBC-TV (film, color)
(Warwick & Legler)

Charles Dickens' Yule tale, "A Christmas Carol," has turned up in a variety of forms through the years with a variety of actors in the role of Scrooge. Last week NBC-TV, via UPA, added yet another "star" to the list of Scrooges — Mr. Magoo. Presented as a play within a play, the film [illegible] produced by the UPA group and turned it out to be an entertaining event suitable for annual airing for the moppet audience.

Although it was slanted to have some adult appeal, "Mr. Magoo's Christmas Carol" was essentially kiddie fare. Format had Magoo as the star of a Broadway edition of the Dickens work. This premise served to set in some of the familiar slapstick Magoo [illegible] bumping into walls [illegible] [illegible] up on the production, however, the cartoon character assumed the Scrooge role [illegible] slapstick.

The Dickens story itself was much capsuled to get the feeling and some of the implications of the actual story came across effectively. Animation was first rate and vocal dubbing by Jim Backus as Magoo and others including Morey Amsterdam, Jack Cassidy, Royal Dano, Paul Frees was also tops.

Jule Styne composed some nice-sounding tunes for the show and Bob Merrill put pleasant lyrics to the melodies. The score proved adequate to its task but nothing special. Barbara Chain's adaptation was scripted simply and clearly for sure-footed effectiveness. Abe Levitow's direction kept a swift and entertaining pace and production values were slick throughout, under producer Lee Orgel's eye. *Kal.*

NEWSMAGAZINE: LSD
Writer: Kingsley Brown, Tom Gould, narrator
Director: Bill Cunningham
Producer: David Marcus Roland
30 Mins., Wed., 10 p.m.
CBC, from Toronto

Proposed Canadian legislation forbidding the use of the drug LSD, even by doctors, except in extremely restricted conditions, was boldly tackled by the CBC. It filmed a femme alcoholic under varying degrees of LSD influence, during the deepest of which she cried heartbreakingly, clutched her psychiatrist and called him Jesus, then an instant later saw him as the Devil.

Four minutes later she was calmly discussing the LSD-induced nightmare saying the devil image resembled that of her father, who'd been cruel to her as a child. "Loneliness and despair" caused her alcoholism, and she thought the future would be better, thanks to LSD. Five days later, the psychiatrist reported, she was greatly improved.

A discussion by other psychiatrists brought conflicting opinions on LSD use. A British Columbia prof said it might lead to addiction, worse mental disorders and cultist groups. The Saskatchewan man who'd used it on the woman said he'd employed it in 500 cases over eight years with no bad results and many alcoholics had been transformed into "good family people." A Toronto man, using it mainly for personality disorders including sexual deviation, said, "It looks as if one-third have been improved through LSD." Another Toronto man was lukewarm on LSD, but resented the government's drafting the law "without consulting the medical profession."

Leonard Bertin, Toronto Star science editor, chaired the kick-around, and most of the program gave off light rather than heat. A highly creditable job by all concerned. *Gard.*

TRIPTYCH
With Aline MacMahon, Elisabeth Schwarzkopf, John Butler Dance Theatre with Carmen de Lavallade, Alfredo Antonini with CBS Symphony, Johannes Somary with Amor Artis Chorale, others
Producer: Pamela Ilott
Director: Roger Englander
60 Mins.; Sun. 10 a.m.
CBS-TV, from N.Y. (tape)

The "Triptych" was a good show, but then how could it miss? It had Elisabeth Schwarzkopf, the music of Richard Strauss, Beethoven, Hayden, Berlioz, Vivaldi. It also had Aline MacMahon, wearing her gray hair in a bun on top of her head and a black shawl over her shoulders and ceremoniously carrying a large book, and Carmen de Lavallade dancing and Alfredo Antonini in [illegible] baton motion. Roger Englander [illegible] director and he [illegible] [illegible] to Christmas [illegible] it was at 10 a.m. in place of "Lamp Unto My Feet" and "Look Up and Live" [illegible] that hardly [illegible].

The "Triptych" [illegible] from a trio of [illegible] based on "The Nativity," "The Adoration in the Stable" and "The Flight Into Egypt." Miss MacMahon recited the [illegible] dignity, and the [illegible] Butler dance troupe, led by Miss de Lavallade as Mary, designed [illegible] productions of the three [illegible] famous on canvas.

But the joy of [illegible] [illegible] was Miss Schwarzkopf [illegible] a singer as dramatic as well as voice was [illegible] *[illegible].*

DON JUAN IN HELL
With Melvin Carter Jr., Patrick Graybill, Larry Adkins, Donna LaPlante; Lee Reynolds, narrator.
Producer: Ellis Shook
Director: Robert O'Connor
Translation Into Sign Language: William C. Stokoe, 60 Mins. Sunday (23), 8 p.m.
WTTG-TV, Washington

Metropolitan Broadcasting's D.C. indie, WTTG-TV, has a potential award winner with a thrilling production of George Bernard Shaw's "Don Juan in Hell" by four talented deaf mutes, all students at Washington's Gallaudet College. It is the nation's only university for deaf students.

There is much dramatic impact and force in the performances which are spoken with the fingers, hands and arms. One reader, Lee Reynolds, recites all the lines orally, only slightly changing his voice to fit the different characters. It took three weeks of rehearsal for him to be able to match his words with the sign language of the performers. In the process, he became something of an expert on the language of the deaf.

The selection of Shaw's famed third act of "Man and Superman" for performance by the deaf was excellent. Not much body motion is involved, and this is important because the hands and arms are constantly on the move.

The performers play the play. Their faces speak even if their lips do not, and there were no excessive dramatics or overdone acting. It was, in fact, a remarkable professional job by college students. Miss LaPlante is a beauty.

Camera work was of good quality, and there was sharp editing of the tape for the necessary instantaneous costume changes.

WTTG-TV can, with pride, enter this production for awards. *Carp.*

THE YEAR OF CONFRONTATION
With Howard K. Smith
Producer: Jack Kisgel
Director: Jack Sameth
30 Mins.; Sun. 9:30 p.m.
ABC-TV, from N.Y.

With the fadeout of 1962, the networks are once again mobilizing their corps of correspondents for appraisals of the year's events. For the first of its two year-end wrap-ups, last Sunday night (23), ABC-TV came up with a sharply produced review of the international scene with the Cuban crisis providing both the title and centralizing theme for the show.

As anchor man, Howard K. Smith provided a smoothly running commentary to bridge interviews with John Scali and John McVane, Washington and United Nations correspondents respectively, and several film clips from overseas with Lou Cioffi, ABC's

(Continued on page 36)

POLARIS SUBMARINE— JOURNAL OF AN UNDERSEA VOYAGE
With Martin Agronsky, others
Producer: Lou Hazam
Director: Tom Priestley
Music: Eddy Manson
60 Mins., Wed. (19), 10 p.m.
WESTINGHOUSE; LIGGETT & MYERS
NBC-TV (color; film)
(McCann-Erickson, J. Walter Thompson)

NBC News cameras and newsman Martin Agronsky went along on a trip of the U.S.S. George Washington, one of the country's strategic Polaris subs. It was an enlightening junket, in color, also simple and entertaining.

As a matter of fact, it's amazing how simple a treatment there was of so complex a subject. This trick is due to the work of four men: producer Lou Hazam, who saw to it that everything had a chronological form; to Agronsky, who again demonstrated his ability for pleasant probing, his interviews stressed human values and this way the viewer came to appreciate the feelings of the men buried for weeks on end in this computer-controlled tin can; to tv cameraman Scott Berner, who [illegible] a good deal out of his film; he knew what to shoot [illegible] hence his shots contained some [illegible] of considerable [illegible] to this show's its honor; and to director Tom Priestley, whose hand obviously tied all the parts into a presentable package.

Eddy Manson's brief musical narration, particularly following the shore leave sequence, was proper and funny.

The program, taking a look at the inside of a Polaris, explained nicely the subs works, goals and manpower—a plan not easy, but done with obstensible ease. *Art.*

THE RAG TENT
With Anne Meacham, Hugh Hurd, Julie Burns, James Olson, Bonnie Melvin, Alice Nunn, Philip Bosco, Eugene Wood
Producer: Wiley Hance
Director: Lloyd Tweedy
Writer: John Bloch
60 Mins., Sun., 1:30 p.m.
PARTICIPATING
ABC-TV from N.Y.

In this season to be jolly as well as reverent, The Nativity is one of the most oft told tales and generally a joyful one. It's a theme as happy as that of the season and one that lends itself to a myriad of dramatic treatments. In "The Rag Tent" the theme was converted to a hillbilly eye view, and given as a play within a play. Dramatically, it was a novel idea, but its projection was fairly heavy. Neither the poetry of the story, nor its reverence got very far.

The John Bloch yarn told of an itinerant congregation which was refused permission to keep their revival tent on the grounds of a motel on Christmas Eve. Into this situation came a couple, ready to call it quits. Wandering into the meeting, where the Christmas pageant was enacted they found renewed faith in themselves and in their marriage.

The writing as well as the other sectors of this project was rather heavy and the cast strained to elevate the tale into the realm of joy and poetry, but doesn't get very far. The two themes while jelling, did little for each other.

Whether it was the network or the station which intruded in the middle of a religious speech to deliver a commercial, is difficult to discern. However, it was a breach of taste, not only to come when it did, but the type of plug, one for a nursery bottle (coming during a Nativity theme) plus a bra commercial, was just too much. *Jose.*

PILLSBURY COIN SET FOR 10 ABC SHOWS

Pillsbury Co. has come into ABC-TV's nighttime schedule with buys in 10 shows during the first ninth months of next year. Biz was placed through Campbell-Mithun ad agency.

Pillsbury will bankroll "The Dakotas" when that show preems Jan. 7. Other new shows of this season represented in the deal are "Jimmy Durke," "Going My Way," "McHale's Navy" and "The Gallant Men." Company is also participating in "77 Sunset Strip," "Leave It To Beaver," "The Valiant Years," "Hawaiian Eye" and the Sunday night movies.

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan's 15th Christmas show was a remote from Guantanamo Naval Base in Cuba and had the unconscious good timing to come on a night (Dec. 23) when the island was much in the news, what with the return of prisoners from the Bay of Pigs invasion.

It was a variety runoff in the Sullivan tradition right down to the plain drapes as a back drop, only this time the [illegible] was bright sunshine and the curtains were animated by a stiff Atlantic breeze. Otherwise there was human interest in the onstage reunion of comedian Frank Fontaine and his son, a Marine, stationed in [illegible] [illegible] a [illegible] medley of "[illegible]" and "[illegible] Driving Me Crazy" [illegible] with singers Connie Francis and Carol Lawrence [illegible] in the audience, and [illegible] shots of the troops being entertained. [illegible] atmosphere [illegible] there were [illegible] and [illegible] created [illegible] for the open-air theatre [illegible] a lot of attention from [illegible] cameras.

Besides Fontaine and the [illegible] vocalists [illegible] [illegible] Jack Carter, [illegible] Lambert Dancers and Ray Bloch's 15-piece band. *[illegible]*

Young People's Concert's

"What Is Melody" was the theme of Leonard Bernstein's second lecture of the season for the N.Y. Philharmonic Young People's Concert aired last Friday (21) on CBS-TV. It's obvious that Bernstein relishes his role as teacher as much as he does that of conductor. His enjoyment of the dual role, however, is a plus factor for it gets to the youngsters in the audience as evidenced by the excellent visual shots and sustained interest throughout.

Bernstein keeps his lectures at an easy-to-understand level and makes everything doubly clear with appropriate musical samplings. His buildup of the musical progression from notes to melodies to themes to counterpoint with examples from Wagner, Mozart, Hindemith and Brahms was concise and convincing.

The behind-the-camera staff, headed by producer-director Roger Englander, brought all the visual aspects into full play with dramatic shots of the audience, the instrumentalist and the energetic maestro. *Gros.*

Andy Williams Show

An accomplished actress with a flock of Academy Awards under chapeau, Bette Davis isn't likely to win any Oscar as a songstress. But she gave it the old college try on the "Andy Williams Show" on NBC-TV last Thursday night (20) and if the results were not exactly great music, it was all done in the spirit of holiday fun.

Miss Davis didn't do just one number as a curiosity; she had a whole routine. Opening with "Turn Me Loose on Broadway," complete with some simple hoofing, she also did "What Ever Happened to Baby Jane," a plug that appeared to be somewhat late for this film's run. She also joined with Williams and the Christy Minstrels group on a group of folk songs.

The real highlight of the stanza, however, was provided by the Osmond Bros., a juve barbershop quartet with a savvy eight-year old furnishing the showmanship flair. They did "Side By Side" and a whimsical "I'm A Ding Dong Daddy From Dumas."

Rest of the Williams show was a pleasing sampling of seasonal items. Williams was given excellent support from the Christy Minstrels on a medley of Christmas carols. The "12 Days of Christmas" production was wholly winning. Windup was a reverent warhorse religious pop. *Herm.*

Bell Telephone Hour

A sentimental excursion in song and dance to the spirit of Christmas was taken Sunday (23) night by the "Bell Telephone Hour," NBC-TV. For the most part, the hour was diverting and, if it got too sticky in parts, it was forgiveable in this holiday season.

Singers Earl Wrightson and Florence Henderson were in good style for their pop renditions. Mildred Miller lent her rich voice for her spiritual numbers.

The Roger Wagner Chorale was outstanding in its turn which encompassed such songs as "He Is Born," "What Child Is This" and "O Come, O Come, Emanuel."

An original ballet by dancer-choreographer Andre Eglevsky, danced by Roberta Lubell, Michael Maule, and others, was fetching. The Buffalo Bills, among others, lent their support to this old fashioned outing. *Horo.*

CBS Reports

Although consistently clobbered by the competing [illegible] operas on the other two networks, "CBS Reports" just as [illegible] keeps turning out first-rate documentaries from week to week. Last Wednesday (19) [illegible] a strong spotlight on South Africa where racial tensions are [illegible] the snapping point. The CBS documentary producer-writer David Lowe probed the South African [illegible] scene with a clear-headed regard for journalistic [illegible] and a sensitive awareness of the human detail.

The title of the show, "Sabotage in South Africa," [illegible] meaning [illegible] the main lines of inquiry [illegible] documentary. On the one hand, it explored the attitudes of the South African leaders who are carrying out the policy of apartheid [illegible] on one hand, decreeing all [illegible] an act of sabotage. On the other hand, this report invoked the opinions of the Government's critics who believe that the Nationalists' policy of white supremacy is leading the country to a violent blowup, another form of sabotage.

The debate in the white population between the segregationists and advocates of a multi-racial state was sharply recreated in a series of interviews with Government leaders and the dissidents. Both sides were alloted equal time to state their case but they did not have the same emotional weight. Where the defenders of apartheid spoke with a bland defensiveness, the critics were filled with a crusading passion for human freedom and dignity. The difference was unmistakably drawn in contrasting shots of the Women of the Black Sash gathered in silent protest against the racist laws and the gang of hoodlums beating up critics of the government.

In vivid counterpoint to the ideological disputes were the sequences involving the lives of the 12,000,000 colored and blacks of South Africa who were being torn from their primitive culture by blandishments of 7c an hour wages in South African gold and diamond mines. At the present time, the non-whites are following the Ghandi-like policy of non-violent resistance represented by Chief Albert Luthuli who was seen accepting the 1961 Nobel Peace Prize. Heard distinctly in the background, however, was the voice of more impatient Negroes. *Herm.*

Close-Up!

A pre-Christmas treat lit up the tv screen Tuesday (18) night on ABC-TV, when "Close-Up!" rendered its version of "The Wonderful World of Seven," a pictorial essay of the delights and adventures of seven year old children the world over.

Only a Scrooge could take exception to the concept of the show. To pick faults with the idealized image of youth, as rendered in the program, to say that the half-hour narration could have used the lilt and imagery of a Dylan Thomas, would be tantamount to uttering "humbug" amidst all that splendor of life, as reflected in the seven-year-olds sporting in Texas, India, Japan, Italy, New York, Russia and California.

"O," the tv cameras seemed to be saying, "to see life again with the fresh eyes and zest of a seven year old." "O," producer Helen Jean Rogers and writer John H. Secondari seemed to be saying, "follow us up a coconut tree, to a ballet school, to a football field, to the twilight hours in bed, to the sleep-fighting plea, 'Mom, I want some water.'"

"O," Craig Sechler, the 10-year-old boy from Cranberry, N.J., who narrated the film, would have said, if he allowed himself to evidence the shallow superiority of age, as some people, even children, do, "Seven year olds? Kids. Ugh." *Horo.*

WHITE PAPER'S GRAY AREAS

Brit. White Paper's Highlights

Summarized below are the principal points of decision contained in the White Paper:

1. Second commercial channel indefinitely in abeyance but okay for pay tv tests to begin in 1964.
2. Profits to be curbed by hitching them to size of transmitting rentals.
3. More power to Independent Television Authority on programming, networking, content and quality.
4. All future programming contracts for three years' duration and not 10 as present.
5. No direct curb but ITA directed to watchdog any possible trend towards abuse by newspaper holdings in tv companies.
6. The ITA to ensure a full allocation of time for news coverage.
7. No immediate interference in the system of ad slotting but a pledged watch to preventing undue stridency or repetitiveness in advertising.
8. The two networks—BBC and ITV—to cooperate as far as possible on programs where competition is not appropriate.
9. Rejection of immediate plans for local radio but a promise to review the situation in the future.
10. Big screen tv applications invited to be considered on their merits.
11. Okay for extra telecasting hours to be used for adult educational programs.

Parliament Hill Showdown Due On Status of Canada B'cast Governors

Ottawa, Dec. 24.

Status of Canada's Board of Broadcast Governors is set by the Broadcasting Act of 1958 which established it as the sole governing body of all broadcasting—AM and TV—in Canada. But there has been dissatisfaction with this arrangement and this discontentment may result in attempts to change the scene.

There could be a Royal Commission to probe the whole setup, or a court action to test the standing of BBG as against the Canadian Broadcasting Corp. A third possibility is a huddle within the federal cabinet to clarify the matter. With parliament out for the holidays, nothing is likely to occur until January. Rumblings on Parliament Hill call for an early-spring election so the BBG clarification may not come for months.

For years, the CBC's board of governors not only operated the public-owned corporation but controlled all broadcasting in Canada, its own and its competition's. BBG was set up in 1958 to be an impartial referee and guide. At the same time, CBC formed a board of directors to handle its own administration and operation. One of the first things BBG did was to okay a string of "second" tv stations in major market areas where CBC had held exclusive video sway. Followed the establishment of a second tv network, CTV, to serve the non-CBC stations.

Through this came grumblings

(Continued on page 30)

TV Producer
Monty Hall
who is executive producer of "The First Impression" puts in a pitch for daytime TV in
It's the Spending Department That Counts
• • •
one of the many Editorial Features in the soon-due
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Geritol on Carpet For 'False Claims'

Washington, Dec. 24.

A tv commercial to combat tiredness has run into the vigor of the New Frontier.

The J. B. Williams Co. of New York, makers of Geritol liquid and tablets, has been charged by the Federal Trade Commission with making false therapeutic claims.

Joined in the FTC's complaint is Williams' publicist, the Parkson Advertising Agency Inc., also of New York.

Contrary to the Geritol tv commercials and newspaper advertisements, said the FTC complaint, "neither the liquid nor the tablets will be of benefit in treating tiredness, loss of strength, rundown feeling, nervousness or irritability except in a small minority of cases."

Furthermore, the complaint said, the advertising was misleading "because it failed to reveal the material facts that in the great majority of cases" these symptoms are not caused by deficiencies of vitamins.

The makers of Geritol have 30 days to answer the complaint.

CBS Taps Novins For Moscow Beat; Kalb Goes to D.C.

Stuart Novins, recently CBS News correspondent at the United Nations, has been assigned to Moscow, succeeding Marvin Kalb who will return to this country for assignment in Washington. Kalb had been covering the Soviet capital since May, 1960.

Novins arrived in Moscow Dec. 8, just before Kalb left for New York to take part in the annual "Years of Crisis" broadcast. Kalb will go back to Moscow for a few weeks in January to clear up his own affairs there and to help acquaint Novins with some of the problems of covering the Russian scene.

Moscow is not entirely new to Novins, since he was the first reporter to obtain an interview within the Kremlin with Nikita Khrushchev. That beat was scored when Novins was moderator of the "Face the Nation" series, a program which he presided over for more than five years. More recently, he relieved Peter Kalischer for a three-month period, covering Tokyo and Southeastern Asia.

GRANADA'S $9,268,000 NET, UP $1,206,000

London, Dec. 24.

Granada Group net profits of $9,268,000 are about $1,206,000 higher than the previous year, but the divvy is being maintained at 35c per share. Gross profits topped $88,000,000.

Part of the profit increase is because profits from the company's tv operation cover a 17-month span.

BRITISH CRITICS SEND UP A HOWL

By JACK PITMAN

London, Dec. 24.

A howl of protest is echoing through the lobbies of the various tv pressure groups as it has done from the first moment the government's White Paper on tv was unveiled by the Postmaster General Reginald Bevins last week (18). It will go on pulsating right through the Christmas vacation until February when Parliament gets its first chance to throw the document around the Commons debating chamber.

And PMG Bevins is going to find much flying around his own head from a solid, highly vocal, immaculately briefed band of his own Tory party backwoodsmen out for his hide. There are rumblings of disbelief that a Tory government could author such a report that, critics claim, is so anti the basic creed of toryism—free enterprise and unfettered competition.

"Commercial tv has proved that the competition it brought to the tv scene was nothing but beneficial to the BBC," says Sir Norman Nicholls, chairman of the highly vocal and influential National Broadcasting Development Committee. "If that principle was good 10 years ago for the tv facilities then available, it must be right now for UHF. It is accepted that the present successful tv companies should make some repayment for the good years they have had.

"What would have been understandable and just, would have been an edict obliging them to plough back certain proportions of their profits into intensive research into UHF tv and color but with some kind of date, subsequent to the BBC's start, when independent companies could open up a second channel.

"Instead we are presented with this negative attitude: controlling profits by making the more successful companies pay more for their annual transmission rentals."

'Invitation To Waste'

Nicholl's view that this is like an invitation to companies to waste and dissipate their profits, is perhaps the most widely held among critics of the White Paper proposals. So that it will be this, coupled with the lack of promise of a second channel, which will receive the brunt of the Parliamentary onslaught when the Bill is first presented to the Commons in February. Many of the more gloomy opponents of the Bill will take their cue from the belief that as they stand the proposals are tantamount to putting the first pressure of the official foot on the head of commercial tv.

Some even wonder whether the government intends using the bloated rental receipts to compensate small regional stations that make operating losses. There is nothing, it is true, in so many words in the White Paper to indicate this. Yet at the first merest sign that this might be intended the government really would have a backwoods' revolt on its hands. This would take the government

(Continued on page 38)

Minow Mail

Hollywood, Dec. 24.

FCC chairman Newton Minow's mail might make good material for a comedy writer.

Minow, speaking before the TV Academy, revealed one woman wrote telling him she thought tv programs were better, and now "what can be done to improve tv dinners?"

A Hollywood writer asked him to arrange access to the files of the FCC, CIA or FBI for a tv series, to which Minow wrote in reply he thought it would be interesting "if we could get access to the files of MCA."

A mother wrote Minow she was worried because she found her son rooting for the goons in the Lysol commercials.

CBS-TV in $8,000,000 Splurge On Weekly Hr. History Drama Series

Adman
Carroll Carroll
waxes poetic in his rhyming appraisal of
The People Who Dwell in Commercial Spots
• • •
another Informative Feature in the soon-due
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

In a one-two move, CBS-TV followed up its announced plans to expand its evening network news feed from 15 minutes to a half-an-hour, with another thrust in new directions for next season. The thrust will be an hourlong American history drama series, slated for weekly airing in prime time, designed to realize both cultural and educational values.

The American history series, to be filmed on the Coast, will be produced by John Houseman, one of the ex-producers of "Playhouse 90." The budget will be unstinted, ranging in dough expended for a regular hour-long entertainment series, and in terms of today's network economics it will represent an $8,000,000 gamble, the figure encompassing program and time charges over a year's time.

Plans call for a representative of the National Education Assn. to appear on each program to further its educational objectives. NEA also will cooperate in promoting the skein, issuing study guides, etc.

Series, as yet untitled, is expected to get into production in April. Houseman project apparently shelves, at least for the time being, the Robert Herridge half-hour history project, announced earlier in the season for next fall.

New hourlong series probably will be slotted at 7:30 p.m. on a day yet to be selected. "CBS Reports," the first regular prime time pubaffairs series by a network will continue next season.

"Eyewitness," the Friday night half-hour weekly wrapup of the top story of the week, is due to be dropped '63-'64. Web feels that with the network news feed being expanded to 30 minutes nightly during the week, there's little need for a weekly half-hour wrapup of the news. Additionally, axing of "Eyewitness" is understood to be a move to assuage the feelings of some affils, unhappily accepting the the expansion of the network's news service. Coming into the Friday night half-hour at 10:30 next season will be what's hoped to be a "hot" commercial entertainment entry. It should be added that while some affils are reluctantly accepting the expanded evening news service other affils welcome it as necessary and inevitable, forecasting that NBC-TV and ABC-TV eventually will follow suit.

'Earliest Selling Season Yet' In Jan. 15 Kickoff

Hollywood, Dec. 24.

Earliest selling season in tv network history will begin Jan. 15, according to buyers and suppliers in the major ad agencies. In order to nail down their prime time, sponsors will have to put in their bids earlier than in any previous season. CBS, now in its strongest bargaining position in many years, has indicated that its schedule for next season will be completed long before the current semester ends.

Said one agency exec, "all the networks will be firming up their deals as soon after the first of the year as possible but CBS, now in the driver's seat, will whip the clients into line on 48 hours notice. Which means, an agency must make up its mind in that short time whether to continue with its time and show. Other networks are more lenient."

Packagers, who had hope for a brisk program turnover after the 26-week cycle passed, will be disappointed. Said one agency buyer, "It's the same old story. Few new shows will be bought for obvious reasons. None is far enough along and sponsors prefer not to slot a new, untried show against established competition. When the 26-week cycle has spun out, they order six or eight more and then into reruns."

The casualties would be high, it is admitted, if studios and packagers had the foresight to have six or eight segments completed. Few clients buy this late in the season on the showing of the pilot. Nor do the major producing studios care to risk a property for the closing 13 weeks of a season, thereby gambling off its chances for a later sale and starting even with the competition.

McCann, Founder Of Ad Agency, Killed With Wife In Car Crash

Harrison McCann, 82, a founder and honorary chairman of McCann-Erickson, and his wife were killed last week in a car crash on the Long Island Expressway.

The car that McCann and his wife, Dorothy who was actively engaged as a tv producer, were riding in struck a stone abutment at an overpass. Both were declared dead at the scene, and police said it was possible that he had suffered a heart attack.

Despite his years, McCann had continued active and as late as last Thursday visited the agency's New York offices. The McCanns lived in Greenport, L. I., and also had a home at 40 Sutton Place in Manhattan.

FCC Calls Hearing On Loud TV Com'ls

Washington, Dec. 24.

The Federal Communications Commission has quietly served notice it will hold public hearings on radio and television commercial noise.

FCC also directed broadcasters as a preliminary to review their techniques in an effort to tone down objectionably loud commercials.

In its announcement of the hearings, FCC said public and Congressional complaints have been received in "rapidly increasing numbers in recent months."

"The commission is of the opinion," said the proclamation, "the practice of broadcasting such irritatingly loud commercials is not in the public interest. The purpose of this inquiry is to discover how widespread such practices are, why such annoying loudness exists, and how it may most effectively be regulated."

Sen Clifford Case (R-N.J.), one of the more persistent Congressional complainers about the noise, hailed the hearings announcement, declaring:

"The fact the FCC order was unanimous is a hopeful sign the commission will pursue this matter vigorously and bring this public nuisance to an end."

DAILY NEWS New York Mirror New York Post

New York World-Telegram and The Sun Herald Tribune The New York Times Journal-American

When they shut down

7:00 WABC-FM News	4:45 WABC-FM News	9:15 WABC-FM News	7:00 WABC-FM News	11:30 WABC-FM News	9:15 WABC-FM News
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4:00 WABC-FM News	8:30 WABC-FM News	6:15 WABC-FM News	10:45 WABC-FM News	8:30 WABC-FM News	1:00 WABC-FM News
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we spoke up.

WABC-FM is broadcasting 17 hours of continuous news, utilizing the world-wide news facilities of the American Broadcasting Company.

Supplementing WABC RADIO EXPANDED NEWS...WABC-TV EXPANDED NEWS... ABC is presenting WABC-FM CONTINUOUS NEWS, **17 hours of news daily.**

This is ABC's dramatic and unprecedented response in the public interest, convenience and necessity.

WABC-FM/NEW YORK
AN ABC OWNED RADIO STATION

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Lucy Show	KNXT	866,100	34	1.	Death Valley Days (Wed. 7:00)	KRCA	U.S. Borax	201,400	15	Big News; CBS News	KNXT	276,700
2.	Red Skelton	KNXT	748,900	30	2.	Life of Riley; FB (Sun. 1:30)	KNXT	NBC Films	200,100	14	AFL Football, Sched.	KABC	102,300
3.	Perry Mason	KNXT	702,100	28	3.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	207,400	12	Big News; CBS News	KNXT	261,200
4.	Defenders	KNXT	700,800	30	4.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	201,300	11	Big News; CBS News	KNXT	307,400
5.	Danny Thomas	KNXT	698,200	27	5.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	244,000	11	Big News; CBS News	KNXT	311,000
6.	Andy Griffith	KNXT	687,800	25	6.	Across 7 Seas (Tues. 7:00)	KRCA	Crosby Prod.	186,100	7	Big News; CBS News	KNXT	307,400
7.	Bonanza	KRCA	664,300	24	7.	Deputy Dawg (Fri. 7:00)	KTTV	CBS Films	178,000	7	Big News; CBS News	KNXT	300,700
8.	Beverly Hillbillies	KNXT	648,900	25	8.	Best of Post Theatre (Sun. 9:30)	KHJ	ITC	179,500	7	Bonanza	KRCA	600,400
9.	Gunsmoke	KNXT	646,100	25	9.	Rin Tin Tin (Sat. 11:00)	KNXT	Screen Gems	178,000	7	Make Room For Daddy	KRCA	60,200
10.	Dr. Kildare	KRCA	644,800	26	10.	Hennessey (Fri. 7:00)	KRCA	NBC Films	177,400	8	Big News; CBS News	KNXT	280,700

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WBKB	860,900	46	1.	Mr. Lucky (Fri. 9:30)	WBKB	Official	257,100	12	Jack Paar	WNBQ	467,000
2.	What's My Line	WBBM	767,300	36	2.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	248,300	12	6:00 O'Clock Report JFK / Huntley-Brinkley, JFK	WBBM / WNBQ	348,300 / 324,000
3.	Danny Thomas	WBBM	736,400	34	3.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	220,400	10	6:00 O'Clock Report / Huntley-Brinkley	WBBM / WNBQ	288,000 / 206,000
4.	Garry Moore	WBBM	728,000	35	4.	Mike Hammer (Tues. 9:30)	WGN	MCA	210,400	10	Garry Moore	WBBM	741,800
5.	Lucy Show	WBBM	730,400	34	5.	Maverick (Thurs. 9:00)	WGN	Warner Bros.	197,200	9	Alfred Hitchcock	WBBM	400,200
6.	Bonanza	WNBQ	700,400	33	6.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	194,400	9	6:00 O'Clock Report / Huntley-Brinkley	WBBM / WNBQ	290,400 / 248,400
7.	Candid Camera	WBBM	700,440	32	7.	Adv. In Paradise (Tues. 8:30)	WGN	20 Fox TV	180,000	9	Jack Benny / Garry Moore	WBBM / WBBM	540,100 / 700,000
8.	Andy Griffith	WBBM	695,100	32	8.	Wild Cargo (Thurs. 7:30)	WGN	Lakeside	174,000	8	Dr. Kildare	WNBQ	453,000
9.	Jackie Gleason	WBBM	690,000	32	9.	Rebel (Wed. 7:30)	WGN	ABC Films	171,000	7	Dobie Gillis	WBBM	358,100
10.	Gunsmoke	WBBM	688,500	31	10.	Everglades; JFK (Mon. 7:00)	WGN	UA-TV	158,200	7	I've Got A Secret	WBBM	400,000

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Bonanza	WDSU	160,900	43	1.	Ripcord (Sat. 6:00)	WDSU	UA-TV	81,500	20	Weekend News Spt.	WWL	38,000
2.	Laramie	WDSU	153,300	36	2.	Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	74,000	21	More, JFK; Patrol	WWL	38,000
3.	Dr. Kildare	WDSU	144,400	35	3.	Third Man; NBC Spec. (Tues. 9:30)	WDSU	NTA	69,400	20	Garry Moore	WWL	91,000
4.	Beverly Hillbillies	WWL	143,100	36	4.	Death Valley Days; Hall of Fame (Fri. 8:30)	WDSU	U.S. Borax	66,400	15	Hollywood Premiere	WWL	86,100
5.	Dick Powell	WDSU	138,100	37	5.	M Squad (Mon.-Fri. 6:00)	WWL	MCA	59,400	10	News; Weather Sports / Huntley-Brinkley	WDSU	118,300
6.	Virginian; Danger	WDSU	136,300	30	6.	Deputy (Sat. 5:30)	WDSU	NBC Films	57,300	14	Highway Patrol	WWL	31,000
7.	Hazel	WDSU	134,900	36	7.	Marry A Millionaire (Thurs. 10:00)	WWL	NTA	56,500	19	Esso Reporter, Spts, Wea	WDSU	47,700
8.	Danny Thomas	WWL	128,200	35	8.	3 Stooges; Ruff Ready (Sat. 8:30; Sun. 9:00)	WDSU	Screen Gems	54,000	14	Captain Kangaroo / Cartoon Theatre	WWL	17,000
9.	Candid Camera	WWL	125,100	30	9.	Ramar of Jungle (Wed. 5, Sat. 8)	WDSU	ITC	50,000	14	Captain Kangaroo	WWL	22,100
10.	Lucy Show	WWL	114,800	32	10.	Mike Hammer (Mon. 10:00)	WWL	MCA	40,000	20	Esso Reporter; Spts, Wea	WDSU	40,100

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Beverly Hillbillies	WMAR	240,500	30	1.	M Squad (Fri. 10:30)	WJZ	MCA	100,400	20	Jack Paar	WBAL	10,400
2.	Ben Casey	WJZ	235,900	40	2.	Divorce Court (Sat. 6:00)	WMAR	Storer	84,100	17	McKeever Playhouse / Eamon O'Toole	WBAL / WBAL	42,300 / 78,400
3.	Candid Camera	WMAR	200,100	33	3.	Roy Rogers (Sat. 11:30)	WMAR	Roy Rogers	78,700	14	Magic Midway	WBAL	23,000
4.	What's My Line	WMAR	196,000	33	4.	Wyatt Earp (Sat. 7:00)	WJZ	ABC Films	77,300	17	Pinbusters	WBAL	122,200
5.	Red Skelton	WMAR	194,100	33	5.	Dragnet; Wea.; Spts.; News (Mon. 6:30)	WMAR	MCA	68,700	12	5:30 Show / Huntley-Brinkley	WBAL	78,900
6.	Bonanza	WBAL	188,900	30	6.	Biography (Sun. 7:00)	WBAL	Official	67,900	13	Lassie	WMAR	187,300
7.	Andy Griffith	WMAR	188,500	33	7.	Beachcomber (Thurs. 7:30)	WBAL	ITC	65,700	12	Nelsons, Marie	WJZ	96,000
8.	I've Got A Secret	WMAR	182,000	28	8.	Death Valley Days (Sat. 8:00)	WBAL	U.S. Borax	64,400	12	Jackie Gleason	WMAR	171,300
9.	Danny Thomas	WMAR	182,200	31	9.	Best of Groucho; Polit; CBS Spec. (Mon.-Fri. 6:00)	WMAR	NBC Films	62,000	12	Mickey Mouse / 5:30 Show	WBAL	53,100
10.	Perry Mason	WMAR	171,900	30	10.	Mickey Mouse; Series (Mon.-Fri. 5)	WBAL	Buena Vista	56,700	10	Buddy Deane, News	WJZ	44,000

MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Lucy Show	WTVJ	200,000	40	1.	Checkmate (Thurs. 7:00)	WTVJ	MCA	151,700	31	Huckleberry Hound / Ozzie & Harriet	WCKT / WLBW	94,700 / 83,000
2.	Perry Mason	WTVJ	188,900	38	2.	Death Valley Days (Wed. 7:00)	WTVJ	U.S. Borax	148,000	32	Yogi Bear	WCKT	104,700
3.	Danny Thomas	WTVJ	180,700	31	3.	Everglades (Sun. 6:30)	WTVJ	UA-TV	128,000	20	Dragnet, Auto Show	WCKT	50,000
4.	To Tell The Truth	WTVJ	176,400	30	4.	Ripcord (Fri. 7:00)	WTVJ	UA-TV	127,400	26	Riverboat	WCKT	78,000
5.	Ed Sullivan	WTVJ	175,300	34	5.	Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	104,700	22	Death Valley Days	WTVJ	148,000
6.	Red Skelton	WTVJ	166,700	30	6.	Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	102,000	22	Big Show	WTVJ	144,500
7.	Defenders	WTVJ	168,500	32	7.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	94,700	8	Checkmate	WTVJ	152,000
8.	Mr. Ed; Gov. Bryant	WTVJ	150,000	33	8.	Sea Hunt (Mon.-Fri. 6:15)	WCKT	UA-TV	87,500	20	Spts, Wea, Renick Rpt.	WTVJ	140,000
9.	I've Got A Secret	WTVJ	153,400	27	9.	Riverboat (Fri. 7:00)	WCKT	MCA	74,100	15	Ripcord / Rawhide	WTVJ / WTVJ	127,400 / 147,100
10.	International Showtime	WCKT	153,300	32	10.	Aquanauts; Temple; FB (Sun. 3:45)	WTVJ	UA-TV	73,300	13	AFL Football	WLBW	40,500

SEATTLE-TACOMA

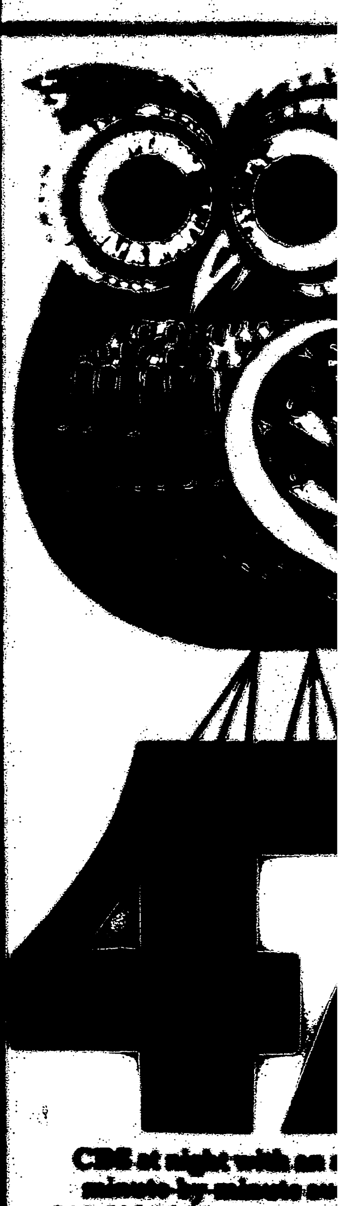
STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	KOMO	204,500	40	1.	Expedition; Explor. (Tues. 7:00)	KOMO	ABC Films	130,300	21	Hennessey	KING	190,900
2.	Wagon Train	KOMO	192,700	35	2.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	128,800	21	Hong Kong	KOMO	90,700
3.	Dr. Kildare	KING	182,300	28	3.	Across 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	118,000	21	Lock Up	KING	78,000
4.	Hazel	KING	147,500	29	4.	Bold Journey (Thurs. 6:30)	KOMO	Banner	118,300	21	Hunt-Brink; Early Edt.	KING	140,400
5.	Lawrence Welk	KOMO	146,300	26	5.	Yogi Bear (Mon. 6:00)	KING	Screen Gems	108,400	19	News	KOMO	121,800
6.	Eamon O'Toole	KING	146,000	26	6.	Hennessey (Tues. 7:00)	KING	NBC Films	100,000	[illegible]	Expedition; Explor.	KOMO	130,200
7.	Roy Rogers-Dale Evans	KOMO	142,500	23	7.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	96,300	[illegible]	News	KOMO	114,300
8.	Perry Como; Bob Hope	KING	140,100	24	8.	Deputy Dawg (Tues. 6:00)	KING	CBS Films	91,000	[illegible]	News	KOMO	117,000
9.	International Showtime	KING	138,800	26	9.	People Are Funny (Mon. 6:30)	KOMO	NBC Films	88,700	[illegible]	Hunt-Brink; Early Edt.	KING	158,200
10.	Cheyenne	KOMO	136,300	22	10.	Mr. Magoo (Fri. 6:00)	KING	Tel. Personal.	87,500	17	News	KOMO	100,500

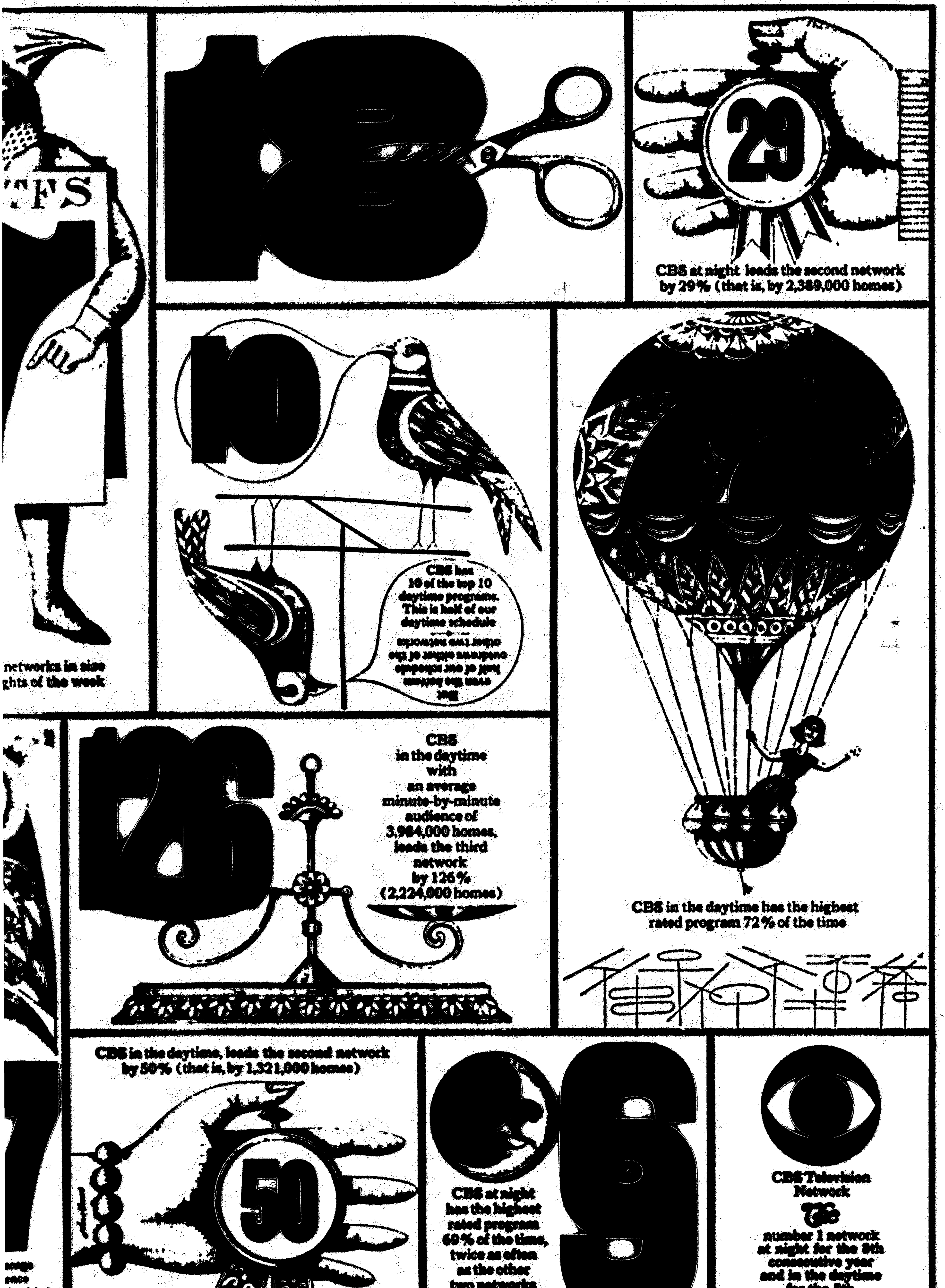
A Thing of Beauty

Some of the prettiest figures in television turn up in the National Nielsen Ratings. (The latest report is so handsome we've had it decorated for the holidays.) Still, as every sponsor knows, one rating doesn't make a season. The significant point is that one network has consistently attracted the biggest audiences in television —for five straight years in the daytime and for eight straight years at night. This is the CBS Television Network "where (to quote Advertising Age) advertisers have a better than 50% chance to get their commercials into the top-rating shows." With the odds given at 33% on the second network and 6% on the third, "...there has not been such a wide spread since 1956-57."

CBS leads the oth
of audience seven



CBS at night with an
minute-by-minute au
of 10,610,000 homes, lead
network by 47% (3,370,0



Source: NTI 2nd November report. Nighttime: 6-11 pm, 7 days; daytime, 7am-6 pm, Monday-Friday, all regular programs.

'FRANCIE AND JOSIE' A SCOT TV CLICK

Glasgow, Dec 24.

Interest in local tv comedy has been hypoed by the success of the "Francie and Josie" situation comedy series produced by Scottish Television and starring comedians Rikki Fulton and Jack Milroy as a pair of city delinquents.

Series made the Top 10 ratings on four out of its six editions, and the final episode, "The Patriots," was placed seventh, gaining the same TAM rating of 62 as "Coronation Street."

"No other series in STV's history has attained this success," said a spokesman. It is reported that several English independent companies have requested a viewing of the series, although it has been explained to them that it is essentially Glasgow humor.

Chi Negro Market

Continued from page 27

or seventh place in the first metro area Hoopers, or, by a special city-only Hooper ordered by the station, into second place.

The existence of a separate-but-equal Negro market here has come into even sharper focus when the FCC approved the purchase, a week ago, of WHFC by Phil and Leonard Chess. The brothers Chess, who own a record company, applied for the transfer of license with the promise of operating it fulltime for the Negro community.

As "Negro-oriented" broadcasters explain, the Negro audience is as diversified in its tastes and needs as any other, and as a result each station serves up a different kind of music and a different general tone. WAAF inclines toward personality deejays and to tell [illegible] music (with an [illegible] "far out" brand). WBEE has an all Negro on-the-air staff and [illegible] rhythm & blues and gospel [illegible] and McLendon's WYNR is a raucous rock 'n' roll station aimed patently at a low IQ level. [illegible] resentment of the [illegible] by members of the Negro intelligentsia [illegible] as condescending to the Negro.

Presumably WHFC, when its transfer to the Chess brothers is completed, will [illegible] r&b and blues. The Oak Park station, WOPA, [illegible] programs part of its schedule to the Negro, features rhythm & blues, while WSBC [illegible] rock [illegible] roll in its Negro segments.

The sales [illegible] made for Negro radio tends to stress two main points: 1) that since Negroes in general are less educated than whites they [illegible] not to go to print for information but rather to the [illegible] media, and 2) that Negroes [illegible] radio more than do whites [illegible] greater access to it. In [illegible] the latter point it's noted that Negroes being as a group poorer have fewer television sets [illegible] than do Caucasians, and that the majority of the Negro working force is employed in jobs where radio can be listened to [illegible] as domestics, car [illegible] janitors and garage workers.

WAAF [illegible] watt daytimer that describes itself as a Chicago [illegible] happens to be [illegible] reports that [illegible] today is [illegible] with 1950 [illegible] national General [illegible] Davis boasts of [illegible] Negro market [illegible] counts as Pepsi-Cola [illegible] Chips, Gale [illegible] and Drewry's [illegible] beer, and [illegible] Chicago Negro [illegible] Tareyton [illegible] says [illegible] and [illegible] aren't [illegible]

WHFC [illegible] 1,000 watt [illegible] of its [illegible] Neither of the [illegible] stations feels [illegible] by the two [illegible] Negro [illegible] they believe the [illegible] going to [illegible] plenty for all.

[illegible] McLendon has [illegible] radio in [illegible] a new attempt [illegible]

VARIETY ARB FEATURE FILM CHART

VARIETY ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Los Angeles • STATIONS KNXT, KRCA, KTLA, KABC, KTTV, KCOP, KHJ.
• SURVEY DATES: SEPTEMBER 14-27, 1962.

KHJ
Total Area Homes: 198,500
Metro Rating: 8
Share of Audience: 13

MONDAYS 8:30-10:30
Program: MILLION DOLLAR MOVIE

Sept 17 **"IT! TERROR BEYOND SPACE"**
Marshall Thompson, Shawn Smith
1958, United Artists, United Artists, First Run

Sept 24 **"CRIMSON PIRATE"**
Burt Lancaster, Eva Bartok
1952, Warner Bros., United Artists, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Father; Opening Nite 8:30-9:00	KNXT 811,000
Lucy-Desi; Dottin Bay 9:00-10:00	KNXT 483,900
Hennesey; L. Young 10:00-10:30	KNXT 432,000

KNXT
Total Area Homes: 169,700
Metro Rating: 7
Share of Audience: 27

TUESDAYS 5:30-6:30
Program: EARLY SHOW

Sept 18 **"DIMPLES"**
Shirley Temple, Frank Morgan
1936, 20th Century-Fox, NTA, 1st Run

Sept 25 **"HAPPY GO LUCKY"**
Mary Martin, Dick Powell, Betty Hutton
1943, Paramount, MCA-TV 1st Rerun

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Thaxton Hop 5:00-6:00	KCOP 113,700
News, Weather, Spts; 6:00-6:30 Huntley-Brinkley	KRCA 234,100

KNXT
Total Area Homes: 106,700
Metro Rating: 5
Share of Audience: 22

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Sept 19 **"PIGSKIN PARADE"**
Betty Grable, Jack Haley, Judy Garland
1936, 20th Century-Fox, NTA, First Run

Sept 26 **"TARZAN'S MAGIC FOUNTAIN"**
Lex Barker, Brenda Joyce
1949, RKO, Banner, First Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Jolly Roger 5:00-5:30	KTTV 113,000
Soupy Sales 5:30-6:00	KABC 106,100
News, Weather, Spts; Huntley-Brinkley 6:00-6:30	KRCA 207,300

KRCA
Total Area Homes: 125,300
Metro Rating: 4
Share of Audience: 19

THURSDAYS 5:00-6:00
Program: FRANDSEN'S FEATURE

Sept 20 **"ARE YOU WITH IT"**
Donald O'Connor
1948, Columbia, Screen Gems, Repeat

Sept 27 **"LIFE IN EMERGENCY WARD 10"**
Michael Craig
1957, British, Governor TV, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Thaxtons Hop 5:00-5:30	KCOP 95,000
Early Show 5:30-6:00	KNXT 129,600
News, Weather, Spts; Huntley-Brinkley 6:00-6:30	KRCA 230,600

KNXT
Total Area Homes: 177,700
Metro Rating: 6
Share of Audience: 22

FRIDAYS 5:00-6:00
Program: EARLY SHOW

Sept 14 **"TARZAN FINDS A SON"**
Johnny Weissmuller, Maureen O'Sullivan
1939, MGM, Banner, Rerun

Sept 21 **"YOU WERE MEANT FOR ME"**
Jeanne Crain, Dan Dailey, Barbara Lawrence
1948, 20th Century-Fox, NTA, Rerun

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Thaxtons Hop, 5:00-6:00	KCOP 120,800
News, Weather, Spts; Huntley-Brinkley 6:00-6:30	KRCA 264,200

KRCA
Total Area Homes: 317,200
Metro Rating: 12
Share of Audience: 21

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT AT THE MOVIES

Sept 15 **"DIPLOMATIC COURIER"**
Tyrone Power
1952, 20th Century Fox, Fox, Repeat

Sept 22 **"GENTLEMEN PREFER BLONDES"**
Marilyn Monroe, Jane Russell
1953, 20th Century-Fox, Fox, First Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	KNXT 845,800
Gun-Travel 9:30-10:00	KNXT 675,100
Gunsmoke 10:00-11:00	KNXT 751,100

KHJ
Total Area Homes: 448,000
Metro Rating: 18
Share of Audience: 26

SUNDAYS 7:30-10:00
Program: THEATRE NINE

Sept 16 **"LEGEND OF THE LOST"**
John Wayne, Sophia Loren
1957, United Artists, United Artists, First Run

Sept 23 **"EAST OF EDEN"**
James Dean, Julie Harris
1955, Warner Bros., United Artists, First Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Walt Disney 7:30-8:00	KRCA 436,800
Ed Sullivan 8:00-9:00	KNXT 502,300
Bonanza 9:00-10:00	KRCA 875,900

ALTMAN RESIGNS 'COMBAT' SERIES

Hollywood, Dec. 24.

Robert Altman is resigning as producer-director of ABC-TV's "Combat" after three more segments which will take him through mid-February. He has been doing every other episode of the hour show produced by Selmur Productions, a wing of ABC-TV, under the personal supervision of Selig Seligman. Altman said he was departing action-adventure series because of the three-man production team, which created a conflict of creative interests.

"Everyone seemed to be going off in different directions," said Altman, "and this made it difficult to maintain the original concept." Other alternating producers are Richard Maibaum and Burt Kennedy.

Altman has been in negotiation with Svensk Film Industry of Sweden for a co-production deal to produce a feature film there based on Altman's original, "The New Life."

No One's Too Big For 'Biog' Treatment

Roster of subjects lined up for the second year of "Biography," produced by David Wolper and distributed by Official Films, resembles a "who's who" of the 20th Century.

Segments include George Bernard Shaw, Princess Margaret, Eva Peron, Nikita Khrushchev, John Barrymore, Dag Hammarskjold and [illegible]

TV Reviews

Continued from page 30

chief European correspondent Bill Sheehan from London, and Paul Good from Mexico City. In a half-hour span there was no time for any profound or long-range reflection, but the key events of the year were outlined in short and graphic strokes.

The [illegible] striking thing about [illegible] was the studio setting [illegible] a gigantic map of the [illegible] engraved. When [illegible] his bar stool on [illegible] one of the other correspondents [illegible] his chair on Cuba, [illegible] conveyed the idea that the NBC staff was on top of the events. *Helm.*

SING A SONG OF CHRISTMAS
With Vaughn Monroe, Cleveland Philharmonic Orch, Joe Howard's Orch, various choral groups
Producer: Herman Spero
60 Mins.; Sun., 10 p.m.
MAINLINE OF CLEVELAND, East Ohio Gas Co.
WEWS-TV, Cleveland

Cleveland's nationality groups have long played a brilliant role in the area's cultural growth. Hence, the bringing together of the city's ethnic groups for an hour-long show based on a recording of Christmas music with the proceeds going to charity seemed like a natural. And to this offering such musical additions as Vaughn Monroe, the Cleveland Philharmonic, and Joe Howard's Orch, and there should have been one of the best programs ever to hit the airways along Lake Erie.

Individually, the selections and musical renditions by the many parties held interest and were entertaining, although it seemed for a while that the program should have been called the "Vaughn Monroe Hour" as the guest monopolized [illegible] of the first five minutes of the [illegible] with songs and commercials. Unfortunately, the program lacked lustre and imagination in the stereotyped handling of cameras. Despite these drawbacks the richness and musical heritage of the Czechs, Germans, Hungarians, Italians, Lithuanians, Poles, Rumanians, Russians and Serbs were projected most favorably in the selections that were sung.

The many who participated are to be commended and it can only be hoped that the show will become an annual classic, for it certainly deserves community attention and support. *Mark.*

ALOHA B'CASTERS ELECT

Honolulu, Dec 24.

Harry Chu, manager of KAHU, is the new president of the Hawaiian Association of Broadcasters. [illegible] Jack Irvine, manager of KHH, [illegible] elected vice-president.

Inside Stuff—Radio-TV

New York broadcasting personality Allen Gray, with WCBS Radio since January, 1950, leaves Gotham on Tuesday (1) to become a food broker in the Minneapolis-St. Paul area.

No stranger to the Twin Cities, Gray's "Housewives' Protective League" was a high rated feature on WCCO for nine years prior to joining WCBS, N.Y. Gray said he plans to continue radio and tv appearances, but on a freelance basis only.

National Assn. of Broadcasters has asked for a three-week postponement on comments regarding FCC local look-see proposals.

Commission on Nov. 27 set Dec. 28 deadline for comments on proposals for all radio and tv licensees, applicants and permittees to keep a public file in local areas similar to that filed in Commission's D.C. quarters.

In an understatement, NAB told FCC that plan has "stimulated considerable interest in broadcasting industry and many broadcasters are presently attempting to assess the administrative effect on their operations and the relationship to the overall public interest."

Also pointed out by NAB was fact that stations are still busy with political questionnaires sent out by FCC.

WNEW-TV is helping to fill the shortage of reading material in newspaperless New York via a special tieup with leading restaurants around the city. The station has printed up reviews of new films and legit plays on a small glossy circular titled "Entertainment Report" by John Shanley.

The New York Times radio-tv staffer has been covering the show openings in New York for WNEW-TV since the newspaper strike began a couple of weeks ago. The station will continue the service for the duration.

Lee Rich's Plea for Open Door

(Continued from page 16)

the networks, a trend on the part of these self-styled sovereigns of the airwaves to say, 'Let 'em eat cake—as long as it's baked in our ovens.'"

Because "we're all in television for different reasons," Rich concluded, it's all the more reason why "it must be kept healthy, prolific and many-faceted to do the most good for the greatest number of the American people."

Minow Emerges Unscathed

TV's principal critic, FCC Chairman Newton Minow emerged from his first face-to-face meeting with a Hollywood industry audience virtually unscathed, as the Academy panel handled him with kid gloves and in a glaring omission didn't question him once about his barbed criticisms of tv. Perhaps the absence of a single Hollywood telefilm production exec on the panel explained the generally placid and often dull air at the session held last Wednesday night (19).

Only panelist with the temerity to issue a word of criticism against the FCC was Meredith Broadcasting Co. exec veepee Frank Fogarty, and he was immediately chided by writer Rod Serling for his remarks. Serling accused Fogarty of being "panicky" at Government interference when at the same time stations indicated no reluctance to give up their creative rights to agencies and pressure groups. "So why so sensitive about interference on the government level?" he asked. Serling said he didn't think Minow held any big heavy censorship club, when told Minow if he wanted to see censorship in action he should see what happens to a writer of script involving any branch of the government, reiterating his charges of interference in dramatic scripts by the Army.

Fogarty retorted that Serling displayed considerable "panic" at pressure on writers, and commented "these freedoms are indivisible. I would ask Rod to come out of his 'twilight zone' into the world of reality."

When Fogarty later repeated his accusation that there was too much pressure from the government in the programming area, Minow replied "arguments on government control are always phrased in generalities. Station executives come in to see me in my office, and they always want regulations—but for the other guy. As you heard Dick Salant say, there has been no appreciable effect from what I've done. Show me one example of a broadcaster who got in trouble because he put on a program." Strangely, this didn't evoke one reply from panelists or audience anent shows such as "Untouchables" and the Fabian seg of "Bus Stop" which aroused criticism from the FCC.

Minow's reference to CBS News prexy Salant was based on comment by the news chief that while he was gratified at Minow's encouragement for news-info shows he could get more such shows on the network without Minow's help. "Keep the government out of it, and we'll get there," Salant urged. He said CBS-TV has no more such shows on today than it had before Minow's famed "wasteland" speech.

During the q-and-a session, Minow said if he could he would try to have more opportunity for more people to make the decisions as to what goes on the networks. "There should not be only three customers making their judgments as to what will be on the nets," he said. "The only test as to what goes on the webs is quality, it should not also become a matter of how much a network has owner participation," he commented. In a later question, when asked if he feels the networks should get out of the production area, Minow replied "we don't plan to get the networks out of the production field—that would be a grave error." This seeming conflict in answers was not questioned.

In answer to another query, Minow said he opposed a government-run network "largely because I think it would inevitably get into politics."

CBS' Salant said he wished "some of our good friends" would stop making heroes out of tv news-pubaffairs info departments for everything they do, that there are bad news shows, too. "And some of the most ardent proponents of pubaffairs don't even watch such shows when their subject is one dear to their hearts," he added. "We don't like being pushed around by pressure groups, advertisers or government," Salant said.

Serling deplored the axing of "It's a Man's World" on NBC-TV and said he understood it was due to low ratings, but that he didn't understand the ratings. Lee Rich replied "World" was cancelled because its advertisers left the show and attributed its poor ratings to the time slot.

Anent Rich's attack on the webs, Serling said "rather than point the finger at the networks, why not extend that same freedom to the people who write the shows?"

Rich brought a big laugh from the audience, when in reply to a question whether he would "resign" an account if it didn't take his advice, he asked "What are you, some kind of nut?" The ad man defended the ratings system and commented "quality and ratings go hand in hand," a remark which evoked boos from the audience.

Asked what program CBS-TV has this season that he would point to with pride, CBS-TV program veepee Hubbell Robinson replied "The Defenders" was in that category, that it is improving considerably, and that it has made a "tremendous contribution by tackling thorny and contentious subjects, and facing them squarely and in adult manner. 'The Beverly Hillbillies,'" he remarked, "is about as sheer escapist as you can get. It provides entertainment for millions."

TV's principal problem is to combine excellence and mass appeal, and "I don't think that's impossible," Robinson said.

Inevitably the subject of commercials of poor taste came up, and McCann - Erickson International topper Sylvester (Pat) Weaver said this was solely a management problem, that when he headed NBC-TV some years ago the network had a rigid policy banning blurbs on deodorants and other subjects they considered offensive.

Mark Goodson, prexy of Goodson-Todman Productions, in a reference to viewer tastes, commented "if you can trust the average man to vote for government, then it seems silly not to trust him to select his own tv programs. TV is not as good as it should be but how can it be when there is a stinginess by nature on excellence?" he asked. "Pubaffairs are liked by everyone, even those who don't see them," he remarked acidly.

Scranton—Former general sales manager of KPIX-TV, San Francisco, William Hunefeld Jr. has joined WDAU-TV, Scranton-Wilkes Barre as general sales chief. Hunefeld, who joined KPIX-TV in 1953, left that station in '59 to open the Los Angeles office of Westinghouse Broadcasting's house reppery, TvAR.

German TV Producers Assn. Looming As Key Power Over Growing Medium

By HAZEL GUILD

Frankfurt, Dec. 24.

The less-than-1-year-old Television Producers Assn. of West Germany is coming into more and more power, with both second and third television channels looming up.

One of the major aims of the new group is to standardize the contracts, regarding rerun rights in West Germany, and resale rights to the German-speaking countries of Austria and Switzerland, plus world resale rights.

The TV Producers' Assn, headquartered in Frankfurt, was organized last January, with seven initial members. At its Nov. 30 meeting, it had 30 paying members, among them the major West German independent television producers.

And, according to the association's general manager, Fritz Niehus, "The association has an enormous future with the development of the television industry here."

For instance, when Television Network No. 2 starts broadcasting next April 1, 1963, about 90% of its programs will be bought from the outside. A TV Producers' Assn. Member—FTM of Baden-Baden—has already made the first production for the new network, an hour-long musical starring the American singing group, the King Sisters.

Prices paid by the seven television stations, which now string together to make up the First Television Network in West Germany, vary considerably for the productions they buy. The Second Television Net is figuring on a cost of 2400 German marks ($600) per minute to pay for its productions.

"There is little competition between the members of the TV Producers' Assn for contracts with the television stations," explained Niehus. "Each of the producers seems to have more or less of a specialty. So for instance FTM specializes in light entertainment, other members specialize in documentaries."

Unlike the film producers in West Germany, who have to rely on banks or private financing to underwrite their productions, the television producers in Germany have their money assured before they begin work on the project.

"One-third is paid by the television station when it signs the contract with the producer," Niehus explained. "Another third of the money is given when the producer supplies the raw print. And he gets the final third when he delivers the finished film."

So even if the production is not screened for television for six months or a year, the producer gets his price when he has completed the work.

Hence, some of the producers who have formerly concentrated on making films are now swinging part of their interests to the quick-paying and rapidly expanding television field.

West Berlin's CCC Productions, headed by Arthur Brauner, considered one of West Germany's few surviving successful film-making companies, is also a member of the TV Producers' Assn so that it can participate in this field as well. Many problems are currently being handled by the Assn to better their members. And among these is that of the rights for resale of the productions.

"Usually when a television station in West Germany buys a musical, documentary or film made especially for it, it has only the German rights. But since Swiss and Austrian television pick up so many German programs, that right is also often included.

"Right now there are few German television productions which are sold outside of the German-speaking lands, and they are mostly sold for prestige at little money," Niehus added. "But our members of course hope to create a world market for the best locally made television films."

On one series starring actor Curt Jurgens, a 13-part project was originally made for the Freies Fernsehen Corp., a television company which planned to take over West Germany's second TV but has since been put out of business.

The Mainz Second Television Network, which is starting next April, finally bought the series and will show it eventually. But rights outside West Germany have been sold for just $250 for each one of the half hour shows.

Right now, films made for cinemas are bringing from 15,000 to 50,000 German marks (from $3,750 to $12,500) when they are sold to German television, the prices varying with the age of the film, how good it is, and whether it has played in the cinemas here. German-made films, for instance, must be at least five years old before they can be shown on German television.

The main difficulty with television in West Germany, Niehus noted, is exactly the same as that in America—a lack of new ideas. "Rarely is anything written solely for television," he commented. "Almost always, when you see a film on television, the credits read, 'Adapted from a book, from a play, or from a short story.'"

'PICTURE THIS' PANEL AS GIL CATES ENTRY

Gil Cates is producing and directing a half-hour panel pilot for CBS-TV called "Picture This."

Cates, who just hired a personal manager (NRB Associates) in addition to keeping his agent, Ashley-Steiner, is also producer-director of "Hootenanny," a half hour ABC-TV plans putting in on Saturday night vice "Mr. Smith Goes To Washington."

Meantime he's dickering with his brother Joe Cates, head of production on NBC-TV's "International Showtime." If a deal goes through on that, Gil Cates will act as his brother's producer-director next season.

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WIP Radio...first in Philadelphia in Coverage and Popularity according to NCS '61.

British White Paper

Continued from page 24

into business and this, say the bowlers, is expected from a socialist not a tory government.

What really upset the pressure parties just before the release of the White Paper by PMG Bevins at a press conference was the feeling that their opinions had never really been sought seriously. They can't forget being called to what was supposed to be a last-minute consultation with the PMG two weeks before White Paper unveiling a time, in fact, when the document was already in the hands of the printer and the contents finally decided. "Somebody was chucking us a condescending sop," growled one pressurizer. "That doesn't tend to instill a feeling of confidence in the future."

What makes the critics even gloomier is that their opposition is ultimately going to be restricted to making one helluva noise but still being powerless to prevent the bill becoming law probably by summer recess time in July. The government is anxious to get it through to the Statute books quickly and off its plate which next year will be overbrimming with much more pressing problems.

Payvee's Hot Issue

Ultimately the public shrugs its shoulders because nothing in the intended bill looks like radically altering the surface shape or look of its tv. The big consumer proposal is the starting signal for payvee tests which, if they click and lead to adoption, would mean an entirely new look to entertainment here as elsewhere.

But taking the BBC official view very much to heart the government treads warily. It is careful to point out that it is okaying only tests because it must first assess how strong a demand there is for it from the customers and how strong and what kind of impact it will make on both BBC and indie tv services. The BBC, for example, has long held the fear that a full comprehensive, unrestricted payvee system would price it out of the market for any kind of spectacle actuality—public function, entertainment or sport. And the same would apply, ultimately, to ITV though here there is some overlapping of financial interests and no doubt deals could be arranged more easily.

The government also regards such tests as giving some hint on payvee's ability to find sufficient new material to justify itself, a pretty strong hint that piped-to-the-home old films is just no go.

Surprisingly among payvee firms themselves there is little glee. In fact they find disappointment in the White Paper's hint that in areas where "there are a number of acceptable organizations wishing to participate in the experiment they may be required to combine in one or more consortiums." They can already see outfits getting in on the act and sharing the bucks without having shared the financial gamble in securing equipment and launching companies.

Very few execs in the business are unduly perturbed by the sharper teeth given to the Independent Television Authority, though this is what made the lead-out headlines in the local press here. When, in mid-1964 the tv company contracts come up for renewal, to be decided and allocated by the ITA, there might be some reshuffling of areas or area boundaries so that the smaller stations get a juicier slice of viewing public pushed their way. But few expect basic radical servicing changes.

Even the increased function of the ITA as general watchdog controlling the networking of programs, the inter-company program trading and supervising the overall content shape and quality of indie tv as a whole, isn't viewed with too much trepidation by the company execs. The move may have been prompted by the minor stations' cry that they can never get their products networked when they want, but in the final reckoning it is the output that matters. There are still only four companies in the UK that turn out sufficient to give them consistent networking between themselves.

What is more to the point is the unexpectedly sharp threat for good behavior from the big webs contained in the new contract conditions. In future program companies will be given contracts for three years, not 10 as previously. Which would limit the lingering of the less public-spirited outfits.

Linked with this in the minds of many in the industry is the White Paper's promise to crack down on any abuse by newspaper interests in tv companies. It has directed the ITA to watch this as closely as it must watch the content and frequency of tv ads.

Minow's New Blast

Continued from page 24

and 50% of the time this occurs during political campaigns. He said the FCC will act if there is any evidence of partiality, and asked the public to let it know if it feels there is a one-sided presentation, since the FCC does not monitor.

Anent the controversy created by Hiss' appearance on ABC-TV's "Political Obituary of Richard Nixon," he said the broadcasting industry has full freedom of expression, that Government concern is only that both sides of a controversy be presented. ABC by offering time to Nixon or a spokesman had fulfilled its obligation, therefore the Government is satisfied, he said. It is properly not the function of the Government to comment on the good taste involved in such a broadcast, he stated.

This brought an immediate query from the audience on why, if it is not the Government's function to comment on good taste on tv, the FCC had criticized the Fabian segment of "Bus Stop" and the violence in "The Untouchables." Minow retorted that the FCC had taken up "Bus Stop" because a Congressional probe of the segment was on, and that even so it did not go into operation of the show, but rather wanted to know why ABC-TV defied the NAB code by airing it despite an official code frown. It is the FCC's job to see to it the broadcasting industry operates in the public interest, and the commission is trying to alert the public as to its rights and responsibilities, he said, adding "if they (the public) are satisfied, then that's all right with us."

As to pay tv, the FCC wants to encourage the range of choice for viewers. If the viewer wants pay tv, he should have a chance to see it, Minow opined. "Let the public decide," was his sentiment.

Asked about the effects of tv on kids, he commented with so many kids watching tv, showing "a kick in the belly or a slap in the face as the solution to a problem," certainly is not living up to the industry's responsibilities. In England the "gory stuff" is shown in the late night hours, he noted.

Anent the "image" created by U. S. vidpix abroad, Minow said "Ben Casey" is the most popular program in Japan. Unfortunately, however, many shows seen abroad are among the "oldest and cheapest" of U.S. tv exports, and this is unfortunate, particularly in South America and Africa, he noted, adding that the Government cannot censor exports, that it is the responsibility of the industry to govern such product.

Minow, in his prepared speech, gave a progress report on space communications satellites, and conceded there have been disappointments and setbacks, that Telstar has developed technical "disorders." But he predicted progress in the long run, remarking "in 10 years, there will be more computers talking to computers via Telstar than people talking to people."

He revealed that during the Cuban crisis, there was a discussion of transmitting President Kennedy's key crisis address to Europe live via Telstar, but that the satellite was not in the right position at the time JFK spoke, that the speech would have to be taped and transmitted later. Eventually, however, Minow sees such technical problems overcome via a series of satellites circling the globe.

File of 'Ad Libs' As Mel Blanc Biz

Hollywood, Dec. 24.

Mel Blanc has formed Mel Blanc Associates Inc., under which major activity will be production and marketing of what Blanc terms "a comedy ad-lib library."

Library, utilizing all of Blanc's 1,000 voice characters, is a disk recorded section of comedy material from one-liners to two-minute spots covering every conceivable area of programming, which Blanc will lease to radio stations for use on disk jockey programs. Material, priced according to population of the area that leases, will go out at minimum of $50 a month and maximum of $500 a month, with stations guaranteed exclusivity within a 100-mile radius.

Blanc has completed an initial introduction to the library including 60 different voices on subjects ranging from weather to time signals, lead-ins to commercials, running gags, vocal sound effects and other material. Initial package to be sent to each deejay leasing the library contains approximately 200 drop-in lines, 30 short running gags of different categorization, 30 intros to commercials, 30 weather can be fun, 30 time signals, 30 station breaks, 30 miscellaneous one minute vignettes, 15 vocal sound effects and 10 men in the back alley bits. Library will be supplied on a series of 12 inch 33 1/3 microgroove records, with a written index accompanied to show time length and identification of each band. New supplementary material will go to each station every 45 days.

Library material has been written by Blanc's head writer, Dick Clarfone, with some other writers, such as Henry Taylor and Cox Johnson, used in some bits. All vocal work is by Blanc, although he is never identified and the material designed to allow the deejay to transfer this quality to himself.

Noel Blanc is general manager of the company, with E. Mike Gurney sales manager.

Mel Blanc Associates continues in commercial field, having just completed six for Chrysler, six for Hancock Oil and three for Winchell's Frozen Doughnuts.

NBC-TV Features

Continued from page 25

tures in it first had to overcome entrenched philosophical objections from within the corporation itself to the use of features, made initially for theatres, on free tv. If NBC decides to keep two feature shows per week—four hours of the prime time weekly schedule—then the old objections to turning tv into a "national motion picture screen" will, theoretically, be twice as strong.

Will Kintner and chairman Bob Sarnoff be able to divest a format that is relatively inexpensive to program and yet guarantee an audience of even 30% as opposed to putting on two or three "speculative, creative tv programs" in the stead of tried-and-true box-office features?

Indeed, that the network had to pay relatively little for the 20th-Fox pix that populate Saturdays and that these same films had a "track record" were the deciding factors that made NBC-TV break its longstanding rule in the first place against films. It could happen again.

The 16 weeks of Monday films begin Feb. 4. They are from the 20th-Fox library and already 13 different bankrollers have come in for buys of varying lengths, which in total have given NBC-TV at least 60% sellout to date on the two-hour mid-season block, so obviously Kintner already has been given something to think about in this area — since the programs, made for tv and to be replaced by these films, could barely get enough to crawl by on.

10-Strike Borne

Continued from page 25

Side" running into casting and other assorted problems, single-handedly managed to put all the pieces together within a 24-hour span. Instead of nothing, UA found itself with two potentially hot properties saved & signatured by CBS.)

Nearly half of the "10 by UA" will be done in New York. These include both of the CBS shows along with the half-hour "Inside Danny Baker" comedy series, created by Mel Brooks and also bearing the Robert Alan Aurthur imprimatur, along with the half-hour "Patty Duke Show," which Bill Asher is producing.

In addition there are two hour Leslie Stevens productions, "Mr. Kingston" with Walter Pidgeon and Peter Graves, and a science fiction series with Joe Stefano. (Cliff Robertson did the pilot.) Among others going for UA are "Port of Entry," Quinn Martin's "Fugitive" and Daystar's "Weapons."

With the exception of the two CBS shows, all the pilots are at.

'Ban the Bottle'

Continued from page 25

pany, it's reported, has elected to cancel its alternate half-hour at 8:30 to 9 Saturday ABC-TV period because "Hootenanny," the replacement for "Mr. Smith Goes To Washington," will emanate from college campuses and will be oriented to teenagers and college students.

The Madison Ave. experts say "Hootenanny" would have been a cinch sale to Reynolds in the pre-Collins climate. But after April it will have no Saturday time period (it has been a consistent Saturday broadcast advertiser for many years.)

Last week Brown & Williamson reportedly passed up the agency-recommended "My Favorite Martian" buy, because of its kid-slanted nature.

TROIKA FOR AVRO

Amsterdam, Dec. 24.

Radio-tv station AVRO will be headed by three directors, instead of by one as in the past. The management will now be made up out of three directors, radio, television, and a financial man.

When exec committee of AVRO accepts the changes, the new system will become effective.

Israel's Ben-Gurion Makes Short Shrift Of Radio Innovation

Tel Aviv, Dec. 24.

Prime Minister Ben-Gurion has shown unusual interest in broadcasting, when he made a personal decision about the way news should be broadcasted on the Government owned Kol Israel, the only Israeli radio station, beside the Army's radio.

A few weeks ago, Chanoch Givton, Director General of Radio, approved a change in the traditional broadcast of news at 9 p.m. Instead of 15 minutes of straight news followed by 15 minutes of newsreel, it was decided to broadcast 30 minutes of news and newsreel mixture. The newsreel consisted mostly of radio broadcasts from Kol Israel correspondents abroad and of short interviews with people in the news.

There were some objections to mixing the straight news with dramatic newsreels and some critics called it "alarming," when, during the Cuban crisis, news news from the U. S. was presented in a fairly high-pitched tone. Reportedly, Yitzhak Ben-Zvi, President of the state, was among those who found the new system rather disturbing.

Since the Kol Israel belongs to the jurisdiction of the Prime Minister's office, the question was brought up to Ben-Gurion. Seven members of the Kol Israel management were invited to his office, with Teddy Kollek, Director General of the Prime Minister's office present. The Kol Israel people brought a tape-recorder along, with a tape of the new-type broadcast. The Prime Minister listened to it attentively and made his immediate decision: forget about it and get back to the old system. The same evening Kol Israel abandoned its much featured innovation and broadcasted as before: first the news, followed by the newsreel.

But the Kol Israel staff felt that Radio was snubbed and they protested. The director general of radio is reportedly planning to resign.

ED HALL TAPPED FOR CBS-TV AFFILS POST

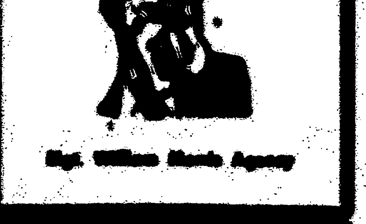
Edward E. Hall has been named western manager of affil relations for CBS-TV, effective Jan. 14, 1963.

Hall, currently administrative manager, affil relations, CBS Radio, actually will join CBS-TV affil relations Monday (31). He will spend two weeks in the N. Y. office of affil relations and will assume his coast position Jan. 14.

In his new post, Hall succeeds the late Bert Lown, who died of a heart attack on Nov. 20. Ed Scoville, who stepped in for an interim as western CBS-TV affil relations manager, will return to N. Y., where he again will assume his post as midwestern affil relations manager.

Hall's spot with CBS Radio will be taken over by Gerald F. Maulsby, director of network programs, CBS Radio since 1960.

Huntington, L.I.—Murray C. Evans has joined WGBB, in nearby Freeport, as sales manager. WGBB and WGSM, here, are part of Edward J. Fitzgerald's Long Island Network.



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The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 900,000 TV families and over $6 billion in spendable income.

100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

'NURSES' SUCCUMBS TO MINUTE SALES

CBS-TV, which held off selling participations in "The Nurses" for the vacant alternate weekly half-hour, finally bowed to the tides of time and ink Procter & Gamble for 10 minutes in the hour long skein, effective Jan. 3.

"Nurses," in a series of mid-season moves, is due to shift to Thursday nights from its present 9 p.m. slot to a 10 p.m. slot, now occupied by Alfred Hitchcock. Latter switches to Friday night at 9:30 p.m., slot occupied by the axed "Fair Exchange."

P&G also bought 12 other minutes in Hitchcock, "Mr. Ed" and "Password" with Hitchcock [illegible] nine [illegible].

"Twilight Zone," [illegible] into the Thursday 9 to 10 p.m. slot, won partic[illegible] in the form of two [illegible] from Vicks and two [illegible] from U.S. Rubber. Johnson & Johnson has an alternate [illegible] the Red Skelton series.

Television Int'l

Continued from page 15

and the [illegible]

In [illegible] son International [illegible] from includes The [illegible] Britain [illegible] is also expected [illegible] the [illegible].

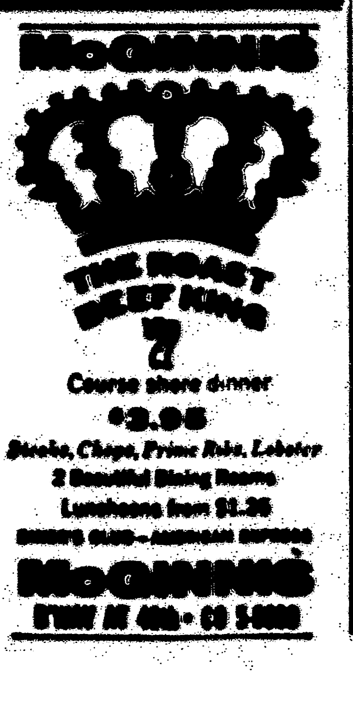
In all [illegible] it is estimated TIE's [illegible] a consortium [illegible] properties in the group [illegible] time. By the time [illegible] or eight stations [illegible] the end of next year [illegible] have a total audience of [illegible] 25,000 receivers, of which Federal Nigeria, with a count of 7,000 [illegible] the largest.

In the time selling field, TIE operates on the usual [illegible] commission basis and, in addition to its London h.q., has [illegible] offices established in Paris, Dusseldorf and Geneva, with associated offices in Antwerp, Amsterdam, Milan, Madrid and Stockholm. Next stage in the expansion will be to open offices in New York, Australia and the Far East, with the Manhattan branch as the first stage in the expansion.

Apart from selling time for the stations with which it is linked, TIE's European subsidiary will from the summer of 1963 [illegible] continental products to British tv audiences. TIE Europe has a full time specialist economist in its London office for market research and interpretation, and [illegible] able to prepare campaign analyses and special research.

An innovation to be tried out early in the New Year is an annual conference of all station managers and or program controllers of all the stations which TIE represents. The first such confab [illegible] for next February will take place in Kenya. It's intended to rotate the venue year by year, so that station executives can become familiar with the operation of each of the units in the group.

Knoxville—Jerry Collins, veteran WNOX-Radio music director and staff announcer has joined WEAG-Radio, Alcoa-Maryville, Tenn. as an account exec.



Canada TV

Continued from page 21

from CBC. The corporation believed BBG was fine for the independent stations but CBC should be left alone to handle its own affairs. Representing the non-CBC broadcasters, both AM and tv, is the Canadian Assn. of Broadcasters which has always claimed there should be a five-man permanent board. However, CAB is happy with BBG since the three permanent members of the board (there are also 12 part-time members) made it their business to get to know the industry as thoroughly as they could.

The CAB people were also impressed with the BBG members who attended CAB conventions and faced heavy-gunned questioning. With BBG taking on the chores of arbiter, CAB feels both its own members and the CBC were [illegible] the [illegible] political [illegible].

Then came the Grey Cup Game [illegible] Dec. 1, 1962.

CFTO-TV, a Toronto [illegible] Eastern-Western Conference football [illegible] as well as the [illegible] Grey Cup Game which [illegible] professional football [illegible] in Canada. Grey Cup Day in Canada [illegible] Christmas. The Game is played [illegible] in Toronto and Vancouver [illegible] 1962 Toronto's year.

CFTO-TV linked with CTV's web by [illegible] microwave to serve all CTV stations. This, top ranking officials believed, would deprive too many tv set owners of seeing the game, so BBG ruled that CBC should carry the airer on its web, including commercials.

"Nossir!" yelped CBC. The corporation claimed its legal counsel, the federal Dept. of Justice, said it couldn't be forced to carry another network's commercials. So possession of tv rights to the Grey Cup game were switched to the sponsors who then offered to pay CBC for carrying the game. The hassle was long and loud and uncomfortable and resulted in the biggest ratings of any airer in Canada, coast to coast. Skipping the gruesome details of the intervening hassle, CBC carried the broadcast and used credits for the sponsors, not their planned commercials to avoid nasty complications. CBC is not finished yet. It hasn't really started, in the opinion here. Only time and the fine mechanics of CBC and BBG activities will determine the course of action.

Anticlimax, the broadcast of the Grey Cup game was one of the most unique in the history of television. The day of the game, the arena for the major grid battle was all but completely covered with pea-soup fog which became so thick that the people when it came close to them. With slightly more than 10 minutes to go, the game was halted, to be resumed the next day, Sun., Dec. 1. Play was resumed Sun. afternoon with a fog almost as bad as Saturday's, but played to a finish. At once, top-rung football officials were accused of manipulating the game to satisfy ABC, which was taking the show on its web. Odd-sidelight, only one stubholder asked for his money back at the boxoffice in Toronto, and almost the entire mob returned to the stands for the Sunday game-end play.

But it was this show that brought the feelings of the CBC into the light. The showdown may come on Parliament Hill.

Format Changes For Lloyd Bridges Show

In a last ditch effort to salvage "The Lloyd Bridges Show" on CBS-TV, format of the Tuesday night half-hour series is being drastically altered.

Effective Jan. 22, the character of Adam Shepherd, portrayed by Bridges, is understood to be finished. Shepherd portrays a newspaperman who imagines himself in all sorts of tight situations. Instead of the current format, the Kaiser-sponsored series will become more of a straight anthology, with Bridges hosting and playing in some episodes. Additionally, name guestars will be employed for some episodes with the guestars taking over the burden of the story.

Gifted to Denver Educ'l Station: 'Pony Express,' 'Cattle Cowboys,' Others

Denver, Dec. 24.

A new film library was donated to KRMA-TV, Denver's educational TV channel, on behalf of KBTV by John C. Mullins, prexy-owner of Mullins Broadcasting Co. Dr. Kenneth E. Oberholtzer, superintendent of the Denver Public Schools, accepted Channel 9's gift for the city's public school's tv station.

Included in the library, which consists of 100 half hour films from the library of the Television Affiliates Corp., are two locally produced historical films, "Pony Express" and "Cattle Cowboys." Member stations of the TAC affiliate contribute their locally produced documentaries and public affairs programs to the organization, which in turn distributes them to member stations. Howard E. Johnson, executive director of KRMA-TV, said that the library would contribute substantially to the programming of the station and that "it was very gratifying for those of us in educational television to receive this kind of assistance and encouragement from our commercial colleagues."

Radio Review

CHRISTMAS IN THE SLUMS
With Jim Gannon, narrator; Jerry Udwin, reporter; others
Exec Producer - Writer: Frank Goerg
Producer: Pres Flower
25 Mins., Sun., 6:35 p.m.
WIND, Chicago

Worthy as was WIND's documentary on Christmas among the economically deprived, it was disappointing in that it failed to realize the potential of its arresting topic. The interviews were on the superficial side, the insights they produced tended to be conventional and the conclusion—that "perhaps to be poor is to understand Christmas in the way it was meant to be understood"—seemed to be the source of the show rather than the result of it.

But even more regrettable was the fact that full use of the sound medium wasn't made. The program amounted to a succession of brief interviews with poor folk tied together by a literate narrative. Lacking were the sounds of the slums—the audio "picture" of poverty and the dismal atmosphere—that would have given the interviews on-the-spot credence and sharpened the point. What served instead was mood music, depressed versions of the Christmas carols which were fitting but artificial.

Yet, lest the documentary seem a total misfire, it did succeed in being seasonally inspirational and in sounding a noble note for privileged families to reflect on. The youngsters who were interviewed all seemed to look toward Christmas with cheerful expectation despite their slim hopes for a harvest of gifts, and even the older persons managed to be thankful for the little they had.

Producer Pres Flower would have done well to edit out reporter Jerry Udwin's [illegible] questions since they repeated themselves monotonously in virtually [illegible] interview, e.g., "How would you feel if Santa didn't give you everything you wished for?" *Les.*

New Bedford, Mass.—George L. Sisson Jr., who recently sold radio station WALE, Fall River, has been appointed director of public affairs for WTEV here.

Jokel's $1,000,000 Austrian TV Deal; Noses Out Soviet Competish

London, Dec. 24.

Impresario Walter Jokel has left a bitter taste in the mouths of top Russian tv men. In a straight fight he beat them to two juicy long-term signings with Austrian tv simply because their quality was not good enough.

Jokel has signed a co-production deal worth $1,000,000 for turning out a skein of 10 spectaculars of 90 minutes each and a second deal makes him sole hawking agent, outside Austria and Germany, for all Austrian vidpic and show tapes past, present and future.

He had already talked to Yves Montand, Sophia Loren and Peter Sellers for the kickoff shows and been favorably received. A top British tv director is about to sign on for that and other shows and the whole motivation of the skein will be for the strength of [illegible] international [illegible] performing, writing and directing. He hopes to be able to get some top U.S. tv writers and directors interested in some of the ideas. Abne Greidler, with whom Jokel has a working liaison, has already been "talking it around."

Each show will be premiered on Viennese tv after which it will go under Jokel's hammer to the highest bidder. They will all be constructed so that any one show can be conveniently cropped to 75, 60 or even 45 minutes for ease of resale.

On Dec. 28 Jokel flies to Vienna to begin viewing more than 170 videotapes of past shows for resale. He hopes to be starting production of the first spectacular in the spring.

"I was particularly pleased at beating the Russians to the contract," says Jokel, "because as you can imagine being state aided they were able to offer terribly low rates. But the Austrians were not concerned with the expense, they were concerned with quality. And the Russians were not able to produce any examples of light musical shows of a sufficiently high standard."

McLanathan of WBXR Into Atlanta Museum

Atlanta, Dec. 24.

Dr. Richard McLanathan, a consultant to the Atlanta Art Assn., has been appointed to the newly-created position as curator of the association's museum.

While in Boston he helped found the Boston Arts Festival, conducted the television show "Open House at the Museum" and taught on radio, a Harvard extension course.

McLanathan currently conducts a weekly art program in New York City on radio station WQXR.

Book FCC's Henry For Ga. Institute

Atlanta, Dec. 24.

E. William Henry, newest member of the FCC, is scheduled to make his maiden speech before a meeting of active broadcasters when he headlines the program of the 18th annual Radio-Television Institute at the Univ. of Georgia Jan. 22-24.

This institute is sponsored jointly by the Georgia Assn. of Broadcasters and the Henry Grady School of Journalism at the Univ. of Georgia.

Commissioner Henry will address the institute Jan. 24 and is expected to make his first public statement to broadcasters on his views of the FCC and its position as a regulator of radio and tv.

Mrs. Mary Betts, WGAU, Athens, institute chairman, and Dean John Drewry of the Grady School of Journalism announced that Carl Sanders, Georgia's governor-elect, will be the final speaker on the three-day program.

Sanders will be introduced by J. B. Fuqua, president of WJBF, Augusta (Sanders' home town) and new chairman of the Georgia State Democratic Committee.

Sanders' address (he will be governor when he makes the speech) will be heard live over a special statewide GAB network.

SG's O'seas Rights On Mahalia Jackson Segs

Screen Gems has wrapped up exclusive foreign distribution rights to the "Mahalia Jackson Sings" tv series of five-minute segments and for "Laffs," a series of comedy skits. Deal was made with Harold Goldman, prexy of Television Enterprises Corp., which produced the series.

There are 82 segments in the Mahalia Jackson series. "Laffs" has had a showcase on the NBC-TV Jack Paar show.

Screen Gems has also made a deal to distribute internationally a library of films produced by Documentary Programs Inc. of Washington, D.C. The group of films is divided into "Music of the New World," "Music of the Old World," "How The Universe Is Governed" and "A Study of the World's Great Religions." It consists of 83 half-hour segments. Peter von Zahn, German producer, made the series. There are no present plans to distribute this series in the U.S.

Silvers, Goulet As Judy's TV Guestars

Phil Silvers and Robert Goulet have been signed as guestars of the new Judy Garland special to be presented on CBS-TV March 19 from 8:30 to 9:30 p.m.

Hourlong musical-variety special will be sponsored by Chemstrand and the Ford Motor Co. Silvers is due to return to the CBS-TV schedule next season with a new half-hour series.

AM License for Shelton

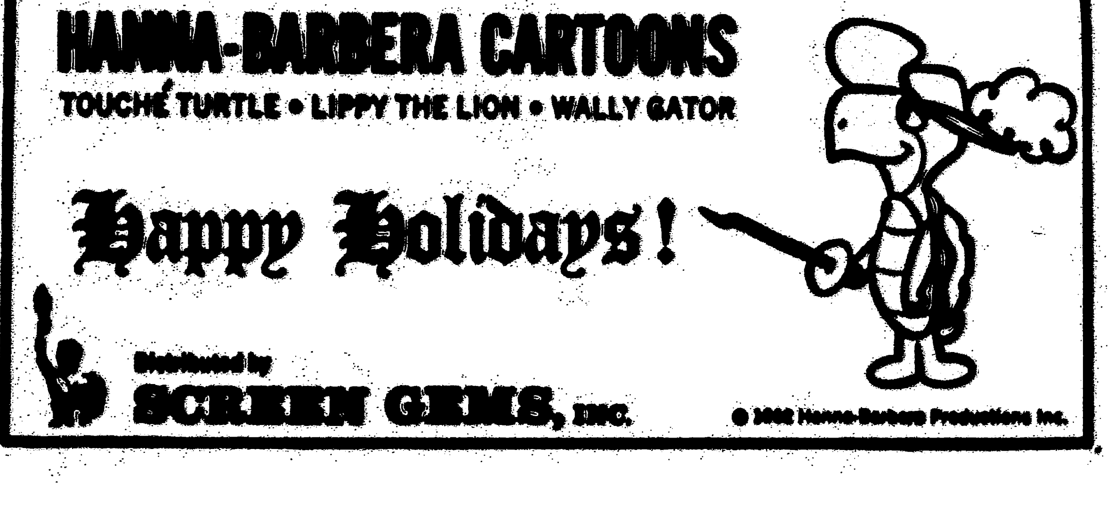
Washington, Dec. 24.

Edgar G. Shelton Jr., former ABC v.p. in charge of Washington problems, will receive a license for a new AM daytimer on 1520 kilocycles with 250 watts power in West Chester, Pa., if the initial decision of FCC Hearing Examiner Millard F. French is upheld.

Shelton now operates his own Washington public relations firm, having resigned his ABC post last year.

GOLDBERG UPPED

Leonard B. Goldberg has been promoted to assistant program manager of ABC International Television, working under program chief Donald W. Hine.



Sherman's 'Celebrity,' Ella's 'Swings,' Eddy's 'Guitar Man' Top New LPs

ALLAN SHERMAN: "MY SON, THE CELEBRITY" (Warner Bros.). Allan Sherman's followup LP to his smash "My Son, the Folksinger" takes a more sophisticated turn. It is in the same musical parody groove as the first outing but instead of confining himself to folk-oriented material and a Bronx accent, Sherman has spread into a variety of song material and subject matter for his lampoons. In some ... this second session is a good deal sharper and more witty than the first effort. Although some of the parodies aren't as close to their musical original as in the "Folksinger" session, the new material, via its wider range, contains more meaty bits and should appeal to an even broader audience than the opener. It's a funny outing which serves, in addition to its comedic entertainment values, to establish Sherman as a top-flight creator in this field. It shouldn't take long to catch its prototype on the charts.

ELLA FITZGERALD: "ELLA SWINGS GENTLY WITH NELSON" (Verve). This is another top-flight pairing of the vocal talents of Ella Fitzgerald and the musical backing talents of Nelson Riddle (courtesy of Capitol Records). For this LP excursion, they've taken a solid armful of standards and put 'em into an easy, swinging groove that falls pleasingly on the ears. Miss Fitzgerald's vocal rides are seemingly effortless but they are all calculated for maximum listener impact. Her version of "I Can't Get Started" is a top example of her style in which she sets up the melodic line at the start and then shifts to a light and airy improvisational approach. Other numbers that are sure to keep the spinners happy are "Sweet And Slow," "Georgia On My Mind," "Street Of Dreams" and "Darn That Dream."

DUANE EDDY: "DANCE WITH THE GUITAR MAN" (RCA Victor). Duane Eddy has the teen rhythms down pat, delivering with a guitar flair that's hard to resist. The album title is taken from his current single click so it comes with a built-in sales lure but there's plenty else in the set to recommend it for the juve terpsters. His versions of such teen-terp fads as The Watusi, The Hully-Gully, The Mashed Potato, The Limbo and The Popeye are energetically displayed and packed with a rhythmic drive to keep everybody stepping.

GORDON MACRAE-DOROTHY KIRSTEN: "THE STUDENT PRINCE" (Capitol). Light operetta fans have another delight in store with this new version of Sigmund Romberg's 1924 Broadway click. The score (lyrics by Dorothy Donnelly) is as schmaltzy as they come but the charm and innocence hold up nicely much to the credit of the leading vocalists, Gordon MacRae and Dorothy Kirsten. They've already done Romberg's "Desert Song" for Capitol, hence they're familiar with the oldfashioned melodic sweep and turn this "Prince" into a highly appealing package. In addition to the leads, the Roger Wagner Chorale and an orch and chorus under the direction of Van Alexander make such as "Deep In My Heart," "Golden Days" and "Just We Two" happy listening treats.

"JONI JAMES COUNTRY STYLE" (MGM). Chirp Joni James has fashioned a pleasant session here via the country ballad route. Backed by nice 'n' easy arrangements by Bill McElhiney, the singer handles the material in smooth fashion, packing lotsa feeling into her renditions to effective result. There's an easy-going feeling to the LP that should catch programmers ears, as she works over songs like "Room Full of Roses," "You Are My Sunshine," "You Don't Know Me," "Keep It a Secret" and others in effective fashion.

"CLEBANOFF STRINGS AFIRE IN SPAIN" (Mercury). Produced via Mercury's "Perfect Presence" 35M film process, this session by the Clebanoff Strings sparkles with clarity and dynamics and should be a natural for hi-fi buffs. Essaying a set of Spanish-oriented tunes, the Strings use a rich, emotional approach which registers solidly here, particularly through the definition this production gives their renditions. The arrangements are lively and full of atmosphere as the group performs songs like "Malaguena," "Besame Mucho," "La Paloma," "Jalousie" and "Miserlou" with strong arrangements and technique.

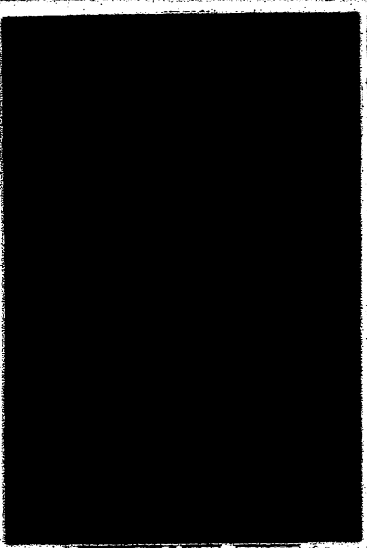
PERCY FAITH ORCH: "EXOTIC STRINGS" (Columbia). Here is another mood music package with Percy Faith's lush, romantic workings. The LP is a perfect prop for a candlelight and wine setting and for late-hour programmers. The highlighted strings enrich numbers like "Adios," "Orchids In The Moonlight," "Dancing In The Dark" and others of similar ilk.

MARTY GOLD ORCH: "24 PIECES OF GOLD" (RCA Victor). Marty Gold has opened all his instrumental valves in this two-LP package of music geared for "listening, dancing, relaxing." A glittering display of his talents as an arranger and conductor, the set further establishes his position as a craftsman in the field. The album is programmed with variety and taste featuring such Gold creations as a dance ensemble with a double woodwind section, a large orch spotlighting a big string group and some hi-fi gimmicks that add up to a lot of fun.

3 YOUNG MEN FROM MONTANA: "FOLK SONG FAVORITES" (Cameo). This is an effective Cameo debut for this versatile vocal trio. For this set, they have chosen folk-oriented material but their handling of the tunes demonstrates that they aren't limited to this genre alone. The trio gets off a solid pop sound and handles their material with a pleasant flavor that speaks well for their disk future. For this session the group essays selections like "Hanging Tree," "Yellow Bird," "Shenandoah," "A Paper of Pins" and others in attractive fashion.

JEAN REDPATH: "LOVE, LILT AND LAUGHTER" (Elektra). As in her previous Elektra efforts, Jean Redpath proves a fine purveyor of songs from her native Scotland. On this LP she covers a wide scope of material from ballads to rousing uptempo folktunes. Her approach is marked by vocal clarity and delineation that brings the tunes to life in nice atmospheric style. Her ballads have lotsa feeling and she can belt out a romper with equal facility. It's a solid package for Miss Redpath with the added attraction for folk buffs of the inclusion of a book of lyrics to all of her tunes.

GEORGE CHAKIRIS: "MEMORIES ARE MADE OF THESE" (Capitol). George Chakiris has an appealing vocal style and in this, his second LP outing for Capitol, he gets an added fillip from the work of six arrangers on a dozen tunes. Each has a style of its own but each fits neatly into Chakiris' piping groove making the package quite appealing. The arrangers who have come to his aid are Van Alexander, Billy May, Dick Hyman, Shorty Rogers, Bob Bain and Bill Loose. And some of the songs good for turntable action are "Moon River," "Witchcraft," "The Second Time Around" and "Memories Are Made Of This."



LAWRENCE WELK
Presents His Newest Dot Hit Record
"ZERO ZERO"
b/w "NIGHT THEME"

DUKE ELLINGTON ORCH: "MIDNIGHT IN PARIS" (Columbia). Duke Ellington is taking the Metro here instead of the A-train. The package is pegged on Paris and the flavorsome rhythms emanating from tunes about that city are given a new dimension in the Ellington interpretation. The orch is full and rich, and songs like "Mademoiselle de Paris" and "Under Paris Skies" are fuller and richer because of it.

Foreign LP Reviews

"THE GOLDEN TWENTIES" (Electrola). Friedrich (Frederic) Hollaender, composer, poet and satirist, emcees "The Golden Twenties" which features the voices of 30 stars, 14 noted men (politicians included) and the music of 21 orchestras of Berlin's glorified era of which he, Hollaender, was part. It's a surefire item for the nostalgia-conscious of whom there are seemingly plenty in Germany. The imposing lineup of names includes the voices of Marlene Dietrich, Richard Tauber, Josephine Baker, Fritzi Massary, Kurt Gerron and Paul Graetz, among others. Also heard (excerpts from speeches) are Hindenburg, Ebert, Bruning, Goering and Hitler.

"THE BIG LAUGHTER" (Electrola). An LP for the nostalgia-conscious, this features what the diskery calls "the most famous comedians of the last 50 years." That, however, is a slight exaggeration for names like Chaplin, Keaton, Laurel & Hardy, et al. are missing. But it offers a number of top names who once were w.k. in Germany. Among them are the late Swiss clown, Grock, the late S. Z. Sakall, Felix Bressart, Paul Morgan, Fritz Gruenbaum and Otto Wallburg. In fact, most of the comics heard on this disk no longer are alive. Many of the jokes and sketches (all old recordings) have lost their wit and sharpness within the years. Historically, however, its production deserves praise.

Longplay Shorts

Joe Sherman will arrange and score the music for Vaughn Meader's upcoming concert and vaudeville tour. Meader and his "First Family" crew kick off their concert tour at New York's Carnegie Hall on Jan. 5 with 24 one-nighters to follow during January . . . Helen O'Connell has just recorded her first album for Cameo-Parkway entitled "An Era Reborn." The session and arrangements were ok'd by Jack Pleis . . . Teresa Brewer developing another Philips LP to be cut in Nashville in January . . . "A Wagner Program" with Otto Klemperer conducting The Philharmonia Orchestra closes Angel Records' 1962 schedule of new albums.

Buddy Greco, winding up at New York's Copacabana this week, begins a month's long engagement Friday (28) at Chicago's Edgewater Beach Hotel. Before leaving for Chi, Greco will cut the first half of his next Epic album, which will consist of songs spotlighted in his nightclub act. He'll complete the yet untitled album while in Chicago. During his stay there, he'll also cut an all-piano album.

Billy Taylor, pianist-composer, recorded his impression of the bossa nova for Sesac Recordings. The LP, titled "Brazilian Beat," will be released in January . . . On Reprise's January schedule are "Sinatra and Basie," "Country Style" by Dean Martin, and "Sammy Davis At The Cocoanut Grove" . . . The Bourne Co. is starting 1963 with a new "Stage Band Series" of dance arrangements, which are also recorded in a new album, "Sound Spectrum" on Marlin Records. The LP was conducted by John Cacavas and produced by Ralph Sato . . . David Troy, Canadian folk singer, in New York this week ... ing material for his first album which will be produced by Buck Ram.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES .... **CARRYING THAT LOAD**
(Atlantic) .... **Feelin' Sad**
Ray Charles' "Carrying That Load" (Progressive†) finds this blues singer riding with a tailormade number with a strong beat and an earthy lyric. "Feelin' Sad" (Sure-Fire†) is a slow-tempoed entry in a more traditional blues pattern.

• • •

PATSY CLINE .... **TRA LE LA LE LA TRIANGLE**
(Decca) .... **Leavin' On Your Mind**
Patsy Cline's "Tra Le La Le La Triangle" (Cedarwood†) is a standout folk-styled number with a fresh lyric which this songstress handles in crackerjack calico style. "Leavin' On Your Mind" (Cedarwood†) is a more familiarly grooved ballad, but also belted neatly.

• • •

THE MOMENTS .... **WALK RIGHT IN**
(Era) ....
The Moments' "Walk Right In" (Ryerson†) is a smoothly swinging entry with the kind of beat that could take over big. On one side, there's a bright vocal version. On the other, it's strictly instrumental.

• • •

THE COUNT VICTORS .... **OLD ACQUAINTANCE**
(Coral) .... **That's A Lie**
The Count Victors' "Old Acquaintance" (Northern), featuring singer Danny Harrison, shapes up as a highly pleasing rocking version of the old folk number. Could help the Coke set ring in the New Year. "That's A Lie" (Champion†) reverts to a more conventional rocking ballad format with a good number also handled in arresting style.*

• • •

RICHARD TUCKER .... **WITH THESE HANDS**
(Columbia) .... **The Exodus Song**
Richard Tucker's "With These Hands" (Ben Bloom) reprises in powerful style an uplifting ballad which keeps piling up excellent versions over the years. "The Exodus Song" (Chappell*) also is a highly impressive workover of the film tune.*

• • •

DAVID ROSE ORCH .... **THE RUNWAY**
(MGM) .... **Sunset Strip**
David Rose Orch's "The Runway" (Rose) follows in the same groove as his "The Stripper" hit and this nostalgic burlesque beat could repeat all over again. "Sunset Strip" (Ding Dong†) makes a similar point with a more pronounced jazz sound.*

• • •

KENNY HOLLYWOOD .... **MAGIC STAR**
(London) .... **The Wonderful Story of Love**
Kenny Hollywood's "Magic Star" (Ivy) is a strong lyric version to the "Telstar" melody which has been clicking as an instrumental. It should get added impetus via this slice. "The Wonderful Story of Love" (Southern*) is a pleasing ballad with a good lyric nicely handled.*

• • •

PEGGY LEE .... **I'M A WOMAN**
(Capitol) .... **Big Bad Bill**
Peggy Lee's "I'm A Woman" (Trio†) is a clever piece of material which this savvy performer projects for maximum impact. "Big Bad Bill" (Advanced), an excerpt from a recent album by Miss Lee, is another sharp workover of an oldie.*

• • •

JONI JAMES .... **ANYONE BUT HER**
(MGM) .... **Forgive A Fool**
Joni James' "Anyone But Her" (Pogo) is a tearjerking teenage torchsong handled very effectively for its intended market. "Forgive A Fool" (Midway*) is a smoothly rhythmic ballad also with good chances.*

• • •

DICK HYMAN .... **LIVADIMA**
(RCA Victor) .... **Tell The Story**
Dick Hyman's "Livadima" (BIEM) shapes as a charming instrumental melodically dished by a swinging organ which should earn across-the-board spins. "Tell The Story" (Adler) is an okay, but conventional rocking item.*

• • •

RONNIE SAVOY .... **21,000 HAPPINESS STREET**
(Philips) .... **Moonlight to Sunlight**
Ronnie Savoy's "21,000 Happiness Street" (Sramp-Charleston†) impresses as a highly catchy rhythm tune with a good lyric which this singer bounces with lots of appeal. "Moonlight To Sunlight" (Pearl†) is a standard-cut rocking ballad.

• • •

PATTI PAGE .... **HIGH ON THE HILL OF HOPE**
(Mercury) .... **By A Long Shot**
Patti Page's "High On The Hill of Hope" (Mansion) registers as a firstrate ballad with a stirring melody and an original lyric which adds up to one of the best sides made recently by this songstress. "By A Long Shot" (Metric†) is a melancholy ballad with impact.*

• • •

THE KING PINS .... **BELIEVE IN ME**
(Federal) .... **Don't Wait Pretty Baby**
The King Pins' "Believe In Me" (Pandora†) is one of those knockdown rhythm & blues numbers which could whip up a storm in the teen crowd. "Don't Wait Pretty Baby" (Sonlet†) is another sharp side by this rocking combo with voice of El King featured.

• • •

ARTHUR ALEXANDER .... **YOU'RE THE REASON**
(Dot) .... **Go Home Girl**
Arthur Alexander's "You're The Reason" (American†) registers as a snappy rhythm number with a cute lyric twist which should have broad impact. "Go Home Girl" (Painted Desert†) goes down a much-traveled path.

• • •

NORMAN BROOKS .... **EASY**
(Logan) .... **Lover's Recipe**
Norman Brooks' "Easy" (Jonan) is a solid inspirational ballad handled in excellent style by a performer who made his original mark by sounding like the late Al Jolson. Now that he's more or less found his own voice, Brooks can again become a factor in the disk sweeps. "Lover's Recipe" (Kellem*) is a bright uptempo ballad.*

Herm.

*ASCAP. †BMI.

AFM Local 802 Wins Final Reversal Of Dissident Batoneers' Injunction

Local 802, American Federation of Musicians, won a final decision Friday (21) in a N.Y. Federal Court suit brought against it by bandleaders Joe Carroll and Charles Peterson. The action sought to enjoin the union from ordering its men not to play for the batoneer-plaintiffs even though they had been expelled from 802.

Originally, after some futile attempts in similar cases, the orch leaders had obtained an injunction which halted the union's interference with band personnel working with or for them. But 802 later won an Appeals Court decision reversing the injunction. The leaders then attempted to get the case re-heard before the full Appeals Court roster. This move was denied last week by the Chief Appeals Court Justice J. Edward Lumbard.

Judge Lumbard held that no active circuit judge had requested that the case be re-heard before the full court. The batoneers had attempted their move through Judge Waterman, who dissented on the original appeal verdict.

What the decision means in effect is that the union can now return to its practice of restraining its members from working with expelled union men. In the Carroll-Peterson issue, 802 plans doing this only if the two function as musicians or leaders on a given job.

The union takes the position that, as long as Carroll and Peterson are acting just as entrepreneurs, no action will be taken restraining its men from playing the job. But should Peterson take up his baton or Carroll his drum sticks or wand, 802 would call its men off the date.

Both Carroll and Peterson are involved in cases against 802 and the AFM in federal court. One challenges the union's 10% traveling surcharge and Local 802's 1½% jurisdictional tax, while the other is an antitrust action against the Federation. They had based their case for an injunction on the contention that they had been expelled for failure to comply with union regulations they were challenging in court.

Although Judge Richard H. Levet found in their behalf and granted an injunction based on this affirmation, the appeals court didn't find this point strong enough in view of the union's long-standing policy with regard to expelled members. Levet has been hearing all of the orch leader-union cases.

Cap Names Brown Meggs To Newly-Created Post Of Eastern Operations

Brown Meggs has taken over the newly-created post of director of eastern operations for Capitol Records. Meggs had been overseeing Cap's eastern affairs since Joe Csida, veepee in charge of eastern operations, exited the firm last summer.

In his new capacity, Meggs will report directly to Alan W. Livingston, Capitol president, and will be responsible for administration of firm's eastern executive offices in New York. In addition, Meggs will have executive responsibilities for Cap's corporate public relations and will act in an advisory capacity to Capitol Records Distributing Corp. (CRDC) in its single-record marketing activities, specifically in the area of single-record advertising. Cap's Hollywood-based public relations director, Fred Martin, will now report to Meggs.

Meggs joined Cap in September, 1958, as a member of the merchandising department. In September, 1960, he was appointed director of public relations, the post he held until last March, when he was transferred to N.Y. as exec assistant to the veepee of eastern operations, a discontinued post.

RIDGEFIELD BASH

Ridgefield, Conn., Dec. 24.

Marty Napoleon heads up this year's jazz all-starrer of Ridgefield Rotary Club Dec. 30.

Charlie Ventura, Ed Hall, Max Kaminsky, Bob Haggart, Charlie Shavers, Monte Alexander included in lineup.

Ann-Margret and Al Hirt's 'Beauty and the Beard'

Hollywood, Dec. 24.

Ann-Margret and Al Hirt have teamed on a new RCA Victor album tabbed "The Beauty and the Beard," set for May release. Pair will do slate of 20 college dates in conjunction with release.

Tour will mark first p.a. of actress since she was discovered in Las Vegas.

Rule Trial For Defamation Suit Vs. AFM's Kenin

Herman D. Kenin, president of the American Federation of Musicians, failed last week in an attempt to prevent a trial in a $500,000 defamation suit brought against him last March in N.Y. Federal Court by saxophonist Georgie Auld and former business agent for Local 802, Bert Fisher. His motion for dismissal was denied by Judge H.R. Tyler Jr.

Kenin based his motion on the contention that the remarks he made in the alleged defamation were privileged and there wasn't adequate evidence of malice presented by Auld and Fisher. Judge Tyler, however, felt that the issue of malice was properly raised and although the occasion for a qualified privilege was presented by the facts alleged in the complaint, "any communication made upon such a qualified privileged occasion must be in good faith and without malice."

Answering Kenin's argument that his statements refuting malice "are met with only vague, conclusory and irrelevant statements of plaintiffs," the judge ruled that Auld and Fisher "have fairly raised sufficient fact . . . to render a trial on the merits appropriate and necessary." He therefore denied Kenin's motion in all respects.

The case stems from a charge allegedly made by the union prexy and other AFM officials that Auld

(Continued on page 32)

GUY LOMBARDO
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'Life's' RCA LP Tie To Mark 25th Anni

Life Magazine has tied in with RCA Victor's premium record division for a kingsized disk package tagged "The Music Of Life." It's a five-LP set which the mag is peddling as a mailorder special at $14.95.

The package includes sides in Victor's "live" catalog as well as material from its vaults and out-of-print sides. The package was commissioned by Life's business department to commemorate the mag's 25th anni.

Name Wm. F. McLean To T'ronto's Massey Hall Bd.

Toronto, Dec. 24.

William F. McLean, prexy of Canada Packers Ltd., last week was named to the board of governors of Massey Hall, concert citadel here and home of the Toronto Symphony.

He succeeds the late Frank McKelkan who was Massey Hall board chairman at the time of his death. McLean's late father, Stanley McLean, was board chairman for 30 years until his retirement.

Sherman's Bestselling Parody LPs Spin Off 'Complex' Copyright Snags

Ted Weems Critical Following Collapse

Chicago, Dec. 24.

Bandleader Ted Weems is critically ill at Gaston Episcopal Hospital in Dallas, following his collapse on tour last week.

Weems was stricken in Selma, Ala. Illness has been diagnosed as pulmonary emphysema.

Col Readies '63 Drive With Sales Org Realignment

Columbia Records has realigned its sales organization for the 1963 product drive.

The reshuffle ups Joseph Lyons to the post of marketing director of product sales and planning. He'll be responsible to William Gallagher, Col's marketing veepee, for studies and recommendations for maximum catalog utilization and distribution efficiencies in the profit centres responsible to the marketing department. Lyons has been with the diskery since 1956.

With the promotion of Lyons, Maurice Hoffman, manager of national sales, will now be directly responsible for all line activities in the field sales organization. Richard Smith, manager of product services, will be responsible to Jack Loetz, director of sales, for maintaining liaison between the various product managers of the sales coproduction and creative services. In addition, John Weihing, manager of Columbia Records Sales Corp. Order Services, will now report to Smith.

Peter Munves will take over as product manager of Masterworks. He'll be responsible to Loetz for all merchandising of Masterworks product including original cast albums. Reassigned as assistant product manager for Masterworks, is Thomas Berman, who will assist Munves.

Bruce Lundvall has been reassigned as assistant product manager for pops. He'll be responsible to Joseph Norton, pop product

(Continued on page 32)

Allan Sherman's bestseller LP, "My Son, the Folksinger," and followup "My Son, the Celebrity" involved "terribly complex" copyright situations in some cases, the parody artist disclosed in New York last week. Some of these problems, stemming from what is public domain in the U. S. and overseas, have necessitated deletion of certain material from diskings pressed abroad.

"These things are more complicated than I thought at first," Sherman said, referring to a couple of copyright suits that have been brought against him, his production-publishing firm, Curtain Time Productions, and Warner Bros. Records which issued the platters. Most recent action was filed in N. Y. Federal Court last week by Boosey & Hawkes over the tune, "Water Boy," which Sherman parodied as "Seltzer Boy."

The complaint charges that Sherman et al infringed on the song and didn't file notice of user. It's claimed that the number was composed by Avery Robinson prior to 1922 and assigned to Winthrop Rogers Ltd., and in 1950 Robinson secured renewal rights. He then assigned the tune to Boosey & Hawkes.

Sherman pointed out that there are similar actions in the courts. He commented that some of the beefs "may have legit foundation in that I may have inadvertently done something." He emphasized that the PD situation is very complex and added that he has copyrights on all the material in both albums. The Boosey & Hawkes suit is one of the several cases involving England, he noted, where some material had to be deleted because of conflict over PD regulations.

The "Water Boy" parody, he said, was omitted from the overseas pressings. On his "My Son, the Celebrity" waxing, he revealed, other complexities involving three tunes by George M. Cohan. He said he bought the rights to "Harrigan." But in the case of "Mary Is a Grand Old Name" and "Give My Regards to Broadway" there were other problems because, although they are in the public domain in the U. S., they aren't in England. Hence, latter two are out of the "Celebrity" LP there.

Sherman also declared that he, himself, Frank Music and Warner Bros. are burned by the Jay-Gee Record Corp., which last week issued an LP tagged "More Folk Songs By Allan Sherman & His Friends." He asserted that he wasn't paid when he first waxed the few bits of his material that are included in the LP. He branded it a "phoney."

Sherman said that Doubleday bookstores have pulled the Jubilee LP from their bins at his request. He added that he also sent wires to radio stations around the coun-

(Continued on page 34)

15 New Platter Versions Mark BVC's '62-'63 Drive For 'Winter Wonderland'

Riding on a backlog of over 15,000,000 records already sold, "Winter Wonderland" is coasting into its 29th year with 15 new disk versions. Highlighting the 1962-63 disk drive are etchings by Bing Crosby, Connie Francis, Ferrante & Teicher, Eddy Arnold, Chet Atkins, Bobby Vee and Skitch Henderson with the N.Y. Philharmonic, among others.

According to Jack Bregman, co-head of BVC with Chester Conn, sheet copies of the song are now nearing the 3,000,000 sales mark. Tune, penned by Dick Smith (words) and Felix Bernard (music), was originally copyrighted in 1934 with the now defunct Donaldson, Douglas & Gumble firm. BVC acquired the DD&G firm some years later and "Winter Wonderland" has been rolling on ever since.

In addition to straight sheet copies, BVC has been racking up a hefty take via the 28 different ways it's publishing the tune. Included are concert arrangements, band arrangements (schools and dance orchs) and six different arrangements for organ.

LAST, FAST DIAL TO THE BIG NUMBER

After months in preparation, the Anniversary Edition is about to close. Time is now of essence of inclusion. If you have not acted yet, act now with the speed of a gazelle.

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ROME 3
Via Sardegna 43

VARIETY
ALBUM BESTSELLERS
(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	5	VAUGHN MEADER (Cadence) First Family (CLP 3060)
2	2	10	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
3	5	22	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
4	3	61	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
5	4	32	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
6	6	13	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
7	7	16	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
8	11	5	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
9	8	11	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
10	9	18	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
11	15	8	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
12	10	11	BENT FABRIC (Atco) Alley Cat (33-148)
13	14	36	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
14	17	18	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
15	16	35	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
16	25	10	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
17	12	23	HENRY MANCINI (Victor) Hatari (LPM 2559)
18	20	19	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
19	13	16	KINGSTON TRIO (Capitol) Something Special (T 1747)
20	19	14	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
21	36	2	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
22	18	12	LIMELITERS (Victor) Folk Matinee (LPM 2547)
23	31	10	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
24	26	9	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
25	42	9	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
26	43	101	CAMELOT (Columbia) Original Cast (KOL 5620)
27	22	7	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
28	23	14	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
29	28	7	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
30	32	14	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3458)
31	30	31	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
32	21	8	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
33	29	9	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
34	—	2	BEACH BOYS (Capitol) Surfin' Safari (T 1808)
35	27	6	OLIVER (Victor) Original Cast (LOCD 2004)
36	24	6	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
37	34	5	MR. PRESIDENT (Columbia) Original Cast (KOL 5870)
38	28	10	PERRY COMO (Victor) By Request (LPM 2567)
39	39	16	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
40	33	53	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
41	44	14	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4009)
42	40	15	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
43	37	28	DAVID ROSE (MGM) Stripper (E 4062)
44	41	2	VLADIMIR HOROWITZ (Columbia) Vladimir Horowitz (KL 5771)
45		1	RAY CONNIFF (Columbia) Christmas With Conniff
46	47	26	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
47	45	13	RAY CONNIFF (Columbia) Rhapsody in Rhythm (CL 1878)
48	46	38	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
49	48	34	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
50	36	8	FRANK SINATRA (Reprise) All Alone (R 1007)

Thanks to Lou Brecker and Joe Belford of Roseland Dance City. Closing current engagement January 6th. Returning Roseland April 30th through May 26th and Nov. 27th through Jan. 5th, 1964.

Current Album, "Come Spend An Evening With Us"

DON GLASSER
and his ORCHESTRA
ORCHESTRAS, INCORPORATED
332 N. Michigan, Chicago 4

Fine Alan Freed $300 for Payola; 6-Mos. Suspended

Alan Freed, onetime self-styled "king of rock 'n' roll" deejay, pleaded guilty in a New York court last week to accepting bribes from two diskeries. He was fined $300 and given a six-month suspended jail sentence.

The deejay pleaded guilty to two counts, resulting from the payola investigations of 1959-60. At that time criminal charges were filed against him, accusing him of accepting a total of $30,650 in payola from seven diskeries. Freed last week admitted taking $2,000 from the Cosnat Distributing Co. and $700 payola from the Superior Record Sales Co.

Col Readies

Continued from page 31

manager, for merchandising responsibilities. Sal Forlenza is returning to the New York office and will be reassigned as field communications manager. In this post, Forlenza will be responsible to Loetz for all field sales communications including "Insight" and "Newsletter."

The educational department, under Frederic Johnson as manager, pop product merchandising under Joseph Norton as product manager, and single records merchandising under Thomas Catalano as product manager, will now all be the responsibility of the director of sales.

Rule Trial

Continued from page 31

and Fisher "had attempted to shake down Paul Grossinger of Grossinger's Hotel . . . in the amount of $25,000." Auld and Fisher's suit charged Kenin with publishing and circulating wrongful and unlawful malicious words and acts which caused them to be "greatly injured."

Kenin's alleged remarks resulted from work done by Auld and Fisher, under appointment by the AFM prexy, as the supervisors of AFM rules concerning the recording and taping of music. During their investigation, the two plaintiffs allegedly discovered Grossinger's to be breaking AFM regulations, having made around 500 unauthorized tape recordings for which some $500,000 was owed musicians.

Kenin's alleged blast came during a session in the prexy's New York office when they were charged with the "shakedown" attempt.

Judge Tyler, in denying Kenin's motion, set no trial date.

VARIETY
SINGLE RECORD T.I.P.S.
(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	TELSTAR Tornadoes	London
2	2	10	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
3	5	5	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
4	3	9	BOBBY'S GIRL Marcie Blane	Seville
5	4	11	RETURN TO SENDER Elvis Presley	Victor
6	6	14	LIMBO ROCK Chubby Checker	Parkway
7	11	6	DEAR LONELY HEART Nat King Cole	Capitol
8	8	9	LONELY BULL Tijuana Brass	A & M
9	9	6	RELEASE ME Esther Phillips	Lenox
10	10	5	YOU ARE MY SUNSHINE Ray Charles	ABC-Par
11	20	2	NIGHT HAS A THOUSAND EYES Bobby Vee	Liberty
12	19	5	HOTEL HAPPINESS Brook Benton	Mercury
13	7	8	DON'T HANG UP Orlons	Cameo
14	18	4	MY DAD Paul Petersen	Colpix
15	13	6	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
16	21	5	LOVE CAME TO ME Dion	Laurie
17	30	5	RUBY ANN Marty Robbins	Columbia
18	17	7	LET'S GO Routers	Warner Bros.
19	12	13	ALL ALONE AM I Brenda Lee	Decca
20	37	2	TWO LOVERS Mary Wells	Motown
21	22	4	ZIP-A-DEE DOO-DAH Bob B. Soxx	Philles
22	16	5	CHAINS Cookies	Dimension
23	35	3	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
24	15	8	RIDE Dee Dee Sharp	Cameo
25	14	10	DANCE WITH THE GUITAR MAN Duane Eddy	Victor
26	41	2	I SAW LINDA YESTERDAY Dickie Lee	Smash
27	28	5	THAT'S LIFE Gabriel and the Angels	Swan
28	27	8	DESAFINADO Stan Getz & Charlie Bird	Verve
29	40	2	LETS KISS AND MAKE UP Bobby Vinton	Epic
30	31	5	SHUTTERS AND BOARDS Jerry Wallace	Challenge
31	30	3	TELL HIM Exciters	UA
32	32	7	MY OWN TRUE LOVE Duprees	Coed
33		1	FROM A JACK TO A KING Ned Miller	Fabor
34	25	7	RUMORS Johnny Crawford	Delphi
35	—	1	ITS UP TO YOU Ricky Nelson	Imperial
36	24	14	HE'S A REBEL The Crystals	Philles
37	23	8	WIGGLE WOBBLE Les Cooper	Everlast
38	46	2	STUBBORN KIND OF FELLOW Marvin Gaye	Tamla
39	—	1	UP ON THE ROOF Drifters	Atlantic
40	—	1	EVERYBODY LOVES A LOVER Shirelles	Scepter
41	26	7	PUSH AND KICK Mark Valentino	Swan
42	47	3	YOUR CHEATING HEART Ray Charles	ABC-Par
43	30	14	ONLY LOVE CAN BREAK A HEART Gene Pitney	Musicor
44	—	1	MY COLORING BOOK Kitty Kallen	Victor
45	36	13	GINA Johnny Mathis	Columbia
46	—	1	DON'T MAKE ME OVER Dionne Warwick	Scepter
47	33	11	NEXT DOOR TO AN ANGEL Neil Sedaka	Victor
48	—	1	MOLLY Bobby Goldsboro	Laurie
49	34	12	LEAH Roy Orbison	Monument
50	42	5	LOVERS BY NIGHT, STRANGERS BY DAY Fleetwoods	Dolton

Priceless Stradivari at Library Concert Reminder JFK Didn't Invent Culture

By TRUDY GOTH

Washington, Dec. 24.

Not because Abraham Lincoln was killed in a theatre most American presidents have not been theatre goers, excepting Woodrow Wilson, a regular B. F. Keith's vaudeville buff. However it is not quite accurate to say that Washington had no culture prior to the Kennedys. A reminder of an old interest in music was given Dec. 18 at the Library of Congress with its big annual concert played upon priceless violins of Antonio Stradivari in the Library's Whittall collection. These fiddles get a number of workouts annually. Otherwise they would lose tone and value and dry up.

Chamber music was given an impetus in Washington right after World War I thanks to Elizabeth Sprague Coolidge of the Sprague-Warner Food Packing Co. fortune of Chicago. She handed out commissions to composers. (She also founded the Berkshire Music Festival.) Much legislation had to pass Congress to protect the concerts at the Library from capture by politicians or social chi-chi.

Annual concert in memory of Stradivari, most famous of all violin makers, (225th anniversary of his death) Members of the Juilliard Quartet. Each of the three compositions played marked a high point in the history of chamber music: Haydn, Ravel and the G Minor Quintet of Mozart with violist Walter Trampler as guest artist, substituting for another guest who had to cancel his appearance at the last moment; pianist for this time! Leonard Bernstein who hurt his hand in too violent squash play. This concert had the knack of utter perfection and rich musical splendor.

Sid Frey-Irv Granz Set Bossa Bash in L.A. With Carnegie Hall, N.Y., Cast

Hollywood, Dec. 24.

New Brazilian dance fad, the bossa nova, which recently had an SRO bash at Carnegie Hall, N.Y., but wound up in the red, will get exposure at the Shrine Aud here Jan. 5. Sidney Frey, of Audio Fidelity Records, N.Y., who promoted Gotham event, has made a deal with Coast one-nighter promoter, Irving Granz, wherein pair will give denizens of the City of Angels first professional glimpse of the rhythm.

Stan Getz quartet, Dizzy Gillespie Quintet, Lalo Schifrin Trio and Oscar Neves quartet are set. Neves is the Brazilian leader who hotfooted it to the U.S. from his native Rio when the dance craze hit here. That above-listed lineup played the Carnegie Hall caper. Added to roster for date here is Laurindo Almeida—local guitarist who actually has been playing the bossa beat for years.

The package, night before the Shrine stand, plays Masonic Temple, Frisco. Talent is being paid a flat $12,000 for the two gigs by Frey and Granz. A notable cost is transporting 14 musicians from N.Y. Schifrin is the only leader who will pick up sidemen here.

'Arabia' Soundtrack Album Via Colpix Label

The soundtrack album of "Lawrence Of Arabia" has fallen into the Colpix hopper. The diskery, a subsid of Columbia Pictures which is distributing the pic, will issue both a standard and a limited deluxe volume.

Music for "Lawrence" was written by French composer Maurice Jarre. His scoring, in addition to conventional instrumentals, calls for the use of the Onde Martinot, an electronic instrument with a keyboard like a piano. A cithare, a companion electronic instrument, is also used in the orchestration.

The deluxe album will be packaged in a hard-box cover and will contain the souvenir booklet of the film. Several singles, utilizing themes from the score, will also be released on Colpix.

DODGERS' MAURY WILLS PLUNKS DOWN FOR AFM

Hollywood, Dec. 24.

Maury Wills, Dodger infielder who stole 104 bases last season for an alltime baseball record, isn't trying to steal into show biz.

One of the Dodgers in the nitery act Milton Berle opens for the Yule at Las Vegas' Desert Inn, Wills plays a banjo. Consequently he has had to join AFMusicians' Local 47—which he did not have to do when he entertained his teammates in the clubhouse after ball games in Chavez Ravine.

As all initiates into AFM must take a test on instrument of choice, Wills popped into Local 47 prexy John Tranchitella's office, and later observed:

"After hearing him play a bit, I waived his examination. He can pluck those strings just like he plucked second base away from opposing teams all last season. Thief or not, we're glad to have Maury as a Local 47 member."

Cozy Cole Boffo On Nigerian Tour

By ROGER BOWER

Lagos, Dec. 24.

Cozy Cole and troupe have just completed a tour of Nigeria, scoring heavily at every date. In addition to Cole, combo included George Holt, trumpet; George Clark, sax; Jay Cole, piano; Ivan Rolle, bass; with the maestro himself on the percussion.

The show included Mildred Clinton, billed as femcee as well as songbird; The Chirleys, balloon act; and Rich & Gibson & Son.

The show left the post fast in Ibadan. Performance was given in Trenchard Hall, University College, Ibadan. Peak capacity for hall is 900. The peak was stretched when 200 disappointed enthusiasts forced their way in through the glass doors. Only one casualty.

Africans, used to some pretty fancy drumming, ate up the classy Cole skin work, also his frog voice and smile.

Miss Clinton warmed them up with "Man Around the House" and put them on their feet with "Ballin' the Jack." The Shirleys balloon bit boffed them. The really big showstoppers were the Rich family, a fastpaced xylophone and dance act. The hoofing brought down the house. The son does well and is beautifully sold by Dad and Mom, winding up with duet on drums with Cole. When Cole started "Caravan" the crowd made good the old bromide—dancing in the aisles.

Lobby talk after final curtain boiled down to "best show ever seen at UCI."

There has been criticism in the past concerning "western" shows and acts, black or white, coming to Africa for doing a variation on African entertainment, mainly dancing. Press said they would welcome good "Western" performers and implied others were condescending. The Cole jaunt would seem to confirm this. Good reception and good press.

In addition to the hazards of the usual one-nighters, in African—add hazards. One flew into the right motor of the plane about an hour out of Kaduna, necessitating a hasty, worrisome return. Next plane left sans instruments.

The troupe was in demand socially wherever they played. American Ambassador Joseph Palmer 2d hosted a special VIP performance at his residence in Lagos. The usual diplomatic and VIP reserve lost out about one-quarter of the way through—then you couldn't tell a VIP without a score card—cool cats all. Bobby Benson, Nigeria's top jazz buff, feted Cole at his nitery Caban Bamboo. It took off way out and explored space from there. Cole probably longed for the quiet serenity of the Metropole in New York's Times Sq.

Golden's Dick Shapiro Exits for Cosmo Post

Dick Shapiro has resigned as sales manager of Golden Records to take over the general manager slot of Cosmo Recording Co., a subsidiary of Cosmo Book Distributors.

Cosmo will launch a new children's record line under the "Simon Says" label. The first release will consist of 12 $1.98 LPs available Jan. 1 to be followed shortly thereafter by a release in the 29c kiddie field.

Shapiro, who will headquarter at the firm's New York offices, is lining up distributors to obtain national release.

LONDON'S OFF-B'WAY ORIGINAL CAST LP

London Records, which made its original Broadway cast album bow earlier this season with "Stop The World—I Want To Get Off," will now make its first dip into the off-Broadway scene with "Riverwind."

The musical, which opened at the Actors Playhouse in New York's Greenwich Village on Dec. 12, will be put into the groove within the next 10 days. The score, words and music by 28-year-old John Jennings, is being published by Frank Music through its Saunders affiliate.

The six-piece orch used in the production will be augmented for the original cast album. Featured in the cast are Lawrence Brooks, Elizabeth Parrish, Dawn Nickerson, Helen Blount, Martin J. Cassidy, Lovelady Powell and Brooks Morton.

London also is giving the score with a singles push. Diskery already has recorded Ganny Mason on the title song, "Riverwind" and "Sew The Button On." The disk is out this week.

Pep's, Philly Jazzery, Drops Name Policy

Philadelphia, Dec. 24.

Its name policy has been dropped by one of the few remaining jazz rooms in the Philadelphia area, the 700-seat Pep's Musical Bar, which has settled for strictly local acts.

According to owner Jack Goldenburg, the home town talent swing will also bring a resultant discount in prices. "The dollar is getting tight," Goldenburg said. "Let's face it, we are just as well off with good local musicians and no aggravation."

The room in recent weeks had mild biz with such headliners as Dinah Washington and Count Basie, who formerly packed them in. "As far as I am concerned," Goldenburg added, "with the name acts every time it's a gamble."

Pep's swerve to new frontiers is offering an up-and-coming local troupe headed by flutist Bob Brown and featuring young pianist Kenny Low.

Atlantic, Atco Roll Up Record $7-Mil Take in '62; Deny Any Merger Plans

Atlantic and Atco Records piled up a $7,000,000 gross in 1962, making the 12th-month period the best in the company's history and establishing the diskery among the biz's top indies.

One of the major factors in the firms big dollar volume over the past year was its product hunting outside of its own production scope. The company had three 1,000,000-seller singles in '62 and all three were brought in from the outside on master or distribution deals.

The two Atco goldies even came from outside of the U.S., with Acker Bilk's "Stranger on the Shore" from EMI and Bent Fabric's "Alley Cat" from Metronome. The other goldie, Booker T. and the M.G.'s "Green Onions," was a domestic outside deal for the Stax label.

This idea is in line with the parent Atlantic Recording Corp.'s thinking that one centrally-situated a&r staff is not enough to cover all the trends and local happenings throughout the disk dustry. The firm therefore developed a plan in the past year to include extensive prowling for material to supplement its own production. The plan not only worked for singles but also in the LP field, where each of the above 45s set the stage for a strong-selling album followup.

Of course, the company's diversity program has also included homegrown product. On Atlantic, diskers like the Drifters, LaVern Baker, Carla Thomas, Solomon Burke and Mel Torme also contributed handsomely. On Atco top grossers included Ben E. King, the Ikettes and Bobby Darin in addition to Fabric and Bilk.

The album field saw product by Ray Charles, Darin, the Drifters, Burke, King, Herbie Mann, the Modern Jazz Quartet, Torme, Hank Crawford, John Lewis, John Coltrane, Milt Jackson, Ornette Coleman and others score solidly.

The diskery cashed in early on the Twist and bossa nova vogues. In general, it managed to be in the right places at the right times. One of the places they are not, however, according to Atlantic-Atco execs, is on the selling block. Reports have been circulating to this effect recently but are denied by both A-A and the label reported to be purchasing the firm, Liberty Records.

In a statement issued last week, Lester Avnet, prexy of Avnet Electronics Corp., Liberty parent, said that neither Avnet nor Liberty are in discussion with Atlantic for the purpose of acquisition or merger.

Ahmet Ertegun, A-A prexy, in fact revealed that he is thinking of buying one or more small independents to add to his firm. Although he wouldn't disclose which ones, he did say that he has reports on three diskeries currently under advisement.

ASCAP SWELLS REVIEW BOARD ROSTER TO 8

The American Society of Composers, Authors & Publishers has increased the membership of its board of review to eight members (four writers and four publishers).

The proposal for the increase from six members (three writers and three publishers) was passed by over 90% of the membership who voted. The present provision that one writer and one publisher member must be a standard writer and a standard publisher respectively remains. In addition, the amendment provides for alternates to serve in the absence of the members of the board of review.

Dutch Diskery's Benelux Col Deal

Columbia Records has tied in with William & Jasper Slinger, owners of Artone Gramophone of Holland, for the introduction of CBS Records in the Benelux countries.

Under the license agreements, the Slingers will form a completely new organization to press and distribute CBS Records throughout Belgium, Holland and Luxembourg.

In Belgium, the sales offices of CBS Records will be located in Brussels in the Centre International Rogier. Head of the office will be Belgium record-man Pascal Bohlefroid. The organization of the new and completely separated setup for distribution of the CBS label in Belgium will be completed in a short time. It is expected that the new CBS sales organization will start its operations early this coming January.

4 Star TV Eyes Future, Forms BNP Records

Hollywood, Dec. 24.

Four Star Television has set up a record company, BNP Records, in anticipation of the day when such an operation is necessary. With current active tv production and firm's coming entry into the feature field, an eventual need for such an entity is foreseen by company toppers.

BNP — which reps (Charles) Boyer-(David) Niven-(Dick) Powell —was formed under supervision of exec veepee George A. Elber, but isn't yet functional. Step follows that of major film companies establishing their own record outlets.

'Carnival' Cast Cuts LP With Tartan Touch For EMI During Glasgow Date

Glasgow, Dec. 24.

The cast of the Broadway musical "Carnival," currently at the King's Theatre here for a Christmas and New Year stand, waxed an LP of the production for EMI (Electric & Musical Industries). The Broadway cast album is on the MGM label.

Show, presented by H. M. Tennent Ltd., prior to a New Year presentation in London, has James Mitchell in the role of Marco the Magnificent, and Sally Logan, 22-year-old Glasgow actress, as Lili, the homeless orphan who joins the circus. Michael Maurel plays the puppeteer, and other major parts go to Shirley Sands, Bob Harris and Francis de Wolff.

The production, directed and choreographed by Gower Champion, is staged here by Lucia Victor, with choreography recreated by Doris Avila. The settings are by Will Steven Armstrong and costumes by Freddy Wittop.

Musical has garnered critical raves here and is playing to capacity holiday audiences. It will stay until Feb. 2.

Inside Stuff—Music

Colpix Records is introducing a new celebrity singles line to be known as the "Torchlight Series." The line is being launched at the request of distributors, deejays and jukebox operators who have been requesting copies of earlier Colpix releases that have stayed in demand.

The first group of releases in the "Torchlight Series" will contain 100 singles pulled from "The Amazing Nina Simone," "Nina at Town Hall," "Forbidden Fruit" by Nina Simone, "Nina at the Village Gate" and "Nina Simone Sings Duke Ellington," among other LPs and singles.

Distributors will receive 20 free disks with every purchase. The "Torchlight Series" will be identified by a special label design with the Columbia Pictures' trademark "Lady's" torch to distinguish it from regular Colpix singles releases.

The San Francisco Chronicle reproduced an old front cover ad by Paul Whiteman in the Jan. 4, 1928 Anniversary Number of VARIETY to caption "'Rhythm Boy' Dies." This referred to singer-songsmith Harry Barris' death in Burbank, Cal., at 57, following a long illness. Barris authored "Mississippi Mud" and "I Surrender Dear" among other tunes. The P. I Whiteman ad shows "Pops" at the helm of "his greater orchestra" and likenesses of his nine men, listed as follows: Harry Barris, Bix Beiderbecke, Matt Malneck, Bing Crosby, Jimmy and Tommy Dorsey, Henry Busse, Al Rinker and Ferde Grofe. Crosby, Rinker and Barris comprised "Paul Whiteman's Rhythm Boys." Latter had been pianist-singer with George Olsen's band before Whiteman hired him to team with Crosby and Rinker.

Lotte Walter-Lindt, daughter of the late conductor Bruno Walter, reveals through Wolfgang Stresemann, Director of the Berlin Philharmonic that her father has left his personal library, notes, scores, sheet music and records to the Vienna Music Academy. The president of the Academy, in accepting the gift, declared that the collection would be housed in a special "Bruno Walter Room" and would be accessible to music teachers and students.

Edward Strauss, great-great-grandson of Johann Strauss and grand nephew of Johann Strauss, the "Waltz-King" returned recently from a concert tour [illegible] and South Korea. He conducted only native orchestras and played only works of his famous ancestors.

Grauer Prods. Beefs Label Rosters, Eastwood to C-P; Other Signings

Bill Grauer Productions is heading into 1963 with several pact renewals with various jazz artists for the firm's Riverside and Jazzland labels. Among the renewed pactees are guitarist Wes Montgomery, pianist-composer Bobby Timmons, vibist Johnny Lytle, tenorman Jimmy Heath and altoman Frank Strozier.

On Battle Records, another Grauer imprint, some new artists have been added. The Rev. Cleophus Robinson and the Duncanaires have both been signed. Both are religioso-oriented, as are all artists on the Battle line.

Cameo-Parkway: Clint Eastwood

Cameo-Parkway Records has inked tv cowboy Clint Eastwood. The star of the weekly "Rawhide" series, Eastwood has cut his first disk for the label. It's "Rowdy" and "Western Wedding Song" and will be issued simultaneously in the U.S. and England. Eastwood has sung on his series from time to time and will do these tunes in an upcoming episode.

Imperial: Sandy Nelson

Imperial Records has signed drummer Sandy Nelson to a new pact, reported to be a $100,000 five-year deal. The percussionist has scored for the label in recent years with several drumming LPs, having produced a total of seven LPs and six singles in his two years with the imprint.

Capitol: Bobby Valenti

Singer Bobby Valenti has been inked to a seven-year pact to Capitol Records by Nick Venet, diskery's artists & repertoire staffer. Valenti's personal manager is Herb Kessler.

Verve: Mina

Mina, an Italian import, has been added to the Verve roster. Her first single release in England will be "Pretend That I'm Her" backed with "Just Let Me Cry." She previously recorded for Vesuvius Records, an Italian label distributed here by MGM Verve.

UA: Melba Montgomery

United Artists Records has pacted country & western chirp Melba Montgomery. She'll be cutting her first UA sides this week in Nashville, under direction of H. W. "Pappy" Daily who heads the label's c&w division. Miss Montgomery, in addition to her singing, is also a songwriter.

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b/w

AL-DI-LA

K 13116

M-G-M Records

America's Favorite Holiday Songs

SLEIGH RIDE

LITTLE DRUMMER BOY

SCARLET RIBBONS

Recorded on Every Label— Top Artists—Vocal and Instrumental

MILLS MUSIC, INC., N. Y. C.

Bossa a La Paree

Continued from page 2

young German frauleins of fine German families.)

But the midnight of the whole affair was that one week previous to the Opera House mass debbing, the whole group was brought downstairs to a private, private, private ballroom of the Hotel George V. There, bunged up with a buffet supper and beer, the girls were taught to curtsy — so they could do a proper formal dip when presented to the French "royalty" who turned out for the Opera House grand opening to society.

And as if that wasn't enough for the poor girls to master in one evening of dipping gracefully at the right moment, a post-coming-out party was held for them at Paris' newest key club. This one is called A Batucada, and features the Bossa Nova. Owned by 26-year-old Brazilian record star Helen Notta, the club stars singer Margessa Dawn. Its elite membership extends to members of the White Elephant crowd in Paris.

And the pretty young 18-year-olds, it's reported, mastered the intricate quick steps of the Bossa Nova much faster than that old-style sedate curtsy bit.

ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

WRITERS: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published.

PUBLISHERS: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams
President

AMERICAN SOCIETY
OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, N. Y.

LIMELITERS' LOYAL FANS FOLLOW THROUGH

Santa Monica, Cal., Dec. 24.

Loyalty is a wonderful thing, as The Limeliters have discovered.

When each of combo was hospitalized with minor injuries in Provo, Utah, two weeks ago when their light plane crashed en route from Denver to Salt Lake City, they were forced to cancel their Dec. 14 two-show date at Civic Aud here, where an advance of $4,000 had already been piled up.

Combo was rebooked for a Jan. 19 date, stubholder were so advised, and only $400 in cancellations resulted.

Pye Picks Up BBC Quiz Tapes for Album Series

London, Dec. 24.

Pye has grabbed a bundle of cerebral disk material: the full set of BBC tapes of the onetime tv quiz skein, "Face to Face." The first three LPs are being edited for release in mid-February.

The only money involved is usual payments to the BBC, interrogator John Freeman and each interviewee. The BBC has not taken any kind of lump payment.

Sherman

Continued from page 31

try asking them to lay off it. He said they have been doing so.

He begins a personal appearance trek today (Wed.) in Hartford which winds New Year's Eve at Carnegie Hall. The latter gig is causing some headaches, he observed, because of the New York newspaper blackout. The date was scheduled after an announced Dec. 27 Carnegie date sold out very very quickly. But the blackout hit and promotion has been tough. Felix Gerstman, who is presenting the shows, has devised all manner of ideas, from handbills to three sheets to ladies with grey wigs parading around with sandwich boards.

An attempt at using a sound truck with Sherman disk excerpts playing between announcements was kayoed by a city ordinance, but other gimmicks are being tried. The ironic part of this situation is that the singer passed up a two-show possibility in Philly for New Year's Eve because of the second Carnegie chance. But there's no paper strike in Philly.

Hub's New Stadium

Continued from page 1

Vincent G. Kling will architect the project.

The proposed stadium, seating 60,000, will be the largest of its kind with a retractable roof to permit any event to be staged in any kind of weather. It's expected that studies will be completed in about six months on a $100,000 appropriation by the State Legislature so that bonds can be issued next summer. Structure would take two years to complete.

Balto's New Centre

Baltimore, Dec. 24.

Plans for a new Civic and Exhibition Centre here are being made by a group of local businessmen, headed by Howard L. Blake who will manage the centre. Main sector, the Golden Ballroom, will have 12,000 sq. ft.

The project is designed primarily for dance and show promotions as well as auto and boat shows, etc. Local deejay Lee Case will handle teenage dance promotions at the Centre.

Library of Congress

Continued from page 1

upholding Herbert in a copyright infringement case, both of which gave rise to ASCAP's licensing rights.

Other original manuscripts in the exhibit range from "Naughty Marietta" to "The Pajama Game."

There are also sheet music examples of famous composers duplicating each other's titles while writing different songs; famous songs dropped from shows; and well known shows which started out with different titles, e.g. "Away We Go" which became "Oklahoma."

On the Upbeat

New York

Dave Kroengel, personal manager of bandleader Sammy Kaye, back at his desk after several weeks recuperation from minor surgery . . . Della Reese begins another overseas tour with a five-weeker at the Chequers Club, Sydney, Australia, on Jan. 28. From there she's scheduled for concerts in Adelaide and Melbourne in Aussie-land, then goes to Tokyo, Hong Kong and Honolulu before returning to the U.S. for a date at Philly's Latin Casino in April . . . Doris Allsopp has been signed as personal manager of The Virginians, new Colpix dusking combo . . . The Joe Bondi Trio currently at the Cafe Leon.

Erroll Garner guests on NBC-TV's "Tonight" show Dec. 30. He'll also make his annual benefit concert appearance for the children of the Hudson Guild Settlement House while in the city . . . Les Davis, disk jockey at WNCN, Concert Network, will host a series of Sunday matinee "get-togethers" at the Five Spot when it opens shortly at its new location in Greenwich Village . . . Ivan Mogull on a European tour for Four Star Television Music and his Ivan Mogull Music Ltd. affiliates. He's due back in mid-January . . . Cannonball Adderley and his quintet do a concert at Chicago's Orchestra Hall this Saturday (29) . . . The Little Sisters, new MGM diskers, supplementing their tv shots on the "Tonight" show (NBC-TV) with personal appearances in Albany, Buffalo, Pittsburgh, Hartford and Boston, which ties in with their "Going To Boston" disk.

Philadelphia

Ella Fitzgerald set for the Academy of Music Feb. 3, with the Limeliters booked into the same concert hall March 17 . . . Buddy Morrow orch plays Sunnybrook Dec. 29 . . . Pee Wee Russell current at the Turf Lounge of the Latin Casino . . . A satire on "The First Family" rushed off Laurie's presses tagged "The Other Family" features Larry Foster (from the Kirby Stone Four) as head of the Khrushchev household . . . Duke Ellington skedded for Pennsylvania Military College, Chester, Pa., April 27.

Frankie Avalon begins a two-week stand at the Copa April 4 . . . Jody Sands at the Erie Social Club Dec. 28-31 . . . Maynard Ferguson into the Red Hill Inn Dec. 21 . . . The DeJohn Sisters work Andy's Log Cabin New Year's Eve . . . Pianist Bob O'Neill at the Coach House . . . Al Martino, at Sciolla's this week, just returned from a nationwide promotional tour for Capitol Records.

London

Buckingham Palace has been introduced to the Madison by the Joe Loss Orch playing at a recent ball of the Royal Household social club . . . Bonnie Lottie and Lita Rosa booked for early two-week stints at the revamped Bal Tabarin in Mayfair . . . Jess Conrad signed to the Columbia label under Norman Newell . . . Ken Dodd's first LP for the same label due out in January.

Brenda Lee signed by Don Arden for a tour here to start March 2 . . . Warner Bros. releasing soundtrack album of "Gypsy" to be in with film's opening . . . New c&w trio, The Bachelors, booked for two Carnegie Hall, N.Y., concerts March 16 followed by two weeks' club tour . . . Tony Teague, whose first disk "Like I Don't Love You" was just released by Decca, due back from his California home to make more disks and p.a.'s.

ELEKTRA EXPANDING WITH CRESTVIEW LABEL

Hollywood, Dec. 24.

Elektra has set expansion with a new affiliate label, Crestview Records, to debut in January. First release will be "The Best of Lord Buckley," collection of material by the late comedy entertainer. Company will also put out an album by Fred Engelberg.

Company is set to go into country and bluegrass music, with new disk by Dian James teeing off program in association with Vanguard Records' The Greenbriar Boys. Other new releases include Kimio Eto, Koto virtuoso of Japan, and a Christmas week recording of an album by folksinger Judy Henske.

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Ben Goffstein Resigning as Prez Of L.V. Riviera; Elias Atol Takes Over

Las Vegas, Dec. 24.

Ben Goffstein, prexy of the Riviera Hotel, resigned Thursday (20) "for personal reasons," after a meeting with hotel execs. The resignation becomes effective Feb. 1. Board chairman Elias Atol assumes the presidency as well until a permanent prez is elected by stockholders in January.

Joen Goodman is veep and general manager and Elliot A. Miselle, managing director. Latter has been upped to take charge of operations. Miselle came here from the Hotel Ambassador, Los Angeles.

"I'll probably stay in Las Vegas," Goffstein said. "I like it here and perhaps I'll look for another connection." He said he would divest himself of personal interests in the Riviera.

Goffstein came to Las Vegas from Albany in 1946, and has pioneered in the gaming industry. He became associated with the Riviera in 1955, under the late Gus Greenbaum, with whom he had worked at the Flamingo.

Greenbaum was murdered July 30, 1958, in Phoenix, and the crime is still unsolved. After Greenbaum's death, Goffstein was elevated from veep and general manager to prexy. He recently appointed Miselle, m.d. of the Hotel Ambassador in Los Angeles, as managing director.

Greenbaum's stock, which represented approximately one-third of the total, was split among many execs including Goffstein, and although he would not comment on it, it is believed by insiders that the resulting friction was a factor in Goffstein's decision to resign, a move which has been rumored for many months.

Goffstein is given credit for being the strong man who kept the Desert Inn owners from taking over the hotel several years ago.

Chicago attorney Sid Korshak, who reps the Cleveland interests behind the Desert Inn-Stardust, also reps a group of stockholders, including casino manager Ross Miller, who reportedly wanted Goffstein to resign.

Honey And Alleges Boilerroom Tactics

Albuquerque, Dec. 24.

"Boilerroom" promotions have been getting out of hand in Albuquerque, and the manager of the city-owned Civic Auditorium, Jack Baker, has asked the Auditorium board to do something about them.

He asked the board to give the greenlight to his idea to ban renting the 6,300-seat aud to such promoters. Baker said that many Albuquerque businessmen have complained to him because of "strong arm, high pressure" tactics used by these promoters.

Baker claims such promoters come in, tie in with local club or charity (which ends up with only 10% of the gross), then use telephone to pressure local businessmen into buying tickets for a special movie or talent show.

Ethel Merman Dickers N.Y. Cafe Bow at Plaza

Deal is on the works for Ethel Merman to play her first N.Y. nitery date at the Persian Room of the Plaza Hotel. Miss Merman recently essayed her first cafe stand at the Flamingo Hotel, Las Vegas, where she was reputed to have gotten $35,000 a week. Hotel is dickering with Miss Merman's personal manager, Milton Pickman.

Possibility of the deal came about because Lisa Kirk, originally slated for the Jan. 23 stand, cancelled out. Russell Nype comes into the Persian Room Jan. 2 with likelihood that Miss Merman will follow.

Checker's Orient 'Twist'

Hollywood, Dec. 24.

Chubby Checker, still riding the crest of The Twist pop, takes his first whirl of the Far Pacific with a tour starting Jan. 23 in New Zealand for six days. He follows with 10 days at Araneta Coliseum, Manila, thence dates in Hong Kong and Manila.

Checker also is set to open another stand at Sands, Las Vegas.

Fisher Inks With WM

Hollywood, Dec. 24.

Eddie Fisher, without agency representation since MCA talent agency's demise last summer, has signed with the William Morris agency.

Fisher's new affiliation was disclosed by WM topper Abe Lastfogel. Fisher met with Lastfogel and other agency brass, and is now in New York to meet WM execs there.

Minn.'s $2,000,000 Display at World Fair May Go Cold

Minneapolis, Dec. 24.

The approved $2,000,000 Minnesota display at the New York 1964-65 World's Fair faces financial difficulties.

Preliminary plans, already prepared, call for business and industry in the state to contribute $1,000,000 of the cost, the balance coming from a state legislature appropriation.

However, a statewide biz survey found that any attempt to raise the bulk of the money from Minnesota business and industry is likely to draw a cool or even negative reaction.

It was found that the general feeling among the state's large business concerns is that "they haven't that much at stake in the fair," that industry wouldn't derive sufficient benefits to warrant the expenditures and that "if there's to be an exhibit the state legislature should appropriate the entire amount of money needed."

One obstacle will be the fact that many large Minnesota concerns have made plans already to be on their own at the Fair, according to the survey. For example, General Mills, Minneapolis Honeywell and the Pillsbury Co. are considering having buildings of their own or combining with others for exhibits.

Honolulu's Muni Concert Hall Costing 1G Per Seat

Honolulu, Dec. 24.

Low bid of $2,120,000 to construct a 2,050-seat municipal theatre-concert hall building figures out in excess of $1,040 per seat, not counting the cost of land.

Theatre will have balcony, and all seating will be reached by way of single aisles at each side of the building. City officials hope to get the theatre in operation in mid-1964.

New Parking Tax Hits Pitt Show Biz

Pittsburgh, Dec. 24.

Pitt's battered show biz interests received another blow last week when the city council adopted a new budget that included a 10% tax on all public and private parking lots and garages. Downtown theatres are already burdened with a 10% tax on admissions plus a three mill mercantile tax on gross business. This levy is generally believed to be responsible for the exodus of nightclubs out of the city. There is no nitery in the city, while the suburbs house such w.k. rooms as the Holiday House, the Ankara, the Twin Coaches and the Horizon Room.

The Nixon, the legit house, and the Casino, Pitt's home of burlesque, are naturally affected since the tax is just another bite that will be put on the brave souls who venture out into the night for a change from their regular tv fare.

The city also removed its support from all cultural phases of show business by refusing further grants to the Pittsburgh Symphony; WQED, the educational tv station; Carnegie Institute and the Three Rivers Symphony.

In defense of its position, the city maintained that with the increased demand of its services by out-of-towners, it is felt that people coming into the city should be taxed sufficiently to help meet the city's budget.

Knoxville Club's Reorg

Knoxville, Dec. 24.

John L. Chambless, formerly associated with night clubs in Dallas, is new president and manager of Club Place Elegant. Paul Holm resigned recently as president to devote his time to the Gatlinburg Ski Resort.

The Ink Spots are currently at the club.

AGVA Exec Committee Okays Moscow Art Circus, $10,000 to Relief Fund

The American Guild of Variety Artists' executive committee has okayed the U.S. entry of the Moscow Art Circus after a stormy meeting last week. One of the conditions made by the exec committee was the contribution of $10,000 to the AGVA Sick & Relief Fund by Sol Hurok, who will import the show.

The resolution okaying the show was made at a meeting which was one of the stormiest in some years. Until now there rarely has been any opposition to administration proposals within the executive board; however, this issue was fiercely debated. Several held that the executive committee was exceeding its authority inasmuch as the Moscow Circus had been thumbed down by the union's national board for a number of years. It was therefore up to the national board, which is a higher governing body than the executive committee to reverse itself and not let the smaller body override it. However, the resolution, which was spearheaded by administration spokesmen, was carried.

It was also stipulated that either an ice show or an American circus go to Russia in exchange as part of the U.S. State Dept. Cultural Exchange program under which the Moscow circus is being imported.

Reason for the $10,000 contribution by Hurok to the S&R Fund was ascribed to the AGVA regulations which bans Communists from membership. Since it can be assumed that many in the show are members of the party, it was held that a contribution to the fund would take the place of initiation fees and dues.

However, there is still the likelihood that the matter can be reversed. Should the national board override the administration, it could keep out the show. There is also the possibility that the U.S. State Dept. imprimateur on the layout could have the effect of overruling any adverse action taken by the union. Since the recent AGVA hearings by the McClellan Senate Subcommittee, the union's recommendations regarding the importation of acts and shows are not regarded as the last word by the U.S. Immigration Service. Should the State Dept. hold the circus' entry to be vital, it could be enough to bring in the show. However, the possibility of picketing by opposition units cannot be discounted.

The Name's the Same

Glasgow, Dec. 24.

Jimmy Logan, Scot vaude comedian, home after a 12-weeks' tour of the U. S. and Canada, found a letter awaiting him from the American Guild of Variety Artists' membership dept. AGVA already has a member with the name of Jimmy Logan, it pointed out, and therefore could not accept that tag as his stage name. Selection of another by return mail was advised.

Letter, mailed to Logan's agent on Broadway, reached him here at conclusion of his tour. "What can I do now?" he commented to VARIETY. "Anyway, I'd be intrigued to know who the other Jimmy Logan is."

2 Toronto Burley Sites Fold; AGVA Pays Performers

Toronto, Dec. 24.

Because of arrears in weekly rentals, owners of buildings housing the jointly-operated Casino and Lux burlesque theatres have closed the premises over the holiday season. Toronto's burley boom of three theatres came to a halt and left the Victory the only strippery in the city.

Peelers and comics lost their holiday jobs but the American Guild of Variety Artists distributed $1,200 to the performers (11 girls and five men) to get them home to the U. S.

"This was not a handout," said Arthur Burgess, manager of AGVA's Toronto local. He added that the money was a portion of the performers' weekly salaries guaranteed by a bond which every operator must post.

Burgess promised that the remainder of their pay would be immediately forthcoming through the AGVA national office in New York.

Milw. Aud's $87,890 In Nov. A Peak Take

Milwaukee, Dec. 24.

With November's gross operating income hitting $87,890, the Milwaukee Auditorium-Arena had its best month on record according to Manager Elmer Krahn. Figure compares with $69,728 for November, 1961, and $80,265 for the same month in 1960.

Last month's net (less depreciation), Krahn revealed, was $41,890. He pointed out that December is "holding up and January looks encouraging." The record take, he added, stemmed from increased attendance at the aud's auto show, while a Catholic press convention and improved circus gate also helped.

Comic London Lee Fated Not to 'Buy Poverty'

London Lee, the born-to-Fort Knox comic who sought to "buy poverty," may get rich in spite of himself. Following appearance of the story in VARIETY last week, he's gotten embarrassingly rich bookings, but, apparently, he feels all right since he'll be making it on his own.

Lee within a week has obtained a Columbia Records contract in which he'll do an album along the pattern of "The First Family" by Vaughn Meader. He got a six-day booking at the Capri, Philadelphia, preceding his Jan. 7 Living Room, N.Y., assignment, and is set for the Elegante, Brooklyn, following the L.R. Also in the works is an appearance on the "Tonight" show. Also, GAC became interested enough in him to sign him.

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Top Lido, Paris, Show Snagging More Tourist Biz With Yearly Changeover

Paris, Dec. 18.

A week's tryout brought this new Lido show in sans a hitch in pacing, staging and rhythm. It looms one of the best in years, with savvy and well showcased acts coming on between elegant production numbers laced with some solid mecano effects. Lido has kept its formula and gilded it more than usual this session.

Though business was big for the last entry, it was decided to go back to annual changes over the previous two-year spreads. The multiple clientele visits, show biz rendezvous aspects, and the reviving up of pub interest all attest to the benefit of the yearly shows. Add to that the fact that most acts have to be changed every year, as well as costumes and sets refurbished, to make a 12-month show feasible.

It begins with the lissome Bluebell Girls going through their swirls, electric bodily movements and frothy group precision to immediately give this show a "big" feel. The Lido Models add tasteful nudity to the affair and can also dance, while the six Arden Boy Dancers ably aid the femme terpers. A new innovation of choral singers, the Lido Sextet, help set mood and place with lead singer Steve Arlen adding a big voice and good presence to the proceedings.

First comes an evocation of Paris followed by a look at the Yank Wild West. Rome's Trevi fountain is cleverly aped with a

Lido, Paris

Pierre Louis-Guerin, Rene Fraday presentation of "Suivez-Moi", staged and choreographed by Donn Arden; music, Landreau Brienne, Betti; lyrics, Hornez; costumes, Folco; sets, Fost, Georges Wakhevitch; musical direction, Pierre Delrancourt. With Gima Boys (3), Bob Williams, Nancy Lee Parker & Nicky Powers, Lance King, Alecs & Vera, Del Rey Bros (2), Martys (2), Leo Bassi, Hogmans (3), Bluebell Girls (16), Lido Models (8), Lido Sextet, Arden Boy Dancers (6), Steve Arlen, Regine Rumen; $7 minimum.

gushing fountain that swallows up dancers, plus a sojourn in an Oriental potentate's palace.

Expert and inventive sets by Fost, with Wakhevitch for the outer trimmings, plus crisp and eye-filling costumes by Folco, snappy staging and choreography by Donn Arden, the comely dressed and undressed dancers, the smooth workings of changes on the raised dance floor stage and wide back addition, all attest to the solid pro reputation of this world-famous boite.

They do not rewrite a hit as far as format goes, but keep it at a bright, untarnished level.

And the acts are picked with a shrewd eye this year to mix dexterity, uncanniness and comedy. None has played the Lido before, if some have been seen fleetingly in local vauders. But the expert placing gives them all top-notch backgrounding and all are first-rate.

Bob Williams steals honors with his fey looking recalcitrant dogs who refuse to do any of the tricks. His only slightly embarrassed bombast and patter combine with the canine capers for a very funny act, very much at home in this type show. Gima Boys are a bounding acro act combining clowning and cohesive tumbling, while Leo Bassi is a fine risley who can even foot about a piano, a false one, of course, with ease.

Nancy Lee Parker & Nicky Powers are a fancy looking team and Lance King contributes smart rope tricks astride a horse during the oater number. Del Rey Bros. (2) do a rapidfire juggling act in for mirth and appreciation, and The Martys (2) can do expert balancing feats such as a head-to-head stand with a ball between them or on two rollers and a ball with a little board on top. A boff act.

The Hogmans (3) have the two men taking the ends of a slack rope in their mouths for the cavortings of a pretty partner, or have her hold the one end of the

(Continued on page 30)

From Las Vegas

Forrest Duke

who surveys the local scene appraises the current building boom in

The Sky's the Limit

• • •

one of the many Editorial Features in the

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Out Next Month

Knoxville Niteries Hit Losing Streak as Sheriff Raids Slot Machines

Knoxville, Dec. 24.

Slot machines, the one-arm bandit type, have been purged from the Knoxville scene by crusading Sheriff Carl Ford.

Country clubs and other private organizations are finding it hard to meet overhead and dues in the best clubs have been hiked in recent weeks.

Sheriff Ford destroyed 72 one-arm bandit machines and a number of horserace machines valued at more than $130,000. Night clubs in Knox County have now shied away from the gambling devices and depend on cover charges and good minimums for their profits.

Criminal Judge J. Fred Bibb has ruled that the sheriff's staff must seize and destroy all such machines whether they are in play or not. This includes those stashed away in warehouses.

Knoxville voted in legal liquor last year and the sheriff has voted out slots used for gambling purposes.

ROANOKE, VA., PLANS $4½-MIL. MUNI AUD

Knoxville, Tenn., Dec. 24.

Officials of Roanoke, Va., who called the Knoxville Civic Auditorium-Coliseum a model for the southeastern U.S., disclosed that plans are underway for Roanoke to build a $4,500,000 civic auditorium-coliseum patterned after the Knoxville setup. Councilmen and civic leaders from the Virginia city accompanied Mayor Murray A. Stoller to study the local auditorium last week.

The visitors expressed interest in the large number of show bookings at the Knoxville and during its first year of operation. Planning for the Roanoke auditorium is in its initial stage. Construction may be started by July, 1963.

Smoke Got in Her Throat, Chirp Claims in 86G Suit

Indianapolis, Dec. 24.

Songstress Addie Neere, suing under her real name, Angel Marie Kelsen, has filed an $86,100 suit in Federal Court here against the Meadows Motel, Indianapolis, charging that smoke got in her throat as well as her eyes in a fire at the motel Dec. 24, 1960.

She contended that her vocal chords suffered smoke damage, and she was unable to sing professionally for five months after the blaze. She charged the motel management with negligence for failing to warn guests of the fire which caused damage estimated at $100,000.

Le Hibou Sets 3

Ottawa, Dec. 24.

Boniface Harvey Glatt is ready for a strong 1963 in his coffee room, Le Hibou, with Jackie Washington holdopped. To follow are Josh White Jr. (2), Pete Seeger's young brother Mike (12), and Katie Lee (16), each for four days.

Le Hibou has discontinued policy of shows on Sundays, replacing them with art films.

Flourishing Bingo Ousts Vaude at Scot Theatre

Dundee, Scotland, Dec. 24.

The Palace Theatre, longtime vaudery, is going to bingo performances, with only a modicum of vaude. Theatre was built in 1888. Switch leaves the Dundee Repertory as the only live theatre in the city, and even it is struggling.

The move at the Palace is planned by manager Gordon Reid on a growing lack of support for vaude shows. Bingo is flourishing in Dundee, which at present has five cinema-bingo halls.

N.Y. Paper Strike Clips A.C. Hotels' Holiday Revelers

Atlantic City, Dec. 24.

Advance bookings indicate that this resort's hotel and motel New Year reservations are good, but not as good as in other years. The drop stems from the New York city newspaper strike which has made it impossible for the hostels to advertise their holiday package plans as in other years.

Despite the handicap most inns are planning for capacity or near capacity crowds over the long holiday which gets underway Friday (28) and continues through New Year's Day.

Hotels will open their grill rooms and import talent with prices per person ranging from $15 down to $9.50 according to the spot. The higher tab places offer such as steak dinners through to the usual early morning breakfast of scrambled eggs and sausage. Drinks of course, are extra.

To reach the New York city resident the city has taken spot announcements on radio. It has also, as have some of the hotels, purchased space in northern New Jersey newspapers and in papers published in areas adjacent to New York. Direct mail was also extensively used.

Niteclubs are bracing for New Year's eve biz. The 500 Club is bringing in Al Martino who played that spot last summer.

K.C.'s Package Deal

Kansas City, Dec. 24.

The package deal will be the rule at local night spots New Year's Eve, as it has been the several years. Tops in tariff will be Eddys' Restaurant which is offering steak dinner with all the trimmings, favors and its floor show, The Cables and The Continentals (for dancing), for $15 per couple.

Other spots in the downtown loop are going at $12.50 per couple, including dinner dancing and floor show—the Cafe Picardy of the Hotel Muehlebach, the Drum Room of the Hotel President, Le Chateau C of the Hotel Continental. Those other than these are going for a proportionate tariff, and most favor the package.

Actually the package plan generally insures selling a full dinner, in addition to the entertainment charge, if any. Cover at Eddy's on Saturdays is regularly $2 per person, so the $15 package actually is $11, plus cover, and that is less than the regular price of the top steak dinner for two. Most of the better spots will be sold out well in advance of New Year's Eve as has been the rule here the past several years.

Slate Jan. 16 Preem For Upstairs, N.Y., New Show

New show at Upstairs at the Downstairs, N.Y., will be unveiled Jan. 9 at a series of previews with formal preem set for Jan. 16. Irving Haber, spot's operator, has set Ronnie Graham to produce and star in the fresh layout. Others in the cast will be Pat Stanley, Bill McCutcheon, Bob Kaliban, McClain Stevenson, Mona Abboud and Anita Darien.

This is Haber's second show this season. The previous layout, produced by Ben Bagley, closed after a few weeks. Premises remained open with the lower level operation Downstairs at the Upstairs, which has a condensed version of "Seven Come Eleven." Latter was the Upstairs occupant last season.

Scottish Actors Equity Urges Probe Of Theatre Closures by 'Big Business'

By GORDON IRVING

Glasgow, Dec. 24.

Top stage and tv actors last week demanded that a public inquiry be held before any local theatre can be closed by so-called "property tycoons." They want to avoid any more shutdowns like the proposed closure of the Empire vaudery here, and will take their case direct to the Secretary of State for Scotland.

Duncan Macrae, chairman of the Scottish Actors Equity, lashed out at big business. "A lot of the No. 2 theatres in Scotland are also on the verge of closing," he told VARIETY. "The owners have had good offers for the sites from the property men.

"This can't go on. A theatre is a public institution, and should not be allowed to close simply because more money can be made from the site. The public has a say in this, and in the future there should be an inquiry before any closure decision is taken.

"We haven't a chance of saving the Empire now. It is being sacrificed so that more money can be made from the site. If only Glasgow Corporation (the city) had let us know what was going on in advance, something could have been done to save it."

Others in Danger

According to Macrae, the future of the King's and Pavilion Theatres in Glasgow is also in doubt, and others in danger are the Palladium, Edinburgh; the Palace, Dundee, and the Tivoli, Aberdeen.

A report that the Glasgow Empire will shutter in the spring proves and Christmas-time news for its staff. No date has yet been set for the closure, but there is little chance of saving the theatre because of its value as a site for an office building.

Local members of the National Assn. of Theatrical & Kinematograph Employees also held an emergency meeting to discuss the imminent shutdown. Robert Keenan, Scottish regional officer of the union, told VARIETY: "We do not think this theatre is losing money. We feel that the owners, Moss Empires, are simply cashing in on the property value in Glasgow."

Meanwhile, the British Actors' Equity Assn. is asking the Lord Provost of Glasgow, civic head, to give assurances that the city council will safeguard the future of the theatre in Glasgow. It will ask the council to delay implementation of any license passed to demolish the Empire "until they are satisfied that alternative theatre accommodation will be built in the city to replace it."

Fielding's Blueprint

Equity officials here are impressed by a proposal from Harold Fielding, London impresario, that he may build a $6,000,000 office block which would incorporate a theatre and a concert hall, on the site of the Empire.

Equity's Duncan Macrae is also urging that a formula be drawn up whereby theatres in Scotland would be partly the responsibility of the State and partly the responsibility of the local authority. It should be obligatory, he said, that adequate theatre accommodation be made available in a given town.

"Theatres are doing well at the moment," he pointed out. "We seem to be over the worst of the decline that is supposed to have happened with television. We are not talking about destroying places that nobody goes to; we are talking about places that are packed to capacity."

The present theatre capacity in Glasgow, he added, is needed to meet the public demand. The loss of the 2,200-seat Empire would create a gap in the city's entertainment facilities.

Gerald Lieberman

has excerpted from his bestseller "The Greatest Laughs of All Time" in a humorous connotation on

The Theatre And The Arts

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Vaude Making Comeback In Britain as Acts Find Work at Other Levels

London, Dec. 24.

Vaudeville is making a significant comeback in Britain. Variety shows in conventional theatrical terms virtually disappeared some years ago, but artists today are finding substantial employment at other levels. And, as an indication of the higher employment trend, the membership of the Variety Artists Federation has soared by more than 1,000 in the last three years to its present total of over 3,100.

The most active employment area for vauders is the north of England, particularly in the clubs that are flourishing in many northern cities. There has also been a marked upward trend in the number of one-night stands, which have proved to be a boon to the variety act.

The weak spot in the country is the London area, though even there is some moderate improvement, particularly in the gradual increasing use of vaudeville talent to provide live entertainment in several suburban saloons.

One of the major stabilizing factors in the employment field has, of course, been the television networks, and as these expand there's a reassuring air of permanency. There is an increasing demand for new vaude performers by the webs, though rarely at the top levels.

One interesting development is the move by the VAF to widen its membership scope. Today it is recruiting ballroom dancers and also wrestlers who appear on television.

The Lansdowne Arms, a famed tavern in Islington, North London, is to close Dec. 31 and will be turned into showrooms and offices. It will mean the breaking of another link with vaudeville.

The Lansdowne is the saloon from which sprang Collins Music Hall, London's first and most famous music hall. At Collins, which has closed after over 100 years and is now being transformed into a timberyard, every variety topliner in the country played.

Dan Leno, Marie Lloyd, Tom Leamore, Harry Tate, Florrie Forde, Kate Carney, Harry Champion, Little Tich, Billy Bennett, Eugene Stratton and scores of others played there in the days when admission was six cents for a box down to two cents for the gallery.

Signed photographs proving that the artists were also enthusiastic customers at the bar still line the walls. But not for long. Vaudeville in Britain is losing another memory.

Scot Chain Offers 2 Houses as Vauderies

Dundee, Scotland, Dec. 24.

To help save vaude here, cinema chain head J. B. Milne has offered to turn over two of his cinemas, the State and the Plaza, for permanent stage productions. His offer to the city council follows the report that the Palace Theatre, longtime vaudery, will soon switch to bingo.

The two cinemas were built as theatres, and still have their dressing rooms intact. According to Milne, they could easily be brought up to date.

Monroe's Blackpool Date

Blackpool, Eng., Dec. 24.

Matt Monroe, English disk singer, has been pacted as one of the headliners at the North Pier Pavilion here next summer. The comedy duo of Morecambe & Wise is also set.

Bernard Delfont, London impresario, is presenting the 18-week season which tees off May 31. Other acts pacted for this northwest England resort include Max Bygraves, Cliff Richard and The Shadows.

Heat's on Again in N.O. French Qtr. As Stripperies Lose Liquor Licenses

By TED LIUZZA

New Orleans, Dec. 24.

Niteries on garish, neon-flickering Bourbon St. were struck with a legal thunderbolt Friday night (21) in the form of liquor license denials as the old controversy over law enforcement in the strip joints again boiled up.

Lee G. Lowe, city collector of revenue, denied 1963 liquor licenses to seven of the street's hot spots, and the city's attorney's office recommended that three other spots in the historic French Quarter also be refused licenses.

Denied permits were five clubs involved in padlock hearings requested by District Attorney Jim Garrison. They are Jazz Ltd., Guys and Dolls, El Morocco, the Flamingo and Club Sultana. Also denied licenses are Club Hotsy Totsy, Circus Club and Ship Ahoy.

Lowe said he has not decided whether to renew licenses for 10 other clubs. These are Mardi Gras, Poodles Patio, Madame Francine's, Blue Angel and Frieda's Parisienne, all on Bourbon St., and the Monkey Bar, Brass Rail, Golden Lillies, Texas Lounge and French Casino, all located in the hotel district on Canal St., the city's main stem.

The seven clubs definitely denied licenses have the right to appeal to Thomas J. Heier, city chief administrative officer. He said the Hotsy Totsy, Circus Club and Ship Ahoy have filed appeals. None of the five operators involved in the padlock cases has appealed.

Two of the operators, Frank and Peter Spinato, who declared they have been operating Jazz Ltd. and El Morocco for nearly 10 years, said in civil district court Thursday (20) they are quitting the nightclub business for good.

Jazz Ltd. was ordered padlocked by Judge Fred J. Cassibry on grounds it was an habitual area of prostitution and obscenity. El Morocco was in the middle of its padlock testimony before Judge Rene A. Viosca when Spinato attorneys abandoned all defense and withdrew their suits and appeals.

Guys and Dolls was ordered padlocked by Judge Cassibry earlier in the week but its attorneys are appealing. The cases against the Flamingo Club and Club Sultana are scheduled for next month. DA Garrison has stated repeatedly that New Orleans' strip joints are going the way of Storyville's cribs and brothels—out.

The owners of the Bourbon St. strip joints have finally come to the realization that this is for real. As much as the owners of padlocked clubs and those denied liquor licenses would have the public think otherwise, all of Bourbon St. is not in jeopardy.

Some of the most successful clubs in the French Quarter have operated without raid or arrest. These include the Famous Door, the Paddock Lounge, Pete Fountain's French Quarter Inn, Dan's International, Al Hirt's Pier 600, the Dream Room and 500 Club.

No strippers or B-Girls are in any of them. They feature Dixieland jazz, name combos, Latin dancing and Twist, etc. These are heavily patronized spots.

While it must be admitted the girlie shows have given Bourbon St.'s hot spots a special flavor, the DA's point is that when you have strippers and B-Girls you have prostitution, roll jobs and other assorted crimes, none of which he claims helps the city's convention and tourist trade because of unfavorable publicity given the city.

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Now folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL
COMEDY MATERIAL
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DAILY GLASON
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Busy Robert Goulet Wins Quick Rebooking at Hub Nitery; Heavy Date Slate

Big biz pulled in by Robert Goulet during his one-week stand which ended Dec. 13 at Boston's Blinstrub's has won the singer a quick rebooking at the club for eight days beginning March 28.

Meantime, Goulet is keeping a busy schedule. He begins a 10-day stint at the Caribe Hilton, Puerto Rico, today (Wed.), then hops to Ed Sullivan's CBS-TV show on Jan. 13 (his ninth appearance since his debut in January, 1961). Following Sullivan, Goulet starts taping for the Bob Hope tv special in L. A. to be screened March 13.

He makes his Coast debut with one month in Las Vegas at the Flamingo, beginning Feb. 11, then a week at Miami's Deauville, commencing March 15. The Blinstrub's date will be followed by a week at the Cork Club, Houston, 16 days at the Town & Country in Brooklyn and a windup three-week stint in L. A.'s Cocoanut Grove, starting June 20.

Norman Rosemont, Goulet's manager, is currently working on film possibilities for the singer. The only screen identification for Goulet, thus far, has been as a soundtrack voice (co-starring with Judy Garland) in the full-length animated feature, "Gay Purr-ee."

POLLY BERGEN EXITS HUBBY'S AGENCY FOR WM

Polly Bergen has left the Freddie Fields-David Begelman Agency to sign with the William Morris Agency in all fields. Miss Bergen is Mrs. Fields in private life.

The move, it's said, was made because of the F-B outfit is concentrating on the bookings of Judy Garland.

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THAT'S OUR GIRL

Trinidad Government's Extol Of Lucille Mapp

Port-of-Spain, Dec. 24.

Lucille Mapp's free performance here Christmas eve will be the occasion of the new government of Trinidad and Tobago honoring her. Several officials will ring the extol bells. Point is that she's Trinidad's big export item of entertainment. Since leaving here in 1954 she has been a singer, film player, television personality and cafe headliner in Italy, France, Sweden, Norway, West Germany, Switzerland, Hungary and Finland.

She has made repeated appearances at La Boucan Room here in Port-of-Spain.

Reno's Riverside Bankrupt, Fails To Make Payroll

Reno, Dec. 24.

The Riverside Hotel—regarded for years as Reno's leading hostelry and entertainment centre—closed its doors at two a.m. last Thursday (20) and later the same day filed petition in bankruptcy. "We simply ran out of money," a hotel spokesman reported.

Officials of the Northern Nevada Board of Trade, acting on a voluntary assignment from owner Raymond Spector, closed the hotel and reported the action was taken to protect assets of the Riverside Casino Corp. until the bankruptcy petition was filed.

Also on hand for the shutdown were representatives of the Nevada Gaming Control Board, to see that the casino was closed in orderly fashion. Bankrolls were removed from the tables without incident. Most employees were unaware of the pending closure.

In addition to the 325 employees out of jobs, the cast of Frederic Apcar's "Vive Les Girls" was also left without work. The French import revue was scheduled for an indefinite run.

The hotel on the day it was shuttered was unable to make its $35,000 payroll. Spector reportedly made a hurried trip to San Francisco in a last-ditch effort to raise funds but was unsuccessful.

Spector, a former executive of Hazel Bishop Inc. in New York, purchased 80% interest in the hotel corporation last June. His investments included a $450,000 loan made to the previous majority owner, Bill Miller. Later, the real estate and physical assets of the hotel were financed by a $2,750,-

(Continued on page 38)

Milwaukee Braves Club Nets Neat Capital Gain

Milwaukee, Dec. 24.

Interim financial report by Louis R. Perini, president of Perini Corp., last week indicated "more than $4,000,000 after taxes" profit on sale of Milwaukee Braves baseball club by Perini. A Milwaukee-midwest group, fronted by John McHale, existing president and general manager of the Braves (as a buying syndicate) includes six one-time stockholders of the Chicago White Sox. The deal was made Nov. 16.

In the stockholders report, no further details were disclosed on the deal. Perini sold all except 10% interest in the Braves for $5,-500,000.

Figures on the money the Braves made in Milwaukee are not given. Though attendance has been off the last two seasons, it is still reported the Braves made a profit.

Connie Francis Making Initial So. African Tour

Connie Francis has signed for a 10-day tour of South Africa to start March 28. She will work in Johannesburg, Durban, Capetown, Port Elizabeth and Bloemfontaine. Booking was negotiated through her personal manager George Scheck, with Eddie Elkort acting for a group of South African promoters.

It's Miss Francis' first tour of that area.

GAC-Grade Agency End Int'l Tie After Britons Give TV-Films to AS-FA

The mutual representation deal between General Artists Corp. and the Lew & Leslie Grade Agency of London has ended. Breach came after the Grades contracted with Ashley Steiner Famous Artists for representation of their artists and packages in the film and television area. GAC, thereupon expressed dissatisfaction with the split and the decision to break away was finalized. The GAC-Grade contract expired sometime ago, but was being continued sans formal deal.

It's anticipated that GAC, which established an office in Rome, will either send its own representatives to London or make another deal with an existing agency.

There is also a possibility that the Grade Agency may be represented in the personal appearance fields by Eddie Elkort, who recently left GAC to open his own agency which specializes in foreign deals. Nothing is confirmed yet.

The Grade-GAC tie was started originally as a result of Elkort's representation of the Grade interests in the U.S. Elkort headed the American branch based in New York and ultimately, when Grade decided to discontinue the office, it made a mutual representation pact with GAC, and Elkort joined that agency.

The selling of American talent abroad and the importing of foreign acts to the U.S. is currently going through a transitional period. Indie offices are becoming more important in the making of foreign deals and this is one of the reasons why the American Guild of Variety Artists has no jurisdiction in foreign countries. Thus an indie can make a deal with an act signed to a U.S. agency, for work abroad and frequently such deals can be made direct with European principals. However, many would prefer to deal through middlemen, not only because of exchange problems and bonds, but because acts should be scouted in advance so that foreign tastes and customs will not be breached.

Rank Opening Show Biz Center in Brighton With Under-One-Roof Format

London, Dec. 24.

The Rank Organization is to operate a major multi-purpose entertainment centre, which is to be developed in Brighton on a site overlooking the sea front. Subject to planning approval, work on the project will start next year.

It is claimed that the centre will be unique in Europe, and probably in the world. Under one roof, the project will include a new ice rink and conference hall, cinema, ballroom, 32-lane bowling centre, banquetting hall, hotel and rooftop restaurant, and an arcade with shops and continental style cafe. There will also be parking facilities for 2,000 cars.

Construction work will be phased so that Brighton's famous sports stadium, with its existing conference facilities, will be retained until the new rink is completed alongside. The stadium will then be pulled down to make way for the second phase of the development. The project is planned so that pedestrians and vehicles will be completely segregated, yet both will have access to the centre at its various levels.

The bowling alleys and the 1,500-seat theatre will be below ground level, the street-level area will incorporate licensed premises, the continental cafe and sales kiosks, while 25 ft. above ground level will be the ballroom, accommodating 2,500 people, with an adjoining banquet hall. Above this will be the ice rink. The rink will give the Brighton resort a new assembly hall capable of seating up to 6,000, in addition to facilities for ice skating, ice shows, ice hockey, wrestling and boxing.

Rising above the entertainment centre will be an hotel block, with 80 bedrooms and bathrooms and a rooftop restaurant.

"SURPRISE HIT OF THE YEAR"
VARIETY

FRED BARBER

VARIETY
Club Village, Dallas
Dallas, Nov. 30.
"Comedian Fred Barber is easily the surprise hit of the year at this plush privatery, scoring all the way. The rotund comic - mimic - singer opens with a fast, belting vocal of "Swanee" and goes quickly into risible bits anent early morning tv fare that keeps the laughs rolling.
"Especially effective are his spoofs of Huntley-Brinkley and the brothers Liberace. His material, mostly fresh, and delivered with taste, finds a receptive audience and he works in frenetic style to keep close rapport in his 35-minute stint.
"Barber grabs big mitting with his violin solo, sans strings, via voice mimicry—a slick bit. Portly clown winds the click show with fine array of impersonations, some 14 in all."
Bark.

ALAN FRAZER
Boston Record American
Nov. 10, 1962
"Fred Barber — audiences love him."

Dallas Morning News
Nov. 26, 1962
By TONY ZOPPI
"Fred Barber struck his first-night audience with the impact of a Sonny Liston roundhouse. The rotund comedian and mimic is the sleeper act of the season."

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One-Man Shows

Dave Gardner
Knoxville, Tenn., Dec. 18.
At Knoxville Civic Auditorium, Dec 8, '62, $4.20 top

Appearing before a capacity house at Civic Auditorium Dave Gardner provided an hour and 40 minute session of laughter. Audience response was good throughout his ramblings of everything from literary subjects to the difference between a Southerner and Yankee.

Chain smoking as he went along, Gardner said he has nothing against President Kennedy," but "he talks funny and is a Yankee." A closing routine on the drums highlighted his program.

Gardner captured his audience by quips on current events, comments about local conditions, and general chatter. He apparently plays it by ear, adding material as he proceeds. He uses fresh material to avoid duplicating the satirical social comedy which is on his two RCA Victor albums.

His comedy depends largely on double entendre jokes, and expressive remarks about the North and South. When a good joke fails to click to his satisfaction, he says: "Well, that don't make any difference anyhow."

The Gardner theme is simple, easy to understand humor. He did a masterful job keeping a receptive house for nearly two hours of comedy at this one-nighter which was billed as a "Dave Gardner Concert."

At the same time Gardner was performing, two other shows were competing with him at the auditorium-coliseum facility. Ice Hockey drew 2,540 people and a highschool dance was attended by 800 students, according to Fred McCallum, auditorium manager.

Meantime, Gardner has signed with International Talent Assn. for 60 comic concerts, his wife who handles his business affairs, revealed. Most of the bookings will be one-night stands over a five-month period, with a majority on the college circuit. — Brad.

Leo Ferre
Paris, Dec. 17.
At ABC, Paris; $3.75 top.

The one-man show seems to be a vogue among some pop singers with singer-cleffer Leo Ferre trying it after Marcel Amont and Yves Montand. Ferre holds his own admirably and looks in for a long and lucrative run.

Balding, middleaged and myopic —but eschewing his glasses for his recital—Ferre is a phenomenon. He now has his quavering voice under control and has developed a sharp range that allows him to attack dramatic entries, soft poetic ballads and satirical ditties.

He writes his own words, too, except for poems he adapts to music from Louis Aragon, Charles Baudelaire and Guillaume Apollinaire with an occasional assist from special material writers J. F. Caussimon, Albert Willemetz and wife Madeleine.

Ferre's music is catchy, and has a knowing melodic bue that hews to the old style French songs without being old fashioned. There is an earthy gusto to his songs that avoid vulgarity but still have an incisive insight. He also has the transcending bite and sincerity that could make him worth specialized hall or concert spotting abroad.

Ferre is not afraid of dramatic entrances or strong bodily underlining of his songs. He also has a persuasive male presence. Whether dealing with love or tearing into human follies or just underlining the sheer joy of living, Ferre has the projection, tempo and forthrightness to put him across.

Ferre started a few years as a vaude filler specializing in macabre songs. He then worked his way into this excellent personalized songalog. He does 28 songs with ease and is well backed by a good seven-piece combo. Lighting and production are first rate. Mosk.

Reno's Riverside

Continued from page 37

000 loan from a pension fund of James Hoffa's Teamsters Union.

Reliable sources reported the hotel operation had lost $800,000 since Spector assumed the helm last summer.

The Riverside's colorful history dates back to the 1860s when thousands of adventurers crossed the continent. The hotel site was once a major ford for crossing the Truckee River, which bisects the heart of Reno. By 1950 the Riverside had grown to the point where it was considered a major showcase and attracted an elite clientele. In recent years it has been operated by a succession of owners, many of them often in financial troubles, but the hotel was never forced to close until last week.

Lido, Paris

Continued from page 38

rope around her neck while the partners perform on it. The other end is attached to a pole.

The graceful nude dance team of Aleco & Vera, whose knowhow can do away with any undue suggestiveness wind up the talent roster. Nude dancer Regine Bumon also is a piquant looker and performer.

So the new Lido affair may be summed up by the old saw of "they did it again." And this is in the good sense of hewing to a proven line but not allowing it to fade or jade. Both regulars and newcomers should go for this round, and big looks assured at this renowned Paris nitery mecca.

Pierre Louis-Guerin and Rene Fraday, who run the place, search out the acts and conceive the production, are also entitled to bows.
Mosk.

Nonalcoholic Niteries For Juves on Increase

Minneapolis, Dec. 24.

Nonalcoholic niteries, catering especially to teenagers, continue to multiply in the Twin Cities. The spots also seek the patronage of liquor foes, those who don't partake of the flowing cup and the lower heeled folks seeking a "night out" at a low cost.

Latest to open here is called "Mr. Lucky's," located in an uptown business section. Its newspaper ads promise "entertainment, dancing and atmosphere" and declares emphatically "no alcoholic beverages."

Ads also urge "dance to the music of Mike Waggoner & The Bops" and call attention to "dancing by The Teasers." They state "everyone welcome, doors open every night at 7.30 and Sunday afternoons."

Vaude, Cafe Dates

Dallas

The Van Dorn Sisters and the Ernie Johnson Trio open the new Bon Vivant privatery Dec. 26 for two weeks. It's the larger of two intimeries in the new Cabana Motor Hotel . . . Bobbi Baker into Club Bali Dec. 26 for a fortnight . . . Jon & Sandra Steele play their annual holiday week, Dec. 26-Jan. 1, at the Cipango Club . . . Betty Hogan pacted for two frames at the Mayfair Room, opening Dec. 27 . . . The Dukes of Dixieland and Dick Contino headline a Dec. 30 one-nighter at State Fair Music Hall.

Bill Norvas & The Upstarts open Dec. 26 at Club Village for a fortnight stand . . . Joe Reichman orch returns to the Statler-Hilton's Empire Room Jan. 10 for a 12-week stay . . . Gigi Galon inked for return dates at Club Toro in March and October . . . Johnny Bachemin forced to cancel Dec. 18 opening of three-week Colony Club stand, due to illness in Chicago . . . Nat Cohen Trio back into the Saddle 'n' Sirloin Room for a third long run.

Chicago

Senor Wences set for the Drake Hotel March 27 for a fortnight . . . Dave Astor into the Sahara Inn, Chi, Jan. 4 for 16 days . . . Eartha Kitt plays the Palmer House May 21 for two weeks . . . Bonnie Jo down for the Sahara Inn Feb. 22-March 2, and Don Rickles plays the same spot March 21-31 . . . Linda Merrill opens Dec 27 at the Commercial Hotel, Elko, Nev., for three weeks.

Joe Rich Singers appear with the Dukes of Dixieland at the Shamrock, Houston, for two weeks starting New Year's Eve . . . Don Cornell plays the Shamrock Feb. 21 for a pair . . . Following acts have been set for the Embers, Indianapolis: Barbara Gilbert Jan. 14 for a fortnight, Bill Henderson April 1 for two, Barbara McNair July 8 for two weeks, Felicia Sanders April 22 for three weeks.

Florida Booms

Continued from page 1

Pete and Washington, Philadelphia and New York Dec. 15, joining its sister streaker, the Silver Meteor, which runs year 'round.

Keenly optimistic, St. Pete's largest hotel, the waterfront Vinoy Park, opened Dec. 14, endowed with generous routine reservations. The 375-room landmark is part of the Alsonett hotel chain. Elsewhere throughout the area, motel and hotel doors are being flung open to provide a warm welcome for numbed neighbors.

Shogel Lines Up Tours

Mildred Shogel agency has booked the Tucson Boys Chorus transcontinentally. Opens Jan. 20 at Chadron, Neb., and April 2 at Richfield, Utah.

Yarel & Bailly Chanteurs de Paris take to concert trail after three weeks at Holiday Reno. Finale is April 6 at Bethlehem, Pa. Myra Kinch Co. touring from Jan. 12 at Malden, Mass., to Feb. 28 at Parkersburg, W. Va.

Inside Stuff—Vaude

Hugh M. Hefner, editor-publisher of Playboy mag and owner of most Playboy Clubs, becomes "Prince Charming" in a brief British-style panto in "Village Revue" opening around New Year's at Bohemian Embassy left-leaning java joint, Toronto. A la omission, he'll be impersonated by a femme, Carol Robinson. Show also has Barry Baldaro, Don Cullen, Wayne McLaren and Roy Wordsworth in cast.

A new stage, dressing rooms, a new dance floor and changes in decor are in store after the new year for the Roostertail, one of Detroit's newest supper clubs. Remodeling is expected to take two months, with the reopening scheduled for sometime in March. The Club books top acts in the Motor City.

No Playboy Cabaret License

Continued from page 1

sling "with the clientele"—a basic taboo in New York nite club operations—will testify for the City. Understood also that tapes of a Barry Gray-WMCA (N.Y.) broadcast, with Hefner, David Susskind and playwright Gore Vidal as panelists, may be introduced in evidence. This also would include comedian Jackie Gleason's "beepernphone" description of the Playboy Club for "being an extension of the lurid ladies featured in Playboy magazine."

Bunnies from Heaven

The term "scantily clad" bunnies is from Hefner's own testimony. A "Bunny Manual" is also part of the evidence, including the "Bunny Mother," i.e. the mature supervisor of the bunnies and their behaviorism. Latter testified that the girls were taught the "bunny dip," i.e. so as not to lean too far forward because of their extreme decolletage; but that in executing the "bunny dip" the testimony brought out that the girls' derrieres touched the table, and that constitutes another cabaret license taboo. (It was at this point that Susskind's observation to Playboy entrepreneur Hefner, on Barry Gray's midnight panel discussion, that the club "was a monument to erotica and the mammary gland" was mentioned).

Local 802 of the American Federation of Musicians (New York local) got into the act anent the cabaret taboo hurting employment, but Commissioner O'Connell's legal spokesman vouchsafed that the seven different nitery rooms in the New York Playboy Club could give employment to 21 musicians, if it wanted to, because a string trio, for atmospheric music, does not constitute cabaret entertainment. Specifically, this could mean a piano and two violins, or a piano-fiddle-cello combo; but drums or a strong bass are taboo, since that would put the trio in the purview of a rhythm combination.

(Incidentally, a single blanket $500 cabaret license would cover the Playboy's seven different rooms, but for mutual protection seven different licenses are issued to each of the rooms, albeit but at one fee).

There is no costroom violation since the club operates its own "vestiare" and not on a concessionaire basis.

Newsmen Into Breach

It's also understood that some newspapermen and columnists are being assembled to testify for Hefner that the new Playboy Club is a "welcome addition to the Gotham scene." It's likewise understood that the Broadway Assn. and the New York Restaurateurs Assn. may be enlisted in Playboy's behalf.

An official of Playboy was quoted as calling New York a "corrupt town" because of so many "so-called inspections" by the Police and Fire Depts.

The License Bureau states that the Playboy is its first case since March 20, 1962 when this office took over licensing of cabarets from the Police Dept.

However, the License Bureau leaves the inspection of premises up to the Police Dept. since it hasn't the budgetary allowance for such services.

The modus operandi now is for a new cabaret to submit its licenses from the SLA (State Liquor Authority), Dept. Of Health, Fire Dept., Housing & Buildings Dept. and the Gas, Electricity & Public Works departments before License Commissioner O'Connell starts to process the cabaret application. His department cannot take a "close look" on the application until liquor, safety, sanitation, building and kindred agencies have given the greenlight.

O'Connell's office found that veepee Albert Morton; Playboy Club of New York Inc. prexy Victor Lownes 3d; and secretary Robert Treuss had been fingerprinted, but that Hefner had failed to do so. This is a New York requirement. Eventually this was done. It was also disclosed that among the building's more-than-$400,000 mortgage holders is Gloria Vanderbilt (Mrs. Sidney Lumet, wife of the director).

Tips Are Split?

Understood also that, along with the "Bunny Manual," there is a proviso for the "bunnies" who work sans salary to kick back 50% of their tips which is split between the house and bartenders.

Understood that the License Commissioner is willing to have next Friday's hearing continued until Saturday, if Playboy should prefer it, in order to expedite and hasten proceedings.

As a private invitation affair, Playboy bowed Dec. 9 with that $100-a-plate benefit for William (Chock Full O' Nuts) Black's pet charity, the Parkinson's Disease Research Foundation. The State Liquor Authority issued a liquor license on condition only that the Playboy cannot be a "private" club. As such it comes under the License Commissioner's regulations anent customer "mixing," "sparse" clothing, and the like.

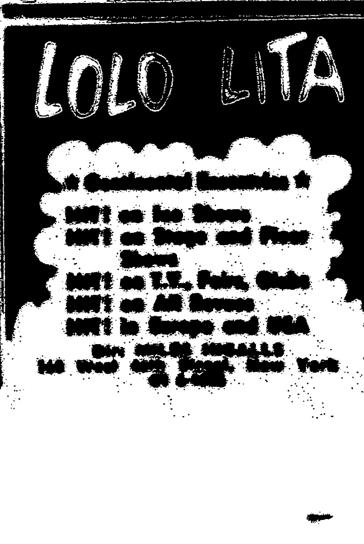
"Holiday on Ice" opens an 11-day run Jan. 17 at the Milwaukee Arena. Show will do 17 performances.

DONNA LYNN

The Singing Swinging
BUDDY GRECO
I'm at the Copa.
Where are you?
Per. Mgt.: BOB ANTHONY

"THE COMEDIAN"

RONNIE MARTIN
Currently:
EUROPEAN TOUR
Agency, G.A.C.



Americana, N.Y.

Guy Lombardo Orch (14) with Jack & Sally Jenkins, Dick Curtis; $4 cover.

Guy Lombardo cast aside the physical problems presented by the Hotel Americana's Royal Box layout with "I'm happy with any room that has people." Well, Lombardo will probably be happy throughout his two-week run because he remains standard holiday attraction for dansapators even though he's shifted his base, for the first time from the Roosevelt Grill to this new spot. "Welcome to the west side," was a telegram Lombardo read at the opening from Vincent Lopez, whose band is at the nearby Hotel Taft.

The low-ceilinged Royal Box isn't as conductive to the buildup of an orch sound as the massive airyness of the Roosevelt Grill but Lombardo manages to get his musical message across with the easy glide that's been his identifying mark for years.

From the opening strains of "Auld Lang Syne," notice is given that Lombardo is back and Gotham's got him for the holidays. (He shifts to the larger Imperial Room of the hotel for New Year's eve where he'll be picked up by 30 CBS-Radio stations under the sponsorship of Chock Full O' Nuts. Janet Blair opens at the Royal Box that night.)

As an added fillip, Lombardo has added a special show to spell his straight dansapating routine. It's a pleasant little affair that runs about an hour, giving the band a chance to show off some instrumental tricks as a duo piano workover of "Twelfth Street Rag" and lovely treatment of "Never On Sunday" featuring Kenny Gardner on the boombass, an instrument that fits neatly into the Greek beat. Also featured are the singing team of Jack & Sally Jenkins and comedian Dick Curtis.

The Jenkinses are an attractive young couple (she, especially, in shape and style) who have put together a pleasing routine. It has an old-fashioned flavor but they make it extremely easy to take.

Opening with a dramatic version of "Tonight," they slide through a happy "Sleigh Ride" and then do an interesting blending bit with "What Kind Of Fool Am I," from "Stop The World—I Want To Get Off," and "Where Is Love," from "Oliver." For a snappy closer, they use a medley of Meredith Willson tunes from "Music Man." It's a happy choice for it's just the right bit to appeal to the kind of audience Lombardo lures. (The maestro, by the way, is taking the Jenkinses to his Tierra Verde, Fla., winter hangout for a four-month run.)

Dick Curtis, on the other hand, doesn't fare too well. Firstly, it's a tough room for any comic and secondly, his low-keyed style could have passed with an okay mark if he didn't press his luck and do an overlong encore bit that dissipated any rapport he may have established.

He has some stock stuff about smoking, small towns, etc., a parody of "Romeo & Juliet" and a bright routine on Dr. Seuss' children songs. That was when he went off and then made the big mistake of coming back.

Dansapation, however, is the order of the day and Lombardo is just the Guy to dish it out. *Gros.*

Shoreham, D.C.

Washington, Dec. 18.

Peter, Paul & Mary, Bob Cross Orch (14), Steve Kisley Orch (7), Shoreham Strolling Strings (8) and Tee Carson Jazz Trio; $2.50 cover.

The folk trio of Peter, Paul & Mary is casting an enjoyable charm at the Shoreham Hotel's Blue Room. Already well in tune with University crowds, the egghead trio scored at the Shoreham on tunes with a message.

Just returned from a concert at Ole Miss, the trio obviously put its heart into such tunes as "Why Don't You Help Me, Brother," "This Land Is Your Land," and "Life Is a Hard Road to Travel." Their soulful rendition of "If I Had a Hammer," a song about personal freedom, seems to repeat what Mary said happened at Ole Miss University. "I almost went wild singing it there," she said.

The Shoreham audience at show caught, reciprocated with hearty applause and even rose to its feet. Further atmosphere is provided by the small beatnik beards of Peter and Paul. Mary's neat, but straight blonde hair also spells simplicity. Wisely sensing a buildup of feelings among the supper-crowd, the trio eases the trend with its Warner disk, "Lemon Tree" and a few light songs with sports car animations.

Fine dance music is supplied by the Don Cross and Steve Kisley orchestras. The Shoreham Strolling Strings bring the melodies to the tableside of the dinner audience.

Adding a third element to the evening is the Tee Carson Jazz Trio, with hip beat, alternating with the dance combos.

Peter, Paul & Mary continue through Dec. 31. They will be joined in the New Year's Eve performances by Jimmy Edmondson and Sandu Scott. *Chuck.*

Basin St. East, N.Y.

Count Basie Orch (17), Joe Williams, Nipsey Russell, Junior Mance Trio; $3.50 cover.

The newspaper strike isn't likely to dim the entertainment values inherent in this talent collection. Ralph Watkins' bistro has a prime batch with Count Basie, Joe Williams and Nipsey Russell, with the Junior Mance Trio for good measure. It's an exceedingly interesting show with every component a top figure in its category.

The Count, of course, is one of the greats from the big band era and is still around to display the high calibre music stemming from the large ensembles. Basie, with an outfit comprising four trumpets, three trombones, five reed and four rhythm, latter including the head man at the ivories, indeed makes an impressive splash on the stand.

The arrangements are controlled and at times even cool. There is a wealth of effects and a huge variety of moods that this group can evoke. All of it is in an essentially tasteful and highly mannered style that gets the crowd's appreciation.

Williams has been associated with Basie for some years, and is reunited with him for this engagement. One of the top blues singers of this period, he understands the lowdown moods inherent in this type music and gives the numbers a near-reverent reading. In addition, he has enlarged his orbit to emerge as a singer of versatility with a song assortment that hits in all directions.

Nipsey Russell seems never to have appeared to better advantage locally. In the vanguard of the humor of emancipation, he has soft-pedaled the political overtones of his normal routine. He has gone in for routines and descriptions of situations, some acerbic comment and a repeat of his Twist routine.

Russell is a smart comic who is aware of the world around him, particularly as it affects the Negro, and his comments are funny enough even to amuse segregationists. The audience was reluctant to let him go.

Junior Mance at the piano, backed by bass and drum, provides a pleasant kind of music to open the proceedings. *Jose.*

Royal York, Toronto

Toronto, Dec. 18.

Neapolitan Sextet, with Moxie Whitney's Royal York Hotel orch (11); $2 cover.

For opera buffs and those among the customers who prefer Broadway standards, the Neapolitan sextet (three men and three women) jammed them in at their Monday (17) preem at the 450-capacity Imperial Room of the Royal York Hotel. They are on 45 minutes, with all arrangements by Jay Brower.

True, there have been some changes in the group since its formation in 1956. But present setup includes Dick Sharretts, bass baritone, since inception of the Neapolitan Sextet, Jane Burton, mezzo soprano, Jack Olson, baritone; Anne West, coloratura, Cu Beth, soprano. All have had experience with top opera companies, and all are young lookers.

Their first visit to Canada is a daring innovation on the part of Moxie Whitney, entertainment director of all Canadian Pacific Railway hotels. Whitney's orch also gives solid backing to the act and does the dance seshes for diners.

Group, which has ranged from the Waldorf to Carnegie Hall, is in the Royal York till Dec. 29. *McStay.*

Flamingo, Las Vegas

Las Vegas, Dec. 21.

The Pearl Bailey Show, with Bruscia & Tybee, Russ Black Orch (13); produced and directed by Miss Bailey; choreography, Paul Godkin; musical arrangements, Don Redman; lighting, Hugo Granata; Lloyd Phillips at piano for Miss Bailey; presented by Morris Lansburgh; $4 minimum.

Pearl Bailey's many appearances as a headliner in Las Vegas—her first was 15 years ago — have solidified her reputation as one of the Strip's few dependable blockbuster attractions. She's at her peak in her latest outing for Morris Lansburgh in the Flamingo Room, her showmanship is something for rising nitery performers to study and absorb.

Miss Bailey, who produces and directs her new show, wisely gives herself more time and more singing. Her distinctive vocal styling, with just the right amount of personalized comedy dialog asides, makes her act a wonderful hunk of entertainment. Included in her songalog are a very funny anti-husband bit called "He's Gone," and the now-classic routine about the tight shoes.

Up-to-the-hour flavor is spotlighted in a colorful production number called "Around The World With The Bossa Nova," in which her eight boy and five girl dancers do the new dance, attired in costumes of various countries. Russ Black's orch (13) guides the festivities with aplomb.

The smooth, excitingly flamboyant dance patterns of Bruscia & Tybee are neatly blended into the turn, skedded for four weeks. *Duke.*

Playboy, Phoenix, Finally Preems, Bunnies & All, Despite Licensing Snag

Phoenix, Dec. 24.

Hugh Hefner had a tough time getting this Phoenix enclave of his burgeoning Playboy clubs into orbit. The expected opposition did not emanate from local booze purveyors but from the Arizona Assn. for the Prevention of Alcohol and Narcotics, a clan of militant rednecks who advocate total abstinence.

Curiously, the abstainers did not concern themselves with their customary opposition to alcoholics but directed their heaviest salvos

Playboy, Phoenix

Joe Conti, Lilia Guizar, Rover Boys (3), Norm Parker Orch (3), Charlie Lewis Trio in lounge; $2.50 cover in Penthouse.

at the bistro's affiliation with Playboy mag in general and the maligned "bunnies" in particular.

Last month, at a hectic City Council meeting, the Association attempted to pressure the Council into denying a recommendation approving transfer of a liquor license to Playboy. The Council vetoed the move.

An okay by the Council is tantamount to the Arizona Liquor Board's approval. John Duncan, head of the State Board, nixed the approval and denied Playboy's application. "I do not consider underdressed waitresses called 'bunnies'," commented Duncan, "in the public interest." Superior Judge Fred D. Hyder, after a day-long trial, quietly gaveled the Playboy club to life.

The Wednesday (19) preem was a smash social success. The affluent local gentry, key in hand, formed a half-block long queue. Once inside, they quaffed two-ounce cocktails, sampled the $1.50 blue plate filet and ogled the fully debated "bunnies" smartly garbed in cotton-tailed briefies. The latter scampered around their plush warren and served patrons with efficiency.

Hefner's opening bill comprising comic Joe Conti, chirper Lilia Guizar and the Rover Boys, all new faces here, is a nifty, diversified card. The Playboy's grueling four-show-a-night policy is a crisp, tightly timed "get 'em on and off" affair.

Intros are brief and time consuming encores are out. Conti, a plump, yock-provoking funster, zeros in on Christmas shoppers and gentle salesladies, wives, the Congo, Cuba, the Kennedys (natch) and other updated situations for good returns.

Papa Tito Guizar has obviously taught his hip little hijita the ropes. Miss Guizar spins through a folio of bilingualis including "Lili," "Make Love To Me" and bows off with a rousing "Yes Sir, He's My Baby."

The three Rover Boys, fresh faced youngsters with a pleasant blend, essay a catalog of show tunes but are a bit confined on the postage stamp Playboy stage.

The Norm Parker trio is fine with this difficult break-in show which stays two weeks. *Olliff.*

Hotel Roosevelt, N.O.

New Orleans, Dec. 22.

Ted Lewis Revue with Eddie Chester, Josie O'Donnell, the Dunhills (3), George Val George, Leon Kelner Orch (11); $2.50 week night minimum, $4 Sats.

Seymour Weiss unwrapped a big Christmas package of fun, music, terping and magic in his plush Blue Room Thursday (21), and it's a cinch the velvet rope will be up for the next two weeks judging from advance reservations.

Ted Lewis, with his battered top hat, cane, expressive hands and ancient clarinet, has shrewdly surrounded himself with some top-drawer talent and his "shadow." He takes part in all of the proceedings onstage to make his revue one of the better units in the cafe orbit.

Lewis pours out the nostalgia by recalling past visits to New Orleans and the days of show biz greats. After "Give My Regards to Broadway," Lewis then picks up his licorice stick for a rousing "Tiger Rag." He also has some cute patter with Josie O'Donnell, a redheaded looker with nice pipes, who contribs a varied assortment of tunes that score.

Lewis weaves in and out of the show with patter and songs. He intros the three Dunhills, with strawhats and canes, who demonstrate amazing agility with a precision tap terp. Trio also registers in song-dance version of "Cecelia."

George Val George is a standout magico, pulling doves, etc., out of nowhere. Lewis' efforts at sleight-of-hand during the turn are good for lotsa laughs.

Windup of the revue, when Lewis goes into his "Me and My Shadow" and "My Baby Smiles At Me" routines, caps a 65-minute socko show.

Leon Kelner's musical crew smartly backs the layout and keeps the floor packed during customer ankle-bending.

Lewis is in for two weeks, closing Wednesday (Jan. 2). *Liuz.*

Riviera, Las Vegas

Las Vegas, Dec. 19.

Debbie Reynolds, Volantes (2), Riviera Dancers (13), Jack Cathcart Orch (19); Produced and Directed by Robert Sidney, Stage Direction by Milt Bronson; $4 minimum.

Debbie Reynolds is a sparkling click in her nitery debut (see New Acts) and probably will be able to write her own ticket if she decides to stay on the saloon boards.

The Volantes (2) are a good balance for the star, doing their separate turn before Miss Reynolds takes over the stage. The male juggler-unicyclists combine comedy with their precision work, which won for them warm applause from first-nighters.

Both Republicans and Democrats will agree that the opening production number is in bad taste. It features a dancing boy wearing a President Kennedy mask who dances with, and makes double-entendre remarks to 12 dancing girls. *Duke.*

Tidelands, Houston

Houston, Dec. 17.

Jackie Vernon, Paul New and Crew (5), [illegible]

Jackie Vernon is one of several literate young comics around, and he fits well an intimate, hip room such as this Tidelands Motor Inn nitery. Material, although fresh, draws no real yocks but heavy chuckles are constant for entire 30 minutes.

Paul New and crew are solid young (21-23) musicians who are taking over bandstand while Don Cannon Orch takes annual Christmas vacation. Band will be heard from, for boys have feeling for jazz and work well together.

Orch, in addition to dance stint before and after show, opens show with 35-minute concert, showing variety of jazz and novelty, and with comic sound effects for "Harbor Lights." New handles vocals well, some with sound chamber effects.

Show plays two frames. *Skip.*

Thunderbird, Las Vegas

Las Vegas, Dec. 20.

"So. Pacific," costarring Joan O'Brien and Stephen Douglass, With Benny Baker, Ven Hatter, Ty Whitney, Mokihana, Bill Mong, Sonja Hobson, Nat Brandwynne Orch (19); produced by Monte Proser, codirected by James Hammerstein and John Fearnley, presented by Joe Wells, titles by Glenn Holse, costumes by Berman's of Hollywood, scenery by Gash Studios; adapted from James A. Michener's "Tales of the South Pacific," music by Richard Rodgers and Oscar Hammerstein 2d, book by Hammerstein and Joshua Logan; $4 minimum.

Monte Proser has arranged to bring another Rodgers-Hammerstein B'way musical to Las Vegas, and "South Pacific" is an unqualified hit in the desert version, as was its predecessor, "Flower Drum Song," the first R-H show to play the Strip.

Codirectors James Hammerstein and John Fearnley have tightened the running time to 88 minutes, but the meat of James Michener's yarn is not sacrificed. The sometimes dramatic, sometimes funny, and always exciting musical score, containing numbers which are now standards, never sounded better that under the baton of Nat Brandwynne and his orch (19). The classic story of the navy nurse who loves a much older French planter in the south seas, is ingeniously mushroomed into a powerful, colorful musical hash that has something for everyone—singing, dancing, comedy, and tears.

Outstanding in the cast of 40 performers are Joan O'Brien, Stephen Douglass, Benny Baker, and Mokihana. Miss O'Brien, as nurse Nellie, fits the role with ease. She's a vivacious, shapely looker whose versatility indicates she's ripe for stardom in any vehicle that comes her way. Douglass is handsome, has an excellent voice, his only handicap being that he's doing a role calling for a more mature man. Baker, as the tattooed sailor, and Mokihana, as the souvenir-selling "Bloody Mary," spark most of the show's laughs, and she impresses with a stirring vocal toss of "Bali Ha'i." The other big tunes, "Happy Talk," "Cockeyed Optimist," "Some Enchanted Evening," "Nothing Like A Dame," "Gonna Wash That Man Right Outta My Hair," "Younger Than Springtime," "This Nearly Was Mine," "In Love With A Wonderful Guy," and "Honey Bun" are all done in an extremely effective manner. Ty Whitney, as young Lt. Cable, has a fine voice and shows much promise.

"South Pacific" is in for six months with options, but its initial acceptance indicates it will surpass the run here of "Flower Drum Song." *Duke.*

Riverside, Ottawa

Ottawa, Dec. 18.

Kurli Bonito & His Afro-Caribbeans (5), Jerry Joly Combo (4); $1.50 cover.

Boniface Irenee Gagne booked Kurli Bonito & His Afro-Caribbeans into the 400-seat Rib Room of the Riverside hotel with an eye to the holiday season. There's no reason why this shouldn't make the Rib Room the jumpingest room in town, particularly on the eves of Christmas and New Year's.

Tall, handsome Bonito, with muscles a-ripple, tops the group, playing giant bongo drums. However, he's primarily spotted in chant and chortle chores. Backing him are two males on guitar and bass who also work comedy and warble, and two female lookers, solid in caracy and terp slot.

The stanza is wild throughout, with all five working continually. It is solidly built for impact and routined with slickness. Emphasis is on Afro-Caribbean items with plenty sound and action.

Tablesitters are worked into the act via a Twist bit, palm-slap rhythm and singalong with "Matilda." Showmanship is high, staging is colorful and costuming nice. Closer, titled "The Big Bamboo," tends to the blue but handling softens any offense that customers might take. House group, Jerry Joly Combo, works dancing only, the Bonito act doing its own backing.

Bonito is in the Rib Room to Jan. 5. *Gorm.*

New Acts

DEBBIE REYNOLDS
(With Jerry Antes and Ray Fitzell)
Songs, Dances, Comedy
50 Mins.
Riviera, Las Vegas

Debbie Reynolds has joined the Las Vegas' sorority of femme film stars who have taken the leap into nitery headlining. From the way she was accepted by a celeb-studded first-night audience which gave her a standing ovation, she can headline here for months and months, doing brisk biz all the way.

Since Miss Reynolds is the prototype of America's sub ingenue, she appeals to femmes of all ages. This is good news for the casino houses, because it's likely a large percentage of those femmes will want to see their heroine in person, bringing along gamblers who they will lend temporarily to the casino.

The star's act was concocted by Robert Sidney, who also guided Mitzi Gaynor's successful transition to the nitery scene. Again he uses singing-dancing boys (two this time, and they're very good: Jerry Antes and Ray Fitzell) as teammates, and again the choreography is of a familiar pattern, but it manages to sparkle because Miss Reynolds sparkles. She sings, dances, mimics, and clowns—literally, with clown costume in one number—in a delightful manner.

A highlight of the turn is the bit where Miss Reynolds does devastating impreshes of Zsa Zsa Gabor, Anna Magnani, and Ethel Merman — with appropriate costuming for each carbon.

Songs include "I Want To Be Happy," "It's A Lovely Night," "I Won't Dance," and her trademark, "Tammy." She sings and dances with polished finesse, has a warm, winning personality.

Writer Shirley Henry and producer-director Sidney provide her with some very funny dialog, and she wears some quite fetching gowns designed by Michael Woulfe.

Jerry Fielding conducts the Jack Cathcart orch (15) with both drive and sensitivity. The superb arrangements were cleffed by Skip Martin and Fielding.

Hugo Granata's lighting is a strong asset. *Duke.*

NANA MOUSKOURI
Songs
20 Mins.
Olympia, Paris

Greek singer Nana Mouskouri seems at home in French and English as well as her native tongue, and displays a big voice and good presence and projection. She is stocky and affects black-rimmed glasses.

Since a lot of her songs are big-voiced romantic laments she might do better to change her stage silhouette. Her Greek songs have the warm, exotic flair while the others can build into lolling paeans about love and desire. She sometimes relies too much on choral and instrumental buildups behind her which she does not need.

In short, she an excellent voice that does justice to all types of ballads, is completely distinctive in her Greek entries, and looks like a likely bette candidate for the U. S. where her well-rounded songalog, stance, presence and drive could make an effect.

A few changes and this pro young singer would shape as an international bet. She is on Fontana records. *Mosk.*

GILDA GILLES
Songs
10 Mins.
Olympia, Paris

Gilda Gilles is a tall, longhaired blonde with a good chassis. She has a solid vibrant voice but still has a tendency to thresh too much in her dramatic ditties to make for a harsh rather than a soaring vibrato. She appears to be able to work this out.

This done, and with good gowning (she affects skirt and sweater now) she could turn into a svelte dramatic singer for posh boites. Right now she does mainly torchy songs but could probably easily handle ballads. In short, she shapes a comer in top filler ranks if the more personalized star quality is still not evident. She is on Fontana disks here. *Mosk.*

FERNANDA
With Leo Heredia & Pepe Segundo
Flamenco
25 Mins.
Alameda Room, N.Y.

Fernanda, with guitarist Leo Heredia and singer Pepe Segundo in her retinue, is another of the expressive flamenco dancers to have appeared on the scene. The growth of New York's Latin community since the postwar years has spurred much artistic activity as well as the increase in such specialized niteries. The results have enriched both the Latin and their neighbors.

Fernanda is a finely schooled flamenco dancer with elaborate costumes. She is a traditionalist and her choreography is tautly well defined. However, she interpolates her own personality into these numbers. Her soleares and the alegria are crosses between gypsy abandon and controlled movements. Excellent hands seem inevitable in her case.

Her aides, Heredia and Segundo, supply rich background. Heredia is a guitarist of distinction. He has delicacy as well as the strong rhythms needed for flamenco. Heredia sings with fine tenor pipes inserting the necessary fire for this type of work. *Jose.*

RON ELIRAN
Songs
27 Mins.
Le Hibou, Ottawa

In this era of folk music the cult that supplies coffee with customers is beginning to cull the men from the boys. At first, anybody who could carry a tune and make basic chords on a guitar got by as long as they knew a string of folk songs. Now the gravy and mileage go to chanters with okay pipes and slick guitar handling has enough showmanship to satisfy the table-sitters. That is the slot Ron Eliran fits. He has a strong store of folk songs from many lands and in as many languages, all deftly dealt with. A clicko on guitar, he makes the strumming provide okay backing. Eliran's piping is solid and staging is good.

While he doesn't strive for comedy, his gabbing, tune selection, and arrangements supply some festive touches that get guffaws. Eliran is good for coffee rooms and lounges particularly, but also niteries, television, radio. He has several albums on the market. *Gorm.*

LOS GALANTI (3)
Accordion, Dance
15 Mins.
Alameda Room, N.Y.

Los Galanti comprise a trio of Latin accordionists, two men and a girl, with the latter interpolating various Spanish dances. It's an act for specialized situations. The accordion is a versatile instrument and can be overwhelming. Three of them at one time can fill huge auditoriums.

Despite the volume, the threesome manage to make each instrument do a specialized chore, although the unison playing is at times too powerful for the room. The major departure for this group is the femme's terping. For the jota she abandons the stomach Steinway, but in other incidental terping she carries on with his huge instrument. It cannot help but affect her movement. The act works hard and seems good for outdoor work as well as special rooms. *Jose.*

JOAN TURNER
Songs, comedy
35 Mins.
Colony, London

Joan Turner has an operatic background and makes with the arias from time to time to prove it. She's also pretty nifty with a dramatic ballad, and has a good sense of fun and the ridiculous. In other words, she's quite a talented gal, but her act is an untidy mixture, and she's never sure whether to play it for laughs or sing straight.

Her current stint at this plush Berkeley Square restaurant mainly stresses the comedy aspects, but these, too, are uneven, and some of her jokes limp along.

Miss Turner, who has jovial and buxom looks, is introduced as the girl with a thousand voices, and she sets about displaying her wide vocal range, with her own interpretation of numbers like "Danced All Night" and "Lady Tramp." The latter item is used for some canny impressions, including an amusing takeoff of a Birmingham girl with an atrocious Midlands accent, Shirley Bassey and Alma Cogan. Later on she also does a lively impresh of Bette Davis. But the best part of her performance is two straight renditions of "Moon River" and "My Beloved." These demonstrate vividly that she is a good dramatic singer, and could do with more such numbers in her show. *Myro.*

MAVIS RIVERS
Songs
35 Mins.
Tidelands, Houston

Samoa-born Mavis Rivers has pipes as solid as her construction, and there are few better jazz singers around.

She has top jazz arrangements which requires a good jazz band to back her, such as is the case of Don Cannon's Orch here. She has mucho experience, but somehow down the line has been overlooked in New Acts column. One suggestion is that there is sameness to arrangements and material which give impression of listening to one 35-minute tune. A little variety, and she could obtain stature of an Ella Fitzgerald. *Skip.*

House Review

Olympia, Paris

Paris, Dec. 20.

Georges Brassens, Jacques Courtois, Nana Mouskouri, Marina & Alberto Ballet (9), Rudy Cardenas, Sine Cartoons, Roger Riffard, Gerardis (4), Gilda Gilles, Bercover Julien & Marie Nobincourt; $3.25 top.

George Brassens, the anarchic troubador, is in good form for his first three-week vaude house stint in two years. If he has mellowed a bit, his flaying of human cupidity is still incisive and customers are flocking to catch him.

His self-cleffed works are more melodic, his self-accompanying guitar more jaunty and his voice more assured. Shaggy-headed and mustached, Brassens is both poet and singer and a top offbeat singing draw.

His use of words that have their equivalents in four-letter, Anglo-Saxon ones is so adroitly a part of his work that they are never used for shock but blend with his pungent songs. He has the audience with him all the way. Even those who might feel his sting are among those applauding.

Still, the emphasis on dialog makes Brassens a difficult export item except for possible one-night concerts of specialized boite appearances, where there may be Frenchmen or Francophile linguists in abundance.

Jacques Courtois wittily animates three dummies in a clever ventriloquist turn. His control, material, well constructed personalities of his puppets, and timing make him one of the toppers in this field.

Nana Mouskouri is a big voiced Greek singer, at home in French and English, who displays a projection and pro aplomb. She is reviewed under New Acts.

Marina & Alberto Ballet lend a frenetic Latino terp display that sketches in the outlines of all the movements in these dances. If sketchy, it has sufficient color for house needs.

Rudy Cardenas lives up to his billing as one of the world's top jugglers via his frenzied slotting of hats, balls, clubs, etc., while always keeping in motion. Though his movements seem erratic, he displays dexterity and unflagging perfection.

Gilda Gilles, a blonde, well-stacked dramatic singer, still needs polish but displays promise. She's down for a New Act review. Roger Riffard, a fey singer with a quavering voice, is funny in his little man tactics. But he is a local offbeater at best, and more suited for boites than house needs.

Gerardis have a man on a bike getting up to three partners on his shoulders while doing trick riding. It is a showy, socky okay filler. Sine Cartoons have drawings flashed on a big screen in inventive, satiric, unusual contexts to make this a peek-full entry. Bercover Julien & Marie Nobincourt supply smart patter intros to this well done vaude show. *Mosk.*

CURRENT BILLS

WEEK OF DECEMBER 26

NEW YORK CITY

[illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

LAS VEGAS

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

RENO-TAHOE

[illegible]

MIAMI-MIAMI BEACH

[illegible]

CHICAGO

[illegible]

LOS ANGELES

[illegible]

SAN FRANCISCO

[illegible]

Barn Firm to Tour 'South Pacific,' Do Stock Season at Brown, L'ville

The Laurence Henry Co. will expand its activities early next year with a probable tour of "South Pacific" and the presentation of a stock season at the Brown Theatre, Louisville. The "SP" tour, with Betsy Palmer starred, is scheduled for seven weeks starting Jan. 14 at the Hanna Theatre, Cleveland. The stock season at the Brown opens Feb. 11 for a four-week period.

Laurence Feldman and Henry T. Weinstein, who head the organization, are presently producers of the Paper Mill Playhouse, Millburn, N.J., and the Mineola, L.I., Playhouse. [illegible] in the Millburn [illegible] Frank C. Carrington and in Mineola their associate is [illegible].

During the [illegible] Feldman and Weinstein also ran the Westport (Conn.) Country Playhouse. Their [illegible] James B. McKenzie [illegible] at Westport.

[illegible]

[illegible] with William Chapman [illegible] opposite Miss [illegible]

[illegible]

Continued on page 45

Martha Wright for 'Mary'

Martha Wright, Biff McGuire and Michael Evans are costars of the fourth company of "Mary, Mary," which begins a tour of major cities next Sunday night (30) at the Ford's Theatre, Baltimore. The cast also includes Alan Bunce and Elizabeth St. Clair.

The three other productions are the Broadway original, currently in its 85th week at the Helen Hayes Theatre, N.Y.; the company headed by Julia Meade, now in the 17th week of an open-end booking at the Blackstone Theatre, Chicago, and the bus-and-truck operation currently at the Curran Theatre, San Francisco.

Roger L. Stevens is producer of all four editions of the Jean Kerr comedy.

Plan 2 'Seasons' Cos. for 1963-64

The road is scheduled to get two productions next season of "A Man for All Seasons." One will tour the major cities and the other will be a bus-and-truck company for split-week stands.

The prime time entry will presumably be presented by Robert Whitehead and Roger L. Stevens, producers of the Broadway version of the British play now in its 58th week at the ANTA Theatre, N.Y. The production auspices for the motorized unit hasn't been set yet but the rights for such a tour have been acquired by National Performing Arts.

NPA, which books split-week tours, may produce the bus-and-truck presentation independently or in partnership with another management. It'll be one of four shows on the NPA touring list next season. The quartet of offerings will play Broadway Theatre League subscription cities, as well as universities, colleges and other locations.

Anent NPA, Marilyn Kleinberg has been named assistant manager of the operation. Julian Olney is manager and vicepresident. James S. Lombard Jr. has been appointed assistant booker for the touring

(Continued on page 45)

Geneva's Opera House Sets 74 Performances, December-June Cycle

Geneva, Dec. 24.

After years of financial, technical and other problems and delayed reconstruction [illegible], Geneva finally has an opera [illegible] of its own again. [illegible] 1,500-seat Grand Theatre Opera was new production of Verdi's "Don Carlos" in French, [illegible] by Marcel Lamy, formerly with the Paris Opera Comique. [illegible] maestro Cristian Vogel [illegible] conducted, with sets and [illegible] by France's George Wakhevitch and choreography by Janine Charrat, in charge of the [illegible] newly formed ballet troupe.

Principal roles were sung by Rafael Arie (King Philip), Alfonso La Morena (Don Carlos), Gabriel Bacquier (Posa), Suzanne Sarocca (Elisabeth), Consuelo Rubio (Eboli), Mark Elyn (Grand Inquisitor) and Victor de Narke (Monk).

It was on May 1, 1951, that Grand burnt almost to the ground during a rehearsal for Wagner's "Walkuere." Since then opera in Geneva had been reduced to occasional guest troupes at a smaller house, the Grand Casino.

New building, conceived in 1955 and budgeted at $2,700,000, is a compromise in style, since enough of the facade and lobby was preserved to warrant reconstruction in the old style, whilst the auditorium as well as the entire stage, which were completely burnt out, have been rebuilt from scratch. Technical facilities are said to be among the most modern in the world.

For the current season (December-June), 74 performances at a rate of three per week are contemplated. First three shows of "Don Carlos" were sold out in such a hurry that an additional fourth performance was quickly arranged. Budget for this season amounts to $650,000 excluding the orchestra.

Opening performance was televised via Eurovision to Belgium (Flemish part), France, Austria and Sweden, beside Switzerland. Swiss, French and Belgian radio stations were also hooked in. Show, incidentally, had a marathon length of nearly five hours.

Norman Corwin Home

Hollywood, Dec. 24.

Julian Lesser and Leon Boroke, who acquired "Rebel in Paradise," an Academy nominee in feature documentary category two years ago, are preparing it for presentation as a legit production early next spring under the title, "The Case of Paul Gauguin." Norman Corwin, who is writing a commentary, returned recently from England with the material.

The show will run a little over two hours, with two names appearing in the prolog, one to play the painter and his wife.

Australian Equity Shutters Revue, Hits Export Tele

Sydney, Dec. 24.

Aussie Actors' Equity [illegible] at Tibor Rudas, major indie [illegible] producer [illegible] AAE members from the cast of "Cinderella" pantomime due to preem next week at Her Majesty's, Sydney, on a lease [illegible] J. C. Williamson Ltd.

AAE prexy Hal Lashwood claims that Rudas is not paying [illegible] cast award wages and also is employing non-AAE talent, mostly from his own dance school here. AAE is also nixing Rudas from staging Sunday shows at [illegible] unless he employs strictly AAE members. The local musicians' union is reportedly backing the AAE play by refusing to allow its members to go into the pit until Rudas bows to the AAE edict.

Last week AAE struck at Aussie tv producers by demanding a percentage for its members on all local product sold abroad. Presently, all homebrew production is shut down. It's now understood that AAE intends moving against producers of tv commercials employing semi-professional talent and will insist that only AAE members be employed in the future, with AAE also demanding a salary increase for members on any commercial sold overseas.

Inside word has it that early next year AAE will swing into action against little thearte groups with an edict that players must join AAE when more than one show is given weekly with semi-professional performers. There are about 14 such groupes operating here presently to profitable business.

Consent Bars Scenic Closed Shop, But 'Contractor' Question Is Moot

A key point in the antitrust action instituted by the Government in 1957 against the scenic artists' union remains unsettled in the stipulation for a consent judgment filed last week in N.Y. Federal Court. That's the question of whether "contract designers" are employees or independent operators.

The Dept. of Justice [illegible] against the United Scenic Artists Local 829 of the Brotherhood of Painters, Decorators & Paperhangers of America, was [illegible] contention that designers [illegible] of the union enforce [illegible] contracts with producers [illegible] independent contractors [illegible]

It was originally [illegible] Government that [illegible]

[illegible]

Judge Irving R. Kaufman [illegible] N.Y. Federal Court [illegible]

The judge [illegible] "This is an antitrust case involving complex issues of fact [illegible] not previously presented for determination. The resolution of these issues will have a considerable impact not only on the costume and scenic designers but for the entire entertainment industry. I do not believe that novel issues of this import should properly be determined without a trial unless it is clear beyond a doubt that no facts are in dispute. This, I cannot say is the case here."

Justice Kaufman also declared, "It is apparent that the employment question lies at the crux of the controversy. Indeed, the Government concedes that if the designers are held to be employees of the producers the complaint must be dismissed. On the other hand, if they are held to be independent contractors, it is highly probable that the Government will prevail."

In the Government's stipulation for the consent decree, it is asserted, "This final judgment does not, in any manner, adjudicate or determine the legality or illegality of membership in defendant (the union) of contract designers, nor

(Continued on page 45)

Pittsburgh's Legit Outlook

Pittsburgh, Dec. 24.

Pitt's Penn, which already has two legit shows, "Sound of Music" and "Camelot" booked, revealed that two other shows, "Milk and Honey" and "Carnival" are also set for the spring.

Bill Zeilor from the UATC office in New York and the former manager of the J. P. Harris Theatre here, was in town to help manager Bill Moclair get the house ready for legit.

Nixon, which ordinarily plays these shows, is booked for the next few months with "Mutiny on the Bounty."

N.Y. Press Strike Kayos 'Traveler'

The N.Y. newspaper strike has upset Norman Twain's plans for a Broadway production of Laurence Hall's [illegible] "Journey Without Love." [illegible] into rehearsal [illegible] originally scheduled and it's indefinite when the project will be activated.

Ben Gazzara and Gladys Cooper, who were to have played key roles in the presentation, which Twain intended opening Feb. 4 at the Hudson Theatre, N.Y., have taken on television assignments. Twain says because of the uncertainty of the venture. Consequently, they're now unavailable for the production if it's done this semester.

Twain had leased the Hudson, which was sold last summer by NBC to Abraham and Sigmund Sommers, on a four-wall deal for a minimum period of six months in anticipation of berthing "Traveler" there. He took occupancy Dec. 11 of the 1,065-seater, which eventually is to be demolished to make way for a combined garage and office building. The house has been dark thus far this season.

Twain claims that because of the press blackout he delayed committing himself contractually to a specific starting date on rehearsals for "Traveler." He says he had the full $125,000 capitalization for the presentation two weeks ago.

(Continued on page 43)

LAST, FAST DIAL TO THE BIG NUMBER

After months in preparation, the Anniversary Edition is about to close. Time is now of essence of inclusion. If you have not acted yet, act now with the speed of a gazelle.

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Click of 'Carnival' Seen Opening Zurich Theatre To U.S. Brand of Tuners

By GEORGE MEZOFI

Zurich, Dec. 24.

The oldfashioned Viennese, Hungarian and German operettas may be in for competition here from modern American musical imports. The production of "Carnival," in its European preem at the Stadttheatre here, indicates the possibility of such a development. It's the first time a thoroughly professional attempt has been made in Switzerland to establish contemporary U.S. tuners as a successor to the vintage operettas.

Prior scattered productions of American musicals here and in other Swiss cities, notably Basle and Lucerne, were all more or less frustrating for lack of proper staging, experience, the right "feel" or faulty casting. Therefore it's apparently no coincidence that two Americans figure importantly in the current polished production of "Carnival." They're director Lotfi Mansouri and conductor Samuel Krachmalnick.

Herbert Graf, prior to his resignation as Zurich opera chief, has decided on "Carnival" as the first in a contemplated series of U.S. musicals designed to pump new blood into the Stadttheatre's "light" repertory. It seems he made a wise choice. Ruth Gutzwiller and Bob Franco handle the lead roles in the production, for which a good run appears likely.

Show on Broadway

Tiger, Tiger, Burning Bright

Oliver Smith & Roger L. Stevens presentation of drama in two acts (three scenes), by Peter S. Feibleman, adapted from his own novel, "A Place Without Twilight." Staged by Joshua Logan; scenery, Oliver Smith; lighting, Lucinda Ballard; costumes. Features Claudia McNeil, Alvin Ailey, Diana Sands, Ellen Holly, Cicely Tyson, Roscoe Lee Browne, Robbie Dean Hooks, Al Freeman Jr., Paul Barry, Robert Macbeth, Janet MacLachlan. Opened Dec. 22, '62 at the Booth Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Clarence Morris	Alvin Ailey
Mama	Claudia McNeil
Dan Morris	Al Freeman Jr.
Cile Morris	Ellen Holly
Adelaide Smith	Diana Sands
Celeste Chipley	Cicely Tyson
Dewey Chipley	Robbie Dean Hooks
Reason Settee Morris	Roscoe Lee Browne
Mr. Kerns	Paul Barry
Sol Jameson	Robert Macbeth
Neighbors	Janet MacLachlan, Rudy Challenger

It's like groping for order or logic in a vaguely remembered dream to try to figure out "Tiger Tiger Burning Bright," which opened last Saturday night (22) at the Booth Theatre. Regardless of the current New York newspaper strike, there'd be little chance on Broadway for this over-intense, Negro drama by Peter S. Feibleman, suggested by his own novel, "A Place Without Twilight." The play also is negligible as material for the road, stock or films.

Under Joshua Logan's capable and apparently sympathetic direction, "Tiger" has a brooding quality, several interesting characters and a number of expressive performances. But when Claudia McNeil, as the possessive, relentlessly self-deluding mother, cries out in agony in the final scene, "Help me, oh Lord, help me understand," she could be speaking for the audience as well as the character.

What is the corrosive secret guilt of this tormented family living in a maze of pretense? What is the significance of the domineering mother's obviously symbolic obsession about the New Orleans slum, in contrast to her old home in Atlanta, as a place without twilight? The author doesn't reveal.

There are suggestions of various familiar plays in this Feibleman work—"Ghosts," for instance, and "Cat on a Hot Tin Roof" and even, pardon the expression, "Tobacco Road." Despite fleeting resemblances to notable items in dramatic literature, however, "Tiger" remains a riddle and something of a letdown.

How could the departed eldest son, whom the mother fondly believes was killed in Korea, have really been imprisoned on a murder charge without the truth becoming known before it finally does? Why does this fiercely maternal woman dote so much on her sulky second son, virtually ignore her sensitive daughter and baby her moronic youngest son? Is there any significance to the reference to the late husband's "passing" instead of dying?

What is the explanation for the elaborate texture of deception and falsehoods the family and neighbors talk about so repetitiously? Why, at the finale, after trying so hard to arrange the youngest son's marriage to the local strumpet and driving him from home when the scheme fails, does she surrender so utterly to despair when the adored second son, having also been driven away, responds to his Army draft summons several days early with the intention of being killed?

Why does she simply subside with the hopeless sigh, "There's nothing to do now"? It's evident that the daughter, who's been subject to attacks of blinding migraine and emotional seizures, has fully recovered and will take charge of the household now that "truth" is established. But is the theme of "Tiger" merely that deception is destructive to everyone it involves? If so, it seems a lot of effort to present a platitude.

Miss McNeil is magnetically forceful as the seemingly indomitable matriarch who goes to any length of connivering to hide from the truth. Alvin Ailey seems slightly [illegible] the compulsive second son who, incidentally, is the [illegible] restlessly pacing tiger of the title.

There are vivid performances by Diana Sands as a vital, plausible tart and by Ellen Holly in the strange and difficult role of the odd daughter possessed of virtual second sight. Al Freeman Jr. as the infantile youngest son, Cicely Tyson as a sulking neighbor, Robbie Dean Hooks as her simple brother and Roscoe Lee Browne as the unctious deacon who thrives on blackmail.

Oliver Smith's single setting of the kitchen-dining room and yard in the Negro quarter of New Orleans is artfully atmospheric, and Lucinda Ballard's costumes accent the contrasting elements of comedy and commonness. But despite its unquestioned assets, "Tiger Tiger Burning Bright" is enigmatic and unsatisfying. *Hobe.*

Touring Shows

(Figures cover Dec. 24-Jan. 5)

[illegible]

London Shows

(Figures denote opening dates)

[illegible]

CLOSED

[illegible]

SCHEDULED OPENINGS

[illegible]

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

SCHEDULED OPENINGS

[illegible]

Scheduled B'way Preems

[illegible]

Vet Producer
Albert Lewis
culls from his forthcoming memoirs, 'Famous First Nights in the New York Theatre' in a capsule of
The Glamour That Was in a Broadway Opening: Weber & Fields (Circa 1900)
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Legit Followups

Carnival
(IMPERIAL, N.Y.)

Time and cast changes have robbed "Carnival" of much of its magic. But Bob Merrill's music is still well-sung, the puppets continue to be delightful, and enough of Gower Champion's imaginative staging remains to make the show mildly diverting.

With the exception of Kaye Ballard, whose performance as a disgruntled mistress gives the musical its most amusing moments, the original principals have been replaced, and the new players are not as effective as their predecessors.

Carla Alberghetti, as Lili, comes off best, singing well and capturing much of the waif's warmth and innocence. Ed Ames, in the role of the puppeteer, has an excellent voice, but his acting is broad and stiff, lacking the subtlety and depth that Jerry Orbach brought to the part originally.

Jonathan Lucas, as Lili's beloved Marco the Magnificent, is a capable dancer and singer, but his acting is unconvincing, and Rudy Tronto, in the role originally played by Pierre Olaf, lacks comparable charm and appeal. *Kenn.*

Take Her, She's Mine
(WALNUT ST., PHILLY)

Philadelphia, Dec. 19.

The more than 400 performances clocked up by "Take Her, She's Mine" on Broadway are still understandable with the new cast playing the Henry and Phoebe Ephron comedy on tour. The piece about the possessive relationship between a father and a daughter going off to a faraway college is good audience material. A large audience enthusiastically greeted the play at the Philly start of its scheduled tour.

Tom Ewell brings his own special comic style to the role of the overly protective parent who suffers the pangs of severance when his oldest gal goes off to campus. His performance in the role played on Broadway by Art Carney ranges from slapstick to touching. He conveys admirably that total lack of communication between the generations, particularly for a male with a heavily femme populated household.

Joan Petlo is attractive as the highschool summa cum laude who returns to her Beverly Hills home for vacation from an eastern girls' college with an affected New England accent, a beehive hairdo and disdain for what she calls the provincialism of California. Audrey Lindley does well with the conventional and more tolerant wife and mother, a fixture in American fiction and theatre, and Carole Benton makes a fetching sprout of the kid sister left to mature unawares because of the series of academic crises with the older girl.

Patricia Cray as the roommate and partner in folksong sequence, Carol Anne Daniels as a cigar-smoking type in the dormitory, Carl Johnes as the smitten neighborhood swain, Peter Deuel as a campus slicker, and Fred Burrell as one of Harvard's more serious products, all contribute helpfully to the undergraduate atmosphere.

The entire production has the George Abbot trademark of efficacy and getting the most out of a line or situation. The William and Jean Eckhart scenery, suggested for the most part, shuttles the locale easily between the Beverly Hills living room and the Eastern halls of Ivy. *Gagh.*

Shows Abroad

All Things Bright and Beautiful

London, Dec. 14.

Oscar Lewenstein presentation of a comedy in three acts, by Keith Waterhouse and Willis Hall. Staged by Val May; decor, Alan Barrett. Stars Peggy Mount, John Barrie. Opened Dec. 13, '62, at the Phoenix Theatre, London; $2.10 top.

Desmond Cooper	Griffith Davies
Deanna Hesseltine	Juliet Cooke
Charles Hesseltine	Jack Smethurst
Nolan	Eileen Kennally
Old Jakie	Dermot Kelly
Queenie Hesseltine	Peggy Mount
Albert Hesseltine	John Barrie
Harry Lauder Hesseltine	Brian Peck
Douglas Dobson	Ken Parry

A serious fault of "All Things Bright and Beautiful" is that it lacks a plot. Keith Waterhouse and Willis Hall, one of Britain's most prolific writing teams, offer a close look at a low working class family in a Northern slum, and though the play is carefully observant at times, it is largely without substance. It doesn't appear a sturdy contender, but may hold for a moderate run.

The setting and much of the dialog emphasize that an unhappy feature of slum life is lack of an outside toilet. It is the subject of much discussion and comment, and its frequent use, with the appropriate noises when it's being flushed, is intended to provide much of the comedy. Waterhouse and Hall are expert craftsmen, but they make blatant use of this lavatory type of humor.

Peggy Mount, who came into prominence several years ago in "Sailor Beware," again plays a domineering, loud mouthed mother. John Barrie, as her husband, seems to spend most of his time in the "hooser" and their two sons, played by Jack Smethurst and Brian Peck, are busy collecting stolen property, which is hoarded in the cellar.

There is also a daughter, played by Juliet Cooke, who gets a backsnipe from her father when caught smooching with a boyfriend in the back of her brother's delivery van. The family conversation is mainly centered around their dream of moving out of their slum into a council house, and what to do with a lectern stolen from a church by the offstage youngest son.

The play offers a skillful picture of a feckless family, but that's all. In lieu of a plot there is good earthy dialog, but it's a strain to sustain the comedy for three acts.

Alan Barrett's set shows a conventional living room, but it's the back-yard, with its outside toilet, that truly conveys the impression of a slum, and against that background, Val May has staged the play at a lively pace. Miss Mount gives a forceful though obvious comedy portrayal.

John Barrie, making his first West End appearance, is more subdued as the father. Juliet Cooke is believable as the daughter, and the two sons are competently played by Jack Smethurst and Brian Peck. Griffith Davies, as the daughter's current date, Eileen Kennally as a stout mistress, Dermot Kelly as a layabout constantly using the family toilet and Ken Parry as a man from the council, round off an adequate cast. *Myro.*

La Grande Oreille
(The Big Ear)

Paris, Dec. 10.

Elvire Popesco & Hubert De Malet presentation of a two-act comedy by P. A. Breal. Staged by Jacques Fabbri; settings and costumes, Yves Faucheur. Stars Jacques Fabbri; features Andre Gille, Arlette Gilbert, Annik Alane. Opened Dec. 4, '62, at the Theatre de Paris, Paris; $4.50 top.

Dupont	Jacques Fabbri
[illegible]	Andre Gille
[illegible]	Arlette Gilbert
Mme. Dupont	Annik Alane
Catherine	Juliette Mervian
[illegible]	Charles Charras
[illegible]	Jacques Couturier

Though dealing with the theme of intolerance, in terms of the persecution of the Huguenots in 17th century France, "Le Grande Oreille" ("The Big Ear") emerges a diverting affair instead of a drama. What it does is to allow history to condemn itself by showing its silliness in a tale of a rich farmer who tries to use it for personal gain and political glory, only to find himself in danger when one of his servants turns out to be a Huguenot.

The author has concocted a series of sketches showing the rise and fall of the stupid, blundering but primarily guileless rustic, and it gets the right farcical turn and pace from stager Jacques Fabbri. Though some of the bits are almost vaudeville turns, they make their points richly. A drawback is the patronizing ending, when the Huguenot abjures his faith out of pity, to save the fatheaded connivor and his family.

Suggestive period sets and costumes, homogeneity in playing and a robust pace keep this generally entertaining. Fabbri, besides his knowing direction, also scores as the victimizer and victim. His playing is the very essence of the piece.

"Big Ear" appears due for a run, with film and export possibilities also inherent in it. For the record, the title refers to God's miraculous power to hear the prayers of people of all kinds and faiths. *Mosk.*

King Lear

London, Dec. 13.

Royal Shakespeare Co. revival of a drama in two acts, by William Shakespeare. Staged by Peter Brook, assisted by Charles Marowitz; decor, Peter Brook, assisted by Adele Hankey; costumes, in collaboration with Kegan Smith; music arranged by John Barton; musical director, Brian Priestman; London music director, David Tucker. Stars Paul Scofield; features Alan Webb, James Booth, Irene Worth, Alec McCowen. Opened Dec. 12, '62, at the Aldwych Theatre, London; $7.50 top.

Earl of Kent	Tom Fleming
Earl of Gloucester	Alan Webb
Edmund	James Booth
Lear	Paul Scofield
Goneril	Irene Worth
Duke of Albany	Peter Jeffrey
Regan	Patience Collier
Duke of Cornwall	Tony Church
Cordelia	Diana Rigg
Duke of Burgundy	Tony Steedman
King of France	Hugh Sullivan
Edgar	Brian Murray
Oswald	Clive Swift
Knight	Michael Murray
Fool	Alec McCowen
Curan	Philip Strick
Servant	Edmund [illegible]
Old Man	Michael [illegible]
Doctor	[illegible]
Messenger	Peter Geddis
Captain	Ian Cullen
Herald	John Corvin
British Captains	Ian Henderson, Gordon Honeycombe

Soldiers: Michael Burrell, John Corvin, Ian Cullen, Peter Geddis, Paul Greenhalgh, Gordon Honeycombe, Martin Jackson, Ian Lindsay.

Musicians: Anthony Chidell, Gilbert Cobbett, Derek Oldfield, David Richards, Norman Wallis.

Just about a month after its presentation in Stratford-on-Avon, the Royal Shakespeare Co. has brought "King Lear" to its London home at the Aldwych Theatre, as one of the most exciting productions currently in the West End. It will undoubtedly be a smash b.o. hit for its limited engagement, and will surely be one of the few shows unaffected by the pre-Christmas doldrums.

More than most Shakespearean plays, "Lear" is a star vehicle and Paul Scofield, one of the most distinguished contemporary classical actors, makes a memorable job of his interpretation of the role. It's a carefully conceived performance, with a rich majestic sweep in the earlier scenes, developing powerfully as the plot unfolds. It's a tour de force by any standards.

His opening scene, when he is proposing to surrender his throne to his three daughters, but first seeks reassurance of their love and devotion for him, forcibly sets the pattern for the action to follow. There's great dramatic intensity when he disowns his youngest daughter, Cordelia, who leaves him to marry the King of France. Even more moving is his encounter with the blinded Gloucester, after he had been betrayed by his bastard son Edmund.

One of the more impressive features of the production is Peter Brook's stark decor to match his gaunt staging. A few white backdrops provide the basic setting, relieved only by movable props put into position by the extras.

Though Scofield's king necessarily dominates the scene, Brook has assembled a standout cast. Alan Webb as Gloucester, James Booth as Edmund, Brian Murray as Edgar and Alec McCowan as the Fool are the most prominent among the male members of the cast, but they are well matched by the three leading actresses. The most effective feminine is Irene Worth as Goneril, the alternately coldly callous and hotly sensuous eldest daughter. Patience Collier as Regan and Diana Rigg as Cordelia are also impressive. All the smaller roles are admirably played.

This production of "King Lear" is clearly expensive as well as notable. But it might nevertheless be a profitable venture for an American tour. *Myro.*

Paperback acting editions of Derek Prouse's translation of Eugene Ionesco's "Rhinoceros" and William Archibald's "The Cantilevered Terrace" have been published by Samuel French Inc.

'Oliver' Sellout $90,759 in Toronto; 'School' 42G, Det.; 'Horn' 28G, St. L.; 'Train' $28,877, 'Lady' $38,894, Hub

The road was moderate again last week. The Broadway-bound "Oliver" held as top grosser with another sellout take in the second week of a fortnight's stand in Toronto.

"The Beauty Part," which opens on Broadway tonight (Wed) registered a meagre gross in the final frame of a three-week Philadelphia stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Milk Train Doesn't Stop Here Anymore, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $37,128) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $27,333 with Theatre Guild-American Theatre Society subscription.

Last week, $28,877 with TG-ATS subscription.

My Fair Lady, Colonial (MC-RS) (2d wk) ($6.50-$7; 1,675; $68,081) (Ronald Drake, Caylen Byrne). Previous week, $43,077.

Last week, $38,894.

CHICAGO

Carnival, Shubert (MC-RS) (6th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $63,000.

Last week, $54,747.

Mary, Mary, Blackstone (C-RS) (10th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $25,865.

Last week, $18,815.

CINCINNATI

Far Country, Shubert (D-RS) ($4.35-$5.10; 2,058; $40,000) (Viveca Lindfors). Previous week, $11,810 with TG-ATS subscription, Shubert, Detroit.

Last week, $19,308 with TG-ATS subscription.

DETROIT

School for Scandal, Fisher (C-RS) (1st wk) ($3.95-$6.50; 2,081; $65,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $36,302 with TG-ATS subscription, Shubert, Philadelphia.

Last week, $42,000 with Fisher Playgoer subscription.

PHILADELPHIA

Beauty Part, Locust (C-T) (3d wk) ($4.80-$5.40; 1,418; $41,640) (Bert Lahr). Previous week, $15,463.

Last week, about $6,300.

I Can Get It for You Wholesale, Forrest (MC-RS) (1st wk) ($6.25; 1,760; $62,000). Previous week, about $16,000 with twofers, Shubert, Boston.

Opened Dec. 17 to two qualified approvals (Gaghan, News; Murdock, Inquirer); Bulletin doesn't review return engagements.

Last week, $14,300 with twofers.

Take Her, She's Mine, Walnut (C-RS) (2d wk) ($4.80-$5.40; 1,340; $41,000) (Tom Ewell). Previous week, $24,000 with TG-ATS subscription.

Last week, $25,300 with TG-ATS subscription.

SAN FRANCISCO

Mary, Mary, Curran (C-BT) (1st wk) (Jeffrey Lynn). Previous week, $16,400 for five-performance split.

Last week, $21,300 for nine performances.

ST. LOUIS

Come Blow Your Horn, American (C-RS) ($5.50; 1,363; $40,000) (Hal March). Previous week, $27,362 with TG-ATS subscription, Auditorium, Denver.

Last week, $28,011 with TG-ATS subscription.

TORONTO

Oliver, O'Keefe (MD-T) (2d wk) ($5.50; 3,211; $90,517) (Clive Revill, Georgia Brown). Previous week, $90,004 with TG-ATS-O'Keefe subscription.

Last week, $90,759 with TG-ATS—O'Keefe subscription.

WASHINGTON

Shot in the Dark, National (C-RS) (2d wk) ($4.95-$5.75; 1,673; $46,234) (Elizabeth Seal, Zack Matalon). Previous week, $28,710 with TG-ATS subscription.

Last week, $26,540 with TG-ATS subscription.

Denham-Orr Play Slated For Madrid Production

"When the Wind Blows," a play by Reginald Denham and his wife, Mary Orr, is to be given a Spanish-language production next spring at the Teatro Club Recoletos, Madrid, under the title, "Los Vientos Obedientes." The work, which has a Mexican setting, was translated and adapted by Spanish playwright Carlos Costas, until recently U.S. representative for the Spanish Society of Authors.

In a somewhat reverse situation, the Dramatists Play Service has published Denham's translation and adaptation of three Spanish plays by Alfonso Paso. Although only 34 years old, Paso has already written 60 plays, many of which have been successfully presented in Madrid. Four of Paso's plays were produced in 1961 and six are on this season's schedule.

The Paso plays adapted by Denham are "Blue Heaven" ("El Cielo dentro de Casa"), "Oh, Mama! No, Papa!" ("Cosas de Papa y Mama") and "Recipe for a Crime" ("Receta para un Crimen"). Paso's prolificacy as a playwright was the subject of a popular Spanish cartoon in which a couple about to go out for the evening wonder, "Shall we go to the movies or Paso?"

Strike KOs 'Traveler'

Continued from page 41

but decided to hold off production pending settlement of the newspaper strike. Indications that the strike might be of long duration prompted Twain's action, as he didn't want to risk opening the show at a time when the papers might still be shut down. He thereby Gazzara and Miss Cooper.

Still standing by for the presentation, according to Twain, are Eva Le Gallienne and Nan Martin. However, the producer asserts that if a suitable replacement can be found for Gazzara the play will be produced this season. That's providing the backers support his choice of a substitute, since they had been told that Gazzara was to appear in the production. If a replacement isn't found within a reasonable period of time, Twain intends postponing the venture until next season.

Another project on Twain's production agenda for Broadway this season is the Franco Zeffirelli-Giles Cooper adaptation of "Camille," with Susan Strasberg starring. This version of the tragedy by Alexandre Dumas fils had been planned for Main Stem presentation by Cheryl Crawford who withdrew as sponsor because of a difference of opinion with Zeffirelli.

Carroll and Harris Masterson will be partnered with Twain in the production of "Camille," for which Zeffirelli will serve as stager and set designer. French designer Marcel Escoffier will be responsible for the costumes. The designers union is permitting Twain to use the Zeffirelli sets and Escoffier costumes and is also taking Zeffirelli in as a member. Lloyd Burlingame, who'll design the lighting for the production, will also be associate designer on the sets and costumes.

Twain has earmarked the production of "Camille" for a March 18 opening at an undesignated Broadway theatre. However, that will depend, he says, on the newspaper situation. As for the Hudson Theatre, he doesn't feel it's suitable for the play.

Viennese Composer

Robert Stolz

(who is the last of the great Waltz Kings) has some interesting comments in his

Confessions of A Composer

• • •

another Editorial Feature in the soon-due

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

PETER O'TOOLE TO DO BAAL PLAY BY BRECHT

London, Dec. 24.

Peter O'Toole is to play the outcast poet Baal in Bertholt Brecht's play of that name. Oscar Lewenstein will present the show, in association with Keep Films Ltd., O'Toole's own company. It will be O'Toole's first West End appearance since he appeared four years ago in "The Long and the Short and the Tall."

"After the Lawrence of Arabia picture everybody told me that I'd have to make an intimate little film in contrast," the actor told VARIETY. "Well, I couldn't find the subject, and since I've been itching to get back to the stage I thought that would make even greater contrast."

"Baal" will open in London in the first week of February and will be staged by William Gaskill.

Johannesburg Offering B'way's 'Horn' & 'Sunday'

Johannesburg, Dec. 24.

Local legit fare includes two Broadway-originated comedies, "Come Blow Your Horn" at the Alexander Theatre and "Sunday in New York" at the Intimate. The cast of "Horn" is headed by Sarah Sylvia, Gordon Mulholland and Faivel Zygelbaum.

Socialite Marylou de Guingand is making her legit debut as the femme lead in "Sunday."

Woodie King

Continued from page 2

most every night they turn up on the late show, every Sunday afternoon they cry so much because Shirley Temple loses her plantation, and they act so degrading we have to turn them off so that our kids cannot view them. Most of them are disgraceful in those old movies. And I, for one, hope Hollywood never finds anyone like them.

Today, for Mr. Pearson's information, there are many magnificent Negro character actors. I doubt if he really meant character actors though; I really think he meant "Tom" characters. If he had meant character actors, he would—if he is any kind of agent—know Ossie Davis, Helen Martin, Ivan Dixon, Bernie Hamilton, Ruby Dee, Juanita Hall, Geoffry Cambridge, Fred O'Neal, Claudia McNeill, Juanita Moore, Brock Peters, Billy Dee Williams, James Earl Jones, Robert Earl Jones, Frank Silvera, Diana Sands, etc. And if these are not enough for Mr. Pearson, he can always call the Ernestine McClendon Agency in New York.

I suspect the reason for the hard sell regarding Negro actors isn't quite clear to Mr. Pearson. Example: Liz Taylor as Cleopatra, Anita Ekberg as "Zenobia," Kirk Douglas as "Dumas," Vic Mature as "Hannibal," Orson Welles as "Otello," and this can go on and on, even to Nancy Kwan as Diahann Carroll. For Mr. Pearson: If Hollywood continues its present trend, Rock Hudson will be portraying Dr. Drew or George Washington Carver while Liz Taylor or Rosaland Russell is prancing around the Seven Arts' lot costumed as Mary Bethune.

Hope the article on the Negro in Hollywood films, by Rev. Malcolm Boyd, in your Anniversary Number highlights this.

Woodie King Jr.

Bway Slides Again; 'Forum' 47½G, 'Strings' $30,028, 'Camelot' $34,615, 'Seidman' $18,381, 'Clowns' $14,290

Broadway was belted last week for the second successive stanza. Most shows are figured to have suffered greater drops than normal for the pre-Christmas slump period because of the two-week-old newspaper strike in Manhattan. Boxoffice takes this week, traditionally bullish, should provide a better indication as to the effect of the press blackout.

"The Affair," which has been a shaky ground for several weeks, will toss in the towel next Saturday (29). No other closings have been announced except for the scheduled departure for road tours next month of "Camelot" and "Milk and Honey."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut rate tickets in circulation.

Affair, Miller (D) (14th wk; 108 p) ($6.90-$7.50; 840; $33,500). Previous week, $7,084. Closes next Saturday (29).

Last week, $7,416.

Beyond the Fringe, Golden (R) (9th wk; 67 p) ($7.50; 773; $34,073). Previous week, $34,401 with parties.

Last week, $34,705 with parties.

Calculated Risk, Ambassador (D) (8th wk; [illegible]) ([illegible]; 1,135; $42,828) (Joseph Cotten). Previous week, $23,326.

Last week, $19,030.

Camelot, Majestic (MC) (107th wk; 857 p) ($9.40; 1,616; $84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $40,184. Exits Jan. 5 to tour.

Last week, $34,615.

***Carnival**, Winter Garden (MC) (89th wk; 708 p) ($8.60; 1,404; $70,000). Previous week, $20,302 at the Imperial Theatre.

Last week, $10,500 for three performances Friday-Saturday (21-22).

Funny Thing Happened on the Way to the Forum, Alvin (MC) (33d wk; 268 p) ($8.60-$9.40; 1,334; $66,006) (Zero Mostel). Previous week, $60,000.

Last week, $47,500 with Jerry Lester subbing for Mostel.

How to Succeed in Business Without Really Trying, 46th St. (MC) (65th wk; 487 p) ($9.60; 1,342; $66,615). Previous week, $67,402.

Last week, $67,400.

Little Me, Lunt-Fontanne (MC) (6th wk; 41 p) ($9.60; 1,407; $75,801) (Sid Caesar). Previous week, $76,500 with parties.

Last week, $76,247 with parties.

Lord Pengo, Royale (C) (5th wk; 40 p) ($6.90-$7.50; 990; $42,000) (Charles Boyer). Previous week, $37,737 with parties.

Last week, about $32,700 with parties.

Man For All Seasons, ANTA (D) (57th wk; 453 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $25,601.

Last week, $24,174.

Mary, Mary, Hayes (C) (94th wk; 748 p) ($6.90-$7.50; 1,139; $42,300) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, $26,917.

Last week, $19,259.

***Milk and Honey**, Beck (MC) (63d wk; 508 p) ($8.60-$9.60; 1,280; $62,605) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $29,307. Exits Jan. 26 to tour.

Last week, $26,062.

Mr. President, St. James (MC) (10th wk; 73 p) ($9.60; 1,615; $76,000) (Robert Ryan, Nanette Fabray). Previous week, $76,005 with parties.

Last week, $73,826 with parties.

Never Too Late, Playhouse (C) (4th wk; 31 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,063 with parties.

Last week, $35,119 with parties.

No Strings, Broadhurst (MC) (41st wk; 324 p) ($9.20; 1,214; $62,037). Previous week, $45,443 with Vi Velasco subbing for femme lead Diahann Carroll.

Last week, $30,028.

Seidman and Son, Belasco (C) (10th wk; 80 p) ($6.90-$7.50; 907; $39,326) (Sam Levene). Previous week, $22,254 with parties.

Last week, $18,381 with parties.

***Sound of Music**, Hellinger (MD) (150th wk; 1,248 p) ($9.60; 1,587; $81,500) (Nancy Dussault). Previous week, $37,744.

Last week, $33,108.

Stop the World—I Want to Get Off, Shubert (MC) (12th wk; 98 p) ($8.60; 1,451; $60,000) (Anthony Newley). Previous week, $56,717.

Last week, $52,530.

Tchin-Tchin, Plymouth (CD) (9th wk; 68 p) ($6.90-$7.50; 990; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $41,647. Moves Feb. 1 to the Barrymore Theatre.

Last week, $30,305.

Thousand Clowns, O'Neill (C) (38th wk; 300 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards Jr.). Previous week, $17,106.

Last week, $14,290. Theatre has "She Loves Me" booked for an April 23 opening.

Tiger Tiger Burning Bright, Booth (D) (1st wk; 1 p) ($6.90-$7.50; 807; $32,400) (Claudia McNeil). Previous week, $9,051 for eight preview performances with orchestra seats priced at $3.20 and balcony seats at $2.10.

Opened last Saturday night (22), but because of the newspaper strike the reviews by the critics for the seven major dailies were not published.

Last week, $11,568 for opening performance and six previews.

Who's Afraid of Virginia Woolf? Rose (D) (11th wk; 78 p) ($6.90-$7.50; 1,162; $46,846) (Uta Hagen, Arthur Hill, George Grizzard) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $44,702 with Play of the Month Guild patronage.

Last week, $48,046.

Opening This Week

Foo Hsing Theatre, Moroseo (D) ($6.75; 980; $48,276). Chinese troupe began return two-week engagement, under the auspices of the China Institute in America, last Monday night (24) with "The Beautiful Bait," to be followed next Wednesday (2) by "The White Snake." "Bait" was presented by the company in its one-week engagement last November at the Longacre Theatre, N.Y.

Beauty Part, Music Box (C) ($7.50-$8.05; 1,101; $48,000) (Bert Lahr). Michael Ellis, in association with Edmund Anderson, presentation of comedy by S. J. Perelman; opens tonight (Wed.).

Other Theatres

Atkinson, Barrymore, Biltmore, Broadway, Cort, 54th St., Imperial, Longacre, Lyceum, Ziegfeld.

Florida College Skeds Valency's 'Long Night'

Maurice Valency's "The Long Night" will be tried out Feb. 6-10 at Florida University, Tallahassee. The play, to be presented by the Eddie Dowling Foundation in cooperation with the school's University Theatre, is based on Leo Lania's "The Foreign Minister" and deals with the late Czechoslovak diplomat Jan Masaryk.

Richard Fallon, of the University Theatre, will direct the production which will employ one professional actor plus FSU students and faculty members. There will be five evening performances and two matinees.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television films. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild-goose chase. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow, c/o Casting Consultants, 444 Madison Ave., N.Y. (PL 2-1020). The three leading roles will be cast through agents only. Available parts: fourth lead, femme, to look 6 years old, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor, comedian, sympathetic character, must sing; district attorney, irascible but human, comedian; incompetent psychologist, man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, sing-dance-act well. Mail photos and resume to Casting Consultants, Michael Shurtleff and Alan Shayne, room 708 at above address. Do not phone or visit. Appointments from photos and resumes received.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, 38 Overlook Terrace, Roslyn Heights, N.Y.; Buster Davis & Jean D'Incecco. All applicants must sing-dance-act. Available parts: femme, early 20s, movie star; man, middle age, fast talking movie press agent; man, 17 or 18, a good who's always putting his foot in it. Mail photos and resumes to producer at the above address.

"Brigadoon" (MD). Producer, New York City Center (130 W. 56th St., N.Y.). Auditions next Thursday (3) for Equity singers: men, 10 a.m. and femme, 2 p.m.; Equity dancers next Friday (4): men at 10 a.m. and femme at 11 a.m. All auditions at the City Center, 6th floor, above address.

"Hand Flung" (MC). Producer, Peter Cereghetti, c/o Joseph Bailey, 400 Madison Ave., N.Y. (PL 8-0810). Mixed cast of Negro and white. Available parts: leading lady, 20-25, Negro, sing-dance-act; man, 20-30, Negro, newspaper executive; character woman, white, huge voice, loud; sailor, Negro, about 25, experienced dancer; three exotic dancers, one Negro, one white and one oriental; man, white, newspaperman's assistant, comedian, 30-60; doctor, femme, 25-30; agent's accountant; Negro spiritual group of 3-7 members, both male and female and varied ages; Negro and white chorus of singers and dancers. Mail photos and resumes to producer, room 1511 at above address. Agents may contact him by phone. Applicants without agents may attend auditions tomorrow (Thurs.) from 12 noon-2 p.m. at Ernestine McClendon Agency, 36 W. 45th St., N.Y.

OUT OF TOWN

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin, 205 W. 46th St., N.Y. (JU 6-3073). Auditions tomorrow (Thurs.) for femme dancers who sing and are the secretarial types, from 2 p.m. at the 46th Street Theatre (226 W. 46th St., N.Y.).

CHICAGO

"Put It in Writing" (R). Producer, Robert Weiner, 234 W. 44th St., N.Y. (LO 3-4370). Auditions tomorrow (Thurs.) from 2:30-6:30 p.m. for young revue types. Phone Edward Aldridge at CI 5-8246 for location and appointment.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen, 20 E. 40th St., N.Y. 17, N.Y. (TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802, c/o the producer. Interviews by appointment only. Do not phone or visit.

CAROL ARTHUR
as
Miss Marmelstein
in
"I CAN GET IT FOR YOU WHOLESALE"
currently at
FORREST THEATRE
PHILADELPHIA
December 17 — January 14
"Carol Arthur as an ever-faithful secretary, has some of the looks and delivery of Judy Garland, and her lament, 'Miss Marmelstein,' is the funniest."
Louis Cook, DETROIT "FREE PRESS"
"Loud thanks to a grand lady clown, Carol Arthur, a sort of latter day Sis Hopkins, Yiddish style."
Kaspar Monahan, "THE PITTSBURGH PRESS"
"Carol Arthur, a pretty funny comedienne, sings with lusty hilarity."
Kevin Kelly, BOSTON "GLOBE"
"Outstanding performance . . . displays a firm-jawed lunacy reminiscent of Peggy Cass."
William Hirts, "PATRIOT LEDGER," BOSTON, MASS.
Management
THE MARCHALS
One Sheridan Square, New York
YU 9-0010

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 2-1030). Parts available: man, second lead, mid-30s, social worker, strong and forceful yet sensitive and understanding, intelligent, masculine; leading lady, about 45, wry humor, intelligent; femme, early 20s, has humor and intelligence, young social worker; boy, 15, gang member, seems tough and icy but is sympathetic, West Side Story type; femme, about 35, well-scrubbed poverty, intense and once attractive. Mail photos and resumes to Casting Consultants, Michael Shurtleff and Alan Shayne, room 702, at the above address. Do not phone or visit.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Untitled Comedy Situation Series (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 2-1030). Available parts: leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 50, business manager, nervous but likable. Mail photos and resumes to Casting Consultants, Michael Shurtleff and Alan Shayne, room 702, c/o the above address. Do not phone or visit.

Cabaret

"Are You Ready For This" (R). Producer, Sinner & Saint Room (802 CPW, N.Y.; UN 6-0797); manager, Danny Logan. Cast of four to be under AGVA contract and a pianist to be under Local 802. Parts available for a comic ingenue who sings and an understudy for her, plus an understudy for an ingenue; also seeking a male or femme pianist. Phone the manager at the above number daily after 2 p.m.

BOSTON

"Five Faces Out" (R). Producer, Ivor David Balding, c/o Hitchcock-Balding Productions, 158 W. 58th St., N.Y. (PL 7-8881). Musical revue with cast of five, all will be under AGVA contract. Production commissioned by the Hilton Hotels and will open Feb. 4 for four weeks in the Terrace Room of the Statler Hilton Hotel, Boston. Available parts: ingenue, sing-dance, attractive, well proportioned; comedienne, sing-dance, Carol Burnett-Charlotte Rae type; actor, early 30s, sing-dance, handsome; comedian, sing-dance, Jack Lemmon-Dick Van Dyke type; comic-actor, sing-dance, handsome. Agents contact producer at above address and number. Interviews set through agents only. Do not phone or visit.

Publishing Stocks

(As of Dec. 24, closing)

Allyn & Bacon (OC)	25¾	+⅛
American Book (AS)	65	—1⅛
Amer. Educ. Press (AS)	5	
American Heritage (OC)	8⅛	
Book of Month (N.Y.)	21¼	—1
Conde Nast (N.Y.)	8⅞	— ⅛
Cowles Mfg. Co. (OC)	10⅞	— ⅛
Crowell Collier (N.Y.)	36⅛	— ⅛
Curtis Pub. Co. (N.Y.)	6	
Ginn & Co. (N.Y.)	22¼	— ¼
Grolier (OC)	20¼	
Grosset & Dunlap (OC)	11¼	— ⅛
Harcourt Brace (N.Y.)	23¾	+ ⅛
Hayden Pub. (OC)	4⅞	— ⅛
Hearst (OC)	24½	
Holt, R&W (N.Y.)	29¼	+1
L.A. Times Mirror	30	
Macfadden Bartell (AS)	2	+ ⅛
McCall (N.Y.)	21⅛	— ⅛
McGraw-Hill (N.Y.)	24	— ⅛
Meredith Pub. Co. (OC)	20	—1
Nat'l Per. Pub. (OC)	7⅛	— ⅛
New Yorker (OC)	84	+1
Pocket Books (OC)	5⅞	— ⅛
Prentice Hall (AS)	23¼	— ¼
Ran'm House (N.Y.)	11⅛	+ ⅛
Scott Foresman (OC)	30⅛	— ⅛
H. W. Sams (OC)	22⅛	— ⅛
Time Inc. (OC)	67⅛	—2⅛
Western Pub. (OC)	21⅛	+ ⅛
World Pub.	8⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Australian Shows

(Week Ended Dec. 22)
(Figures denote opening dates)

ADELAIDE
Student Prince, Her Maj. (12-4-62).
MELBOURNE
Bad Seed, St. Martins (11-20-62).
Carousel, Her Majesty's (10-10-62).
Fantasticks, Russell St. (10-20-62).
King and I, Princess (12-22-62).
[illegible]
[illegible]
[illegible]
PERTH
My Fair Lady, Her Majesty's (11-4-62).
SYDNEY
Australian Ballet, Her Maj. (12-3-62).
Beyond the Fringe, Phillip (6-1-62).
[illegible]
[illegible]
[illegible]
[illegible]

Literati

On Delaying News

"Henceforth the Globe & Mail will not accept news announcements on a hold-for-future-release basis," Canada's largest a.m. stated bluntly in a p. 1 box Dec. 13. Elaborating, the Toronto daily's editor-publisher Oakley Dalgleish (it's owned by R. Howard Webster of Montreal) was quoted: ". . . the artificiality of holding news back in order to benefit the interests of those making the news. In the United States such use of psychological timing had led Government spokesmen to think of the press as part of the weaponry to be used in the cold war . . . It is the purpose of the Globe & Mail to seek out the news with vigor and to publish it with dispatch."

That night, in following day's issue, G&M legit critic Herbert Whittaker avoided breaking a Stratford, Ont., Shakespeare Festival Saturday release date on news of next season's lineup by quoting Peter Coe, one of its directors then in town polishing "Oliver." But Toronto Star, Canada's largest daily, broke the release date the same day (Friday) with a story from the handout.

'Carpetbaggers' Lawyers Act

Attorneys for Pocketbooks Inc., of New York, publisher of "The Carpetbaggers," and HMH Publishing Co. Inc., of Illinois, publisher of Playboy magazine, last week asked Albany County Judge Martin Schenck to dismiss "obscene literature" indictments against these two clients, and also Hamilton News Co., of Albany, named in the papers as distributors.

The publishers' lawyers claimed that under U.S. Supreme Court decisions a question of law only is involved and that, because a jury may pass only on questions of fact, there is no charge triable.

Assistant District Attorney Robert P. Luddy argued, however, that while a court is charged with the responsibility of passing on the question of alleged obscenity with relation to the right of freedom of speech, a jury has the duty to pass on alleged obscenity as it relates "to the protection of society's morals."

Decision was reserved by the court.

Mike Halperin's Post

Michael H. Halperin has exited his film editor post with Warner Bros. on the Coast to join North American Aviation as writer-producer in its new Space & Information Systems Division.

Editor will work on closed-circuit live tv setup for employees, under which NAA is developing indoctrination programs for new employees and educational material on the aero space development.

Steinbeck on Writers

John Steinbeck, in a recent philosophical, humorous interview via radio from Stockholm—after winning the Nobel prize for literature—predicted that "American writing will reach a new high level during the next 15 years."

The country has many gifted younger writers, he pointed out. "The beatnik phase has passed, the young writers are disciplined and are learning their trade," said he. Steinbeck declined to name top authors among the youthful U.S.A. group, just as he would not say which writers "merited" the Nobel prize, in preference to himself.

Steinbeck said he was following practice in avoiding discussion of book he is writing. He kiddingly commented, "I doubt whether I will manage to bring much of the $50,000 (prize money) back to the United States."

Speaking slowly and with pauses, the noted author told how he had been rejected in three applications for writing fellowships. He formed the "Three Times Denied Awards Club, only to be blackballed by my own club."

CHATTER

Las Vegas Sun entertainment columnist Ralph Pearl starting a new publication, "Ralph Pearl's Las Vegas," in January. Joe E. Lewis will be a regular contributor.

Unusual for an unpublished author is Jetta Carleton's novel, "The Moonflower," being serialized as a two-parter in McCall's, selected as the Literary Guild's January book, sales to French, German, Danish, Italian, Dutch and British publishers. Latter has sold Woman's Journal (England) for serialization.

Maurice McCaffrey say his Minneapolis Daily Herald is slated to resume publication as a tabloid; claims "financial and circulation problems are being solved," but no resumption date is given.

Buffalo Evening News Inc. has decreased its capital stock from $3,000,000 to $1,000,000, according to a certificate filed at Albany by Jaeckle, Fleischmann, Kelly, Swart & Augspurger, Liberty Bank Bldg., Buffalo.

William C. Wright has taken over as editor of Holiday's Antic Arts department, succeeding Jon Cerruti.

Louis B. Van Dyke Jr., 35, former reporter on newspapers in Binghamton, Cortland, Herkimer and Utica, will become the N.Y. State Police's first public relations officer in the 45-year history of the organization Jan. 10. Recently assistant p.r. manager for Mohawk Airlines, he was appointed to the $11,000-a-year State post by Supt. Arthur Cornelius Jr., an ex-FBI special agent.

Bits of London

London, Dec. 24.

Michael Dorfman, who specialized in the presentation of foreign imports, will present Raymond Devos, French comedian, in an English version of "The Music Stands," now in its second year in Paris.

After playing at the Waldorf Hotel for four years, pianist Hero de Rance has returned to the theatre. She's playing pit piano for "The Rag Trade" at the Piccadilly.

The Theatre Royal, Stratford, East London, will not be torn down. A spokesman declared, "The home of Theatre Workshop will be retained with extensions."

The double bill by Keith Waterhouse and Willis Hall at the Royal Court has Jill Bennett, Robert Stephens and George Cole in "Squat Betty" and "The Sponge Room."

IMMEDIATE ENGAGEMENT
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N.Y. CITY OPERA
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Barn Firm to Tour 'South Pacific'

Continued from page 44

to the decision to send the show on tour.

On its three-week Mineola stand, the tuner set a boxoffice record for the house in its second week of $30,301 and then topped that figure in the final frame with a sellout take of $30,815 with discounts for theatre parties and subscribers. The potential capacity without discounts at the 1,300-seater at a top of $3.90 weeknights and $4.90 weekends eves was $32,000. Cities to be played on the tour, besides Cleveland, include Cincinnati, St. Louis, Milwaukee, Detroit, Philadelphia and Boston.

The four weeks of stock slated for the Brown Theatre will be a pilot project. If the shows are successful, then summer and winter stock seasons will be instituted at the former film house which has replaced the Memorial Auditorium in Louisville as the showcase for touring legit productions playing that town.

The Brown gets "The Sound of Music" as its first legit booking tonight (Tues.). Scheduled to hit the house in January are "A Shot in the Dark" and "Take Her, She's Mine."

The Brown is managed by the Louisville Theatrical Assn., but Laurence Henry will produce the stock shows to be presented there. A show a week will be offered during the upcoming four-week stock season. The productions for the pilot project will not be the same as those presented in Mineola and Millburn, but if the Brown continues a stock policy, it'll then give Laurence Henry a chain of four summer theatres and three winter houses.

The firm's shows would then play summer dates of two weeks each in Mineola and Millburn and one week each in Westport and Louisville, besides stands at other strawhats. The Westport theatre would not be part of the winter circuit. The start of winter seasons next week in Mineola and Millburn marks an extension of the Laurence Henry production activities into the cold-weather period.

The outfit, which has undergone steady expansion since first producing a summer season in Westport in 1960, anticipates a 1962 gross of around $2,000,000 on all its projects. The firm took in the Paper Mill Playhouse in 1960, the Players Tavern in Westport in 1961 and the Mineola Playhouse last summer. Now there's the upcoming "SP" tour and the Brown Theatre project.

The "SP" road hop, if successful, may pave the way for future tours of other Laurence Henry stock productions. In addition to presenting established works at its stock theatres, the company is also making the Mineola and Millburn spots available during the regular legit season to tryouts of Broadway-bound shows. Two such entries, "The Heroine" and "A Gift Horse," are scheduled to open Jan. 15 in Millburn and Mineola, respectively, for stands of two weeks each. On Jan. 29, the shows will switch berths for another fortnight of performances.

McKenzie, the Laurence Henry general manager who gets coproducer billing at Westport, also operates a summer theatre on his own, the Peninsula Players, Fish Creek, Wis. Although the spot is not in the Laurence Henry fold, it's used by McKenzie for the training of staff and talent for Laurence Henry ventures.

Tudor's Stockholm Chores

Antony Tudor will be absent for the Christmas holiday period from his instruction work at the Met Opera Ballet School in N. Y. He's staging his own ballets, "Pillar of Fire" and "Romeo and Juliet," at the Royal Opera House in Stockholm.

Tudor spent last summer in Sweden teaching and rehearsing the works now coming to production.

Philly Park Playhouse Contest for Juve Plays

Philadelphia, Dec. 24.

The John B. Kelly Playhouse in the Park here is sponsoring a contest for hour-long plays for children. The winning script will receive a cash award of $150, plus production by the Children's Theatre Co. of the Playhouse. The deadline for entries is Jan. 15.

The Children's Theatre Co., inaugurated by the Playhouse in 1961, has produced eight plays, including six originals. More than 40,000 juves have attended the eight presentations. The company's 1962 series of five plays was taped for television and is being shown on five stations during the holiday season.

'Rob Roy' Tour

Edinburgh, Dec 24.

Meyer Oppenheim, local businessman and owner of the Lyceum Theatre here, is planning a tour of the Scot melodrama "Rob Roy" next spring. He plans to stage it for six weeks in Glasgow and two in Aberdeen.

Play, based on the Sir Walter Scott novel, was recently staged before Queen Liz and Norway's King Olav at a gala. He is also mulling a new production of another play based on a Sir Walter Scott work. This may be an adaptation of "The Lady of the Lake" or "The Heart of Midlothian."

2 'Seasons' Cos.

Continued from page 44

shows and Lisa Whiteman will act as production secretary on "Man for All Seasons."

Paul Fairly, formerly field representative for NPA on the Coast, has been appointed special representative to organize additional cities for the BTL phase of the operation. The following regional manager appointments, effective Jan. 1, have also been made: Armand Coullet, southern division; Richard C. Carson, western division; Kenneth Olsen, midwestern, and John Udry, eastern division.

Consent Bars Scenic Closed Shop

Continued from page 44

does this final judgment, in any manner, adjudicate or determine the relationship, in fact or law, between any contract designer and any other person, including the defendant."

The consent decree, according to the stipulation, shall not "constitute or create any bar or estoppel against the plaintiff (the Government), or any agency or instrumentality thereof, in any suit or proceeding which may hereafter be brought by the plaintiff, or any such agency or instrumentality, in which an issue is or may be the propriety or legality of membership in defendant (the union) of any such contract designer or contract designers."

Under the terms of the consent decree, the union would be enjoined and restrained from, directly or indirectly, coercing or compelling or attempting, in any maner, to coerce or compel:

(1). Any "contract designer" to become a member of the union.

(2). Any producer to refrain from entering into and performing any contract for the design of scenery, costumes or lighting with a "contract designer" for the reason that he is not a member of the union.

(3). Any member of the union to refrain from assisting any "contract designer" who is not a member of the union in the preparation of designs, sketches and models for scenery, costumes or lighting and from working upon any scenery, costumes or lighting for the reason that the contract designer who designed such scenery, costumes or lighting is not a member of the union.

(4). Any studio or costume manufacturer to refrain from commencing and performing work for any producer for the reason that the designs of scenery, costumes or lighting were designed by a contract designer who is not a member of the union.

Nothing in the consent judgment, it's stipulated, "shall be construed as prohibiting defendant, as a labor union, from bargaining collectively for and on behalf of its members and making or entering into lawful contracts respecting terms and conditions of employment, or exercising any and all of its lawful rights."

Erwin Feldman, attorney for the union, claims the union now proposes opening negotiations with the League of N. Y. Theatres for a basic agreement covering all designers. Feldman says the League, which is the organization of Broadway producers and theatre owners, had previously declined to negotiate with the union because of the pendency of the antitrust charges.

Williamstown Barn Had $1,000 Net Last Summer

The Williamstown (Mass.) Summer Theatre earned a profit of slightly more than $1,000 on its operations last summer. That was revealed by executive director Nikos Psacharopoulos at the recent annual meeting in Williamstown.

Attendance last summer averaged 75% of capacity, representing a 10% increase over the previous semester. It's figured the substitution of a 5 p.m. Saturday performance for the traditional earlier matinee contributed to the attendance boost. A festival of five shows to be presented early in the season and then offered in repertory at the end of the summer is being considered for the 1963 session.

At the recent meeting, Psacharopoulos was reappointed exec director. George Oestreich was elected treasurer, succeeding John F. Treadway, and Mrs. E. J. Coughlin was re-elected secretary. Robert T. Matthews is business manager for the operation. Louis Rudnick, a member of the executive committee with George W. Schryver and Henry N. Flint, the latter succeeding the late O. Dixon Marshall, continues as president of the Williamstown Theatre Foundation.

A CAREER BEGAN DURING THE NEWSPAPER STRIKE

"It is not often that an off-Broadway musical is blessed with such agreeable tunes and lyrics. JOHN JENNINGS is a composer of talent."
HOWARD TAUBMAN—N.Y. Times

"A luminous, skylarking musical. Rejoicing is in order. It stirs that sweet restlessness of nostalgia. The music is fresh and JOHN JENNINGS' lyrics compare favorably with many of men practicing this craft on Broadway."
NORMAN NADEL—World Telegram & Sun

"A bright, young songwriting talent emerges in 'Riverwind.' JOHN JENNINGS exhibits versatility and originality."
WILLIAM GLOVER—Associated Press

"The musical comedy scene is considerably brighter because of 'Riverwind.' It's a delight. If you don't go out humming at least two or three tunes, there is something wrong with your ears."
Cue Magazine

"Real show, with a real score, real lyrics. Brisk, funny and touching. There isn't a dud number in the bunch or a dud performanc either. The star of the piece is JOHN JENNINGS, who here makes his auspicious theatrical debut."
New Yorker Magazine

John Jennings' Riverwind

ACTORS PLAYHOUSE
100 Seventh Ave. S., New York City OR 5-1036

Original Cast Album — London Records Inc.
Score Published by Saunders Publications Inc. (an affiliate of Frank Music Corp.)

Broadway

Loewenguth Quartet off for France.

Sylvia Marlowe doing harpsichord concert Jan. 20 at Frick Museum.

Seattle World's Fair photographer Ted Brostrom in town for holidays.

Sidney Hart recitals with Utica Symphony Jan. 26 and Florida Symphony Jan. 31.

Charles Weidman leaves N.Y. in February to give a series of guest classes in dance around U.S.

Tom Bower, formerly publicity manager of N.Y. Playboy Club, resigned to open his own talent management and publicity office.

Richard Lippold's elaborate hanging mobiles made of copper alloy and stainless steel and financed by Mr. and Mrs. Henry J. Heinson finally "unveiled" ceremonially in Philharmonic Hall foyer with 250 guests from museum and gallery society.

Robert Downing and Mitchell Erickson will be production stage manager and stage manager, respectively, of William Inge's new play, "Natural Affection." Attraction is due to open Jan. 30 at Longacre, after a number of paid previews. Tony Richardson is directing the production, which Oliver Smith will produce and design, with Kim Stanley, Harry Guardino and Tom Bosley in principal roles.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Norman Brooks a solid click in Flamingo lounge.

Yaroubian Revue replaced vacationing Marry King violinists at Sands Lounge.

Frank Loesser winged in from Chi to see Dunes version of his "Guys and Dolls."

Tony Gillard named entertainment chief at Nevada Club by prexy Robert Van Santen.

Entertainment director Dave Victorson signed Larry Steele's revue for Thunderbird lounge opening Feb. 15.

Rasa Meran, Israeli beauty who was in previous Tropicana Folies Bergere, goes into new Minsky show at New Frontier Jan. 4.

Preston Epps, bongoist with the Frances Faye show which closed recently at the Third lounge, opened on his own at the Nevada Club.

Bobby Sherwood, featured with wife Phyllis Dorne in Dunes lounge, invented a new martini: eight parts of gin to one part Creme d'Amande, calls it "The Nutty Martini."

2½ Hrs. From B'way

By Walter Winchell

Chicagoan Kup condemned "gossipmongers" for the Doris Day splitsation frontpager which was confirmed by husband M. Melcher moving to a hotel. In the same kolm the fingerpointer itemed that a popular recording lark and a famed Washington lawyer were whooping-it-up. He's married and another baby is due at his home.

Patricia Morison stars at College Inn. Eye-and-ear perfume.

Chi American's circ is up again. Ex-Herald Trib ed Luke Carroll is one of the major reasons.

Columnist Tony Weitzel spotlighted heroism of two teeners who beat up muggers slugging an old man. Weitzel said the kids rated medals. The Mayor agreed and decorated them.

N.Y. Mirror-Journal-American merger-rumors shrugged off by Hearst brass. The Mirror recently went into the black for the first time since it started in 1924. Also enjoyed before it ... rise (over 1,000,000) in the 50 States until strike.

Newspaper strikers getting $90 weekly to picket? That's more than many get now ... (?)

La Prensa, top N.Y. Spanish-language paper, ran several Mirror columnists for a week. They were axed because many readers complained they hadn't mastered English yet and "we no comprehendo."

Peter Lawford's piece in McCall's disclosed that the Prez "always reads VARIETY." Son-in-Lawford also announced that kinship hasn't helped him or hurt him. How does Peter think he got into McCall's?

Rumors persistent in tv pillars that Lucille Ball may not renew her "Lucy" hit next season. "Is that true?" her husband (Gary Morton) was asked. "She hasn't yet decided," he semi-confirmed.

Big comic name on most late-gab tv shows allegedly cost a coast night club 30G. "Too much exposure," said the landlord, "they all know his act."

Press agents get copies of mimeographed pillars to show clients. Most N.Y. columns do not appear in Chi or on Coast.

Pump Room won't okay New Year's Eve reservations unless accompanied by $100 (in cash) because last holiday many people didn't show.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF 3020)

In and out are Nicholas Ray and Mel Ferrer.

Patachou will give a song recital at Carnegie Hall, N.Y., next Feb. 9.

Yank singer Mae Mercer topper at Left Bank boite Les Trois Mailletz.

Roger Coggio also is doing a oneman play, "Diary of a Madman" at the Theatre Mathurins.

Singer Philippe Clay does his first Canadian stints from Jan. 14-21 in Quebec with an eye on a possible U.S. one-nighter.

Last top literary prize, the Interallie, for practicing or ex-journalists, going to Henri-Francois Rey for "Les Pianos Mecaniques" (Laffont).

Robert Roussel, publicity chief of the Lido, gave copies of Robert Baral's book, "Revue—A Nostalgic Reprise of The Great Broadway Period," as Christmas gifts.

Maurice Teynac to play four different characters in Fernand Jouvenau's "Three Against One" which bows at Theatre En Rond this week. He is the only cast member.

Giorgio Albertazzi, Italo actor, adapting the hit French legiter, "Go To Thorpe Then," by Francois Billetdoux, for an Italo showing next season. He will star and direct.

Yves Montand reportedly slated for an appearance at a White House gala show next Jan. 18. He winds his hit oneman show on Jan. 12. He is probably the first French actor to be so asked.

Mouloudji and Colette Renard filled in for Georges Brassens at two Olympia shows when sickness had Brassens out. But most ducat holders preferred to wait for Brassens' return. He is now back to solid biz.

Marcel Achard feting his 40th year as a playwright, and the 2,000th performance of "Patate," at a posh restaurant with a showbiz turnout. Achard is a member of the French Academy and has 32 plays to his credit.

Statistics on thesps, whether for legit, pix, radio or tv, have the number in France listed at about 5,000 on the active list. Of these, 30 are top stars in demand, 500 have comfortable careers, 1,000 manage to get by, and the others just vegetate with only occasional work.

Singapore

By Oei Tau Chiew
(5 La Salle St.; Tel. 43505)

Singapore Revue now at Rose D'Or.

Harry Allan & Coppernobs, jugglers from Europe, at Cathay Restaurant.

Singer Anneke Gronloh and the Dutch Swing College Band, Philips recording artists, here for short season.

"Holiday On Ice," after its Djakarta season, now in Kuala Lumpur, administrative capital of Malaya.

Bob Weiss, international director of Warner Bros. Records, off to Bangkok before proceeding to Paris and then back to U.S.

A four-Japanese market survey team from the Hitachi Ltd. of Tokyo just finished five days here exploring tele sale possibilities.

Local bestseller is "Birds in the Sun," collection of colored photographs of Malayan birds by Christina Loke, with text by Malcolm Macdonald, currently British High Commissioner in India.

Fox Movietone News here to lense official opening of new U.S. $5,000,000 Ayer Itam Dam. It is most ... dam in southeast Asia and 300 miles northwest here.

After Japan, Singapore is the biggest phonograph record market in the Far East. So says Bob B. Weiss, international director of Warner Bros. Records Inc. of California, here recently to renew a five-year contract with WB's local agents, E. S. Isaac and Co. Ltd.

London

(HYDe Park 4561/2/3)

Terence Rattigan recuperating at his Brighton home after illness.

Lenny Bruce booked for a return date at the Establishment next February.

Irving Allen to Hollywood for casting negotiations on his upcoming projects.

Morton Spring in from N.Y. for opening of rebuilt Empire Theatre, Leicester Square.

Lena Martell to star in the Pigalle revue, "Tropical Paradise," starting New Year's Day.

Elke Sommer and Senta Berger guests of honor at a Dorchester press reception. They are in town for "The Victors."

Acker Bilk played host to orphan children at opening performance of his matinees only Christmas band show at Prince of Wales last Saturday (22).

James Woolf underwent surgery in the London Clinic last week, having decided this was the quietest and most convenient time of the year to have such treatment.

John Tucker, 26-year-old manager of the Odeon, Weymouth, named Rank champion showman at a Dorchester luncheon last week. Leslie J. Harris of Brighton and George Lockyer of Coventry were runners-up.

Getting In Early Department: The Rank Organization has staked its claim to Dec. 12 for its 1963 showmanship luncheon, and the Variety Club has reserved Dec. 17 for its annual thank-you luncheon to press, tv and radio.

Quentin Reynolds spent two nights at Shepperton studios watching a re-enactment of the Battle of Britain for Carl Foreman's "The Victors." He is making a short documentary as a postscript to his "Britain Can Take It," which Foreman is directing for him.

Palm Springs

By A. P. Scully
(Tel. FA 4-1828)

Teddy Hart back from another "Car 54" role.

Pat Collins, a femme hypnotist and looker, held at Chi Chi for two weeks.

Earl Strebe, owner of town's cinemas, jockeying to replace Frank Bogert as mayor.

Candy Johnson in the Mirador's Safari bar, the city's biggest draw with her wild dance routines, has added the Bossa Nova dance to her repertoire.

Ranch Club opened the Pink Garter Theatre with a burlesque of "Trial By Jury," which Gilbert and Sullivan wrote as a musical farce in the first place.

Chicago

(DElaware 7-4984)

Pianist Norm Wallace opens as resident keyboarder at Grapevine Lounge on New Year's Eve.

Chi nude producers Dave Friedman and Herschell Lewis just finished another skin epic. This one is called "Boin-n-g."

Chi director Richard Tyler coaching a special class in stagecraft for members of the chorus and cast of the Chi company of "Carnival."

The New Wine Singers, without a home since their Wells St. spot burned a few weeks ago, now are the resident folk group at new New Moon room of the Off Stage Club.

The Troubadours singing group opened own spot on north State St. yclept the Troubadour Lounge. Currently in group are Bobby Vidone, Carmine Riale, Peter Strana, Barry Goldin and Tony Neri.

Pearl and Sulie Harand, Chi drama teachers, opened a studio for training performers for work in the music theatre and night club revues. Estelle Spector will teach dancing and Hans Wurman will instruct sight reading.

Rome

By Robert F. Hawkins
(Via Sardegna 43; tel. 479 316)

Renay Venuta here for week's stay.

Joe Schoenfeld in on Wm. Morris biz.

Peter Sellers skies to Britain over holidays before returning Jan. 1 to complete his "Pink Panther" stint.

Sam Fletcher set by RCA for "Special" over RAI-TV, also guests on RAI's popular "Studio One" variety stanza during local visit.

Ed Jackson, onetime UP bureau chief here, heads back here soon to replace the late Bill Mauldin as Time-Life bureau topper.

Curt Lowens, Yank thesp, heads back to U.S. after winding "Verona Trial." Also appeared in "Imperial Venus" and "Four Days in Naples."

Victor Von Hagen has readied a series of TV films, and plans detailed exploration of Roman Road system in North Africa, with TV and other outlets again in mind.

In-and-out: William Holden, Paul Roth of Esquire, Michael Trubshaw into cast of "Pink Panther," Jose Ferrer in from London, Sophia Loren here from her Swiss home, Katyna Ranieri back from Gotham, and heads for Munich next for date.

Nashville, Tenn.

By Red O'Donnell
(Alpine 5-5401)

Jerry Carden now promotion director of WSM-TV, succeeds Chuck Olson who moved to Memphis.

Manager Ott Devine signed Le Roy Van Dyke, Loretta Lynn & Sonny James to Grand Ole Opry's varsity.

Capitol Records opened new office building sans fanfare or dedicatory party. "That'll come later," promises local rep Paul Wyatt.

Sonny Morris out of Knoxville planning to open Skydome nitery atop Hotel Hermitage downtown, opening skedded for mid-December.

The town has a new arty theatre, the Belcourt Playhouse. It is operated by Fred M. Massey, who also has a theatre-seating firm and Fair Park.

Ireland

By Maxwell Sweeney
(Dublin 68-4506)

Telefis Eireann (Irish TV) opened London office.

German cartoon outfit, Fischerkoesen Studios, establishing studio in Dublin.

Abbey rehearsing Eugene O'Neill's "Ah Wilderness"; Frank Dermody directs.

Michael MacLiammoir to Belfast with his one-man show, "Importance of Being Oscar."

Entertainment tax netted Irish Government $2,300,000 last year; tax has now been abolished.

Irish Government announced that new Abbey Theatre building will be completed within two years.

Harry Culleton (Amalgamated Irish Cinemas, provincial circuit) named prexy of Theatre and Cinema Assn.

Peter Bridge bought Hugh Leonard's "Stephen D" for London production early in 1963. He plans using a Dublin cast.

Seven tele producers on contract from BBC-TV to Telefis Eireann (Irish TV) will return to London on completion of contracts.

Pat Carney named to head up religious programs division for Telefis Eireann (Irish TV). Harry Baker becomes acting program organizer.

Abbeyite Ria Mooney signed for London production of Edna O'Brien's "A Nice Bunch of Flowers," due at Arts Theatre shortly.

James P. O'Donnell, former banquet manager at Manhattan Hotel, N.Y., named sales manager and catering director for 300-room Dublin Intercontinental, due to open next May.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

George DeWitt booked into the Capri for the New Year's Eve weekend.

Peter Lawford added to Jimmy Durante engagement at the Latin Casino in April.

Frank Sinatra's birthday marked at Bill Rodstein's Sinatrama Room, with all receipts turned over to three children's hospitals.

Walter Evans produced the Christmas show for the Philadelphia Public Relations Assn. which was held at the Poor Richard Club.

For the first time, the Locust St. Theatre, currently playing "The Beauty Part," is accepting phone reservations. Management says it is a convenience to save Christmas shoppers time.

Philadelphia Orch setting open rehearsals for its association members (Jan. 10-Feb. 6). The first date features Van Cliburn, with Eugene Ormandy conducting. For second rehearsal Leopold Stokowski will prepare the program with which he made his debut with the orchestra here a half century ago.

Cleve. Strike

Continued from page 1

way out of high snowdrifts which paralyzed traffic, particularly in suburbs.

"Mutiny on the Bounty," opening last Friday (21) at Loew's Ohio, had its hard-ticket sales damaged severely by these breaks. Heavy tv advertising budget and advance reservations for holiday theatre parties, however, helped the MGM spectacle to fight jinx.

Two other road-shown films caught in the squeeze play are the Palace's "In Search of the Castaways," (BV), which opened Friday (21), and the long-running "Longest Day" (20th), taking a beating at Hippodrome.

Oblong snowstorm and strikes also walloped Dagmar and husband-actor Dick Hinds, guest-starred in Dennis Zack's Signet Players production of "Annie, Get Your Gun" at Hanna last week.

Scaled at $3.95 top by stock company, the Irving Berlin tuneshow could have normally grossed

Anti-Press Blackout

New York's Americana Hotel has taken to the air to promote Guy Lombardo's current stand at its Royal Box. In a move to buck the press blackout, hotel has hired disk promoter Milton Karle to make the disk jockey rounds with Lombardo disks and work in a tie for his date at the hotel which winds New Year's Eve.

The Americana chore now puts Karle in a position of working for rival hostelries. He's doing a similar disk-plugging chore for Shirley Bassey in her engagement at the Hotel Plaza's Persian Room.

a potential $40,000 if conditions were favorable. Advance sale of about $10,000 was the life-saver, according to producer Zack. Window sales were so disappointing that Zack refused to reveal the total gross for seven performances. It's believed biz was off about 50%.

"Come Blow Your Horn," with Hal March, is currently playing a one-weeker at the 1,515-capacity Hanna as part of its legit series. With the aid of house's personal subscription sales campaign and affiliate promotions, manager Milton Krantz expects show to pull healthy trade.

Well supported subscription drives enabled both the Cleveland Play House and Lakewood Little Theatre, town's two major self-supporting repertory groups, to weather storms fairly well. Play House's drawing card is "Critic's

Reporters Hiring Hall

Newspaper Reporters Assn. has set up a special office at the Hotel Manhattan (Circle 5-3636) to act as a clearing house and placement bureau for reporters rendered unemployed by the present N.Y. newspaper combo strike and lockout.

Office rep is functioning fulltime to bring temporary work in writing, investigating, researching and related chores.

Circle" guest-starring Stanja Lowe, TV-Broadway actress who is daughter of K. Elmo Lowe, managing director of this nationally known theatre. Lakewoodites revived "Silver Whistle" which runs through Jan. 5, and getting a good play despite comedy's age.

30,000 Layoffs

About 30,000 persons are believed out of work, directly or indirectly because of the printers-publishers impasse. Wage losses are calculated close to $2,000,000 weekly. Union is paying its striking members $87 a week benefits, out of a $1,000,000 strike fund. It seems probable that assessments of the membership nationally will be imposed.

Film importer Jean Goldwurm, who last week sent a telegram to President J. F. Kennedy imploring his intervention in the N.Y. newspaper blackout, took another step in "warning" International Typographical Union of its liability for his, Goldwurm's, loss of business on "Eclipse" at Little Carnegie and Murray Hill theatres for lack of ad-pub aid.

This would be a far-stretch of liability and also touches the Union's own position that it struck only four papers, was locked out of five others.

OBITUARIES

HARRISON McCANN
Harrison McCann, 82, a founder and honorary chairman of McCann-Erickson ad agency, and wife, Dorothy, were killed last week in a car crash. A resident of Greenport, L. I., and New York, McCann remained active in agency affairs. Details in TV.

MYRON P. KIRK
Myron P. (Mike) Kirk, 62, one of the agency programmers who shaped the future of tv in the medium's early years, died Wednesday (19) after suffering a heart attack while shopping in Manhattan. His home was in Southampton, L.I.

"Mike" Kirk was a major force in programming in the early days of tv during his regime at the Kudner agency. It was he who accepted many of the early live tv patterns, having brought to the medium one of the first major Saturday night revues, the Admiral Show, on NBC-TV, and played a key role in bringing Milton Berle and Texaco together for the new-storied "Texaco Star Theatre" Tuesday nights. After that tv was off and winging.

When he exited Kudner a few years back, he had more than his first million (including a neat profit of $600,000 from sale of his vested interest in a Buffalo tv station). Later, although his health was beginning to fail, he served for a period in the tv-radio dept at Lennen & Newell under senior v.p. Nick Keesely. He retired about a year ago after suffering a heart attack.

Kirk was with NBC in the early 30's then moved over to the ad side. He at one time had his own agency in Cleveland, and in the late 30's was a partner in Famous Artists, a Los Angeles talent agency.

A native of Wheeling, W. Va., he is survived by his widow, Mrs. Patricia Kirk, an infant daughter and a sister.

EMILE NATAN
Emile Natan, 62, veteran French film producer, died of a heart attack in Paris last week, while at the wheel of his car. Of Rumanian descent, he came to Paris in 1927. One year later he was production head at Pathe. He formed his own company, Films Modernes, in 1936.

Among some of Natan's notable productions were the war pic "Les Croix Des Bois" (Wooden Crosses) in 1932; "Les Miserables," with the late Harry Baur in 1935; "Mayerling," with Charles Boyer and Danielle Darrieux in 1936; "Manege," with Simone Signoret in 1949; and the highly successful "Michael Strogoff" pix with Curt Jurgens in 1956 and 1961.

FRANK MILANO
Frank Milano, who since 1940 had done the voice effects for many animated cartoons and who created the voice of the Gillette parrot in the razor blade commercial, collapsed and died Dec. 15 in a garage at Hudson, N.Y.

During World War II he traveled all over the world for the USO. Milano, had been the "voice" of Gene Autry's horse "Champion" during the period that combination triumphed. He seldom used mechanical aids.

Survivors are his wife and three children, one of whom, eight-year-old Frank Jr., was with his father at the time of the fatal collapse.

A fire company rescue squad was summoned and administered first aid, to no avail.

GENEVIEVE FORBES HERRICK
Mrs. Genevieve Forbes Herrick, 68, w.k. national newspaper woman, died Dec. 18 in a Santa Fe hospital following a long illness. She served as press chief for the Women's Army Corps in World War II and later was chief of the book and magazine section of the Office of War Information. For a period she was with the Indian Affairs division of the Dept. of Interior under Harold Ickes. Started her newspaper career as a staffer with the Chicago Tribune in 1918. She had lived in Santa Fe for several years.

LILY ELSIE
Lily Elsie, 76, musicomedy actress, died recently in Palehouse Common, Eng., after a long illness. She made her first stage appearance in Manchester when she was 10. She later made many vaude appearances before being signed by George Edwardes for "Lady Madcap." She followed this with "See-Saw" and "The New Aladdin."

Her portrayal of Sonia, the original "Merry Widow" at Daly's, London, was the highlight of her career. The Franz Lehar musical comedy ran for 778 performances. She also scored in "The Dollar Princess," "A Waltz Dream," and "The Count of Luxembourg."

Miss Elsie retired in 1929, after turning to such straight plays as "The Admirable Crichton" and "The Truth Game." Her last musicomedy was "The Blue Train."

ROBERT M. HAAS
Robert M. Haas, 73, veteran motion picture art director who was a practicing architect in New York prior to joining Famous Players-Lasky in 1919, died Dec. 17 in Costa Mesa, Cal. He went to the Coast in 1927 under contract to Fox Films and in 1929 moved to Warner Bros., where he remained until his retirement in 1950.

While at WB he received two Academy Award nominations, for "Johnny Belinda" (1948) and "Life With Father" (1947).

His wife survives.

ORRIN B. DAVENPORT
Orrin B. Davenport, 77, a former circus bareback rider and producer of Shrine Circuses, died Dec. 17 in Chicago. A member of one of the oldest American circus bareback-rider families, he was an active rider for 38 years.

Surviving are his wife, a son, Orrin B. Jr., a bareback rider until he was injured, and a sister, Mrs. Lulu Davenport O'Shea, onetime member of the family troupe.

LEE ELLIOTT
Mrs. Lee Elliott, 36, wife of Dean Elliott, composer and arranger for Capitol Records, died in Pacoima, Cal., Dec. 19 after having been fatally burned in a freak accident which occurred Dec. 3. She was thrown from a car into steaming water from a geyser at entrance to Mammoth Lake, in High Sierras.

Her husband and two children survive.

ROBERT A. KELLEY
Robert A. Kelley, 48, former manager of radio stations, WCAX, Burlington, Vt.; WKXL, Concord, N.H.; WKBR, Manchester, N.H., more recently an account executive at WHEC-TV, Rochester, N.Y., died Dec. 18 in Whitefield, N.H.

He was the son of Stephen Kelley, press secretary for Sen. Winston L. Prouty Jr. of Vermont.

NICHOLAS NAPOLI
Nicholas Napoli, 57, president of Artkino Pictures, Inc., distributors of Soviet films in the U.S., died Dec. 19 in Jackson Heights, New York. Napoli had been a distributor of Russian films in America since 1929. He formed Artkino in 1940.

His wife, daughter and sister survive.

ANTHONY J. RIZZO
Anthony (Tony) Joseph Rizzo (known sometimes as Tony Williams), tv film syndication salesman, was found dead Dec. 18 in his Hollywood apartment.

A former tv-radio sportscaster and announcer in Kansas City, he most recently had been with National Telefilm.

SAMUEL I. LAMSKY
Samuel I. Lamsky, 62, head of shipping for Columbia Pictures Corp. in the Chicago area, died Dec. 18 in that city. He also was business agent for Locals B-45 and F-45, Film Exchange Employees Union.

Wife, son and daughter survive.

CHESTER BROWN
Chester (Gene) Brown, 64, assistant technical supervisor of WTMJ, Milwaukee, from 1927 until 1945, died of cancer Dec. 12 in Iron Mountain, Mich. He retired two years ago.

Surviving are his brother, sister and a stepson.

JOHN B. CARPENTER
John B. Carpenter, 62, an electrician with the road company of "Sound of Music," died Dec. 12 following a heart attack during a matinee at the Pabst Theatre, Milwaukee.

Surviving are a daughter and a sister.

BEVERLY OTT
Beverly Ott, since 1955 European fan mag writer for Modern Screen, Motion Picture and Photoplay, died Dec. 6 in Rome. From 1946 to 1955 she was a staff writer for MS in Hollywood. Parents survive.

GEORGE PERCY
George Percy, 80, retired actor, died recently in Guernsey, Channel Islands. An actor for 50 years, he appeared with W. S. Penley, Lewis Waller and Sir John Martin-Harvey.

He retired in 1946.

Robert A. Kelley, former manager of WCAX in Burlington, Vt., and more recently a sales account executive for WHEC-TV in Rochester, N.Y., died at Berlin, N.H., Dec. 18, after a long illness. A veteran in the broadcasting business, Kelley is survived by his parents.

Eugenio Prado Perez, 36, senior member of a clown act billed as Hermanos Vizcaya, drowned Nov. 20 near Bilbao, Spain. He was a son of clown Jesus Prado whose ancestry stems from a century-old circus family. His parents and brothers survive.

Mariano Riano Pedrosa, 80, secretary and impresario for more than 50 years of a Spanish troupe which toured Latino countries, died Nov. 20 in Barcelona. He retired last year after 12 years as general manager of Barcelona's Teatro Comico.

Tom Miranda, 76, early-day screen writer and one of the founders of the Academy of the Motion Picture Arts & Sciences, died Dec. 17 in Hollywood. Prior to his retirement, he was a real estate appraiser for the city of Los Angeles.

Hercules (Buster) Washington, 52, longtime saxophonist with bands in the Milwaukee area, died of a heart ailment Dec. 12 in Milwaukee. His wife, son, daughter and two brothers survive.

Bob Gentry, 44, longtime night-club comedian, died of a heart attack Nov. 26 in Georgia. He was featured comic for three years in the late 1940s in Earl Carroll's "Vanities" at Carroll's theatre in Hollywood.

Reverend Donald J. Kliphardt, 31, associate director of the department of audio visual and broadcast education of the National Council of Churches, died Nov. 21, in New York, as a result of an air crash.

Father, 81, of Edward Rawlinson, owner and president of CKBI radio and CKBI-TV, Prince Albert, Sask., and Frank Rawlinson, manager of CKBI radio, died, Nov. 29 in Prince Albert.

Wife of Lee Kamern, Dear Films' general manager in Rome and United Artists' rep for Italy, died of a heart attack Dec. 11 in Rome after a long illness. Her daughter also survives.

Father, 74, of James A. Doolittle, operator of Greek Theatre in Los Angeles, died Dec. 20 in L. A.

Mother of Paul Frumkin, WBKB-TV producer, died Dec. 15 in Chicago.

Mother, 100, of late Mike Todd died Dec. 18 in Beverly Hills.

DECEMBER 28, 1961

ANASTASIA REILLY BUHL

Your Ghost—S.E.

In Loving Memory

MAUD MARIAN BISHOP

EDNA ESMERALDA

MEYER J. BARANCO

Rest in Peace

1900 - 1960

In Loving Memory

Mabel Esmeralda

EDNA ESMERALDA

'Expense' Hurts

Continued from page 1

club or nitery playing important name acts. In fact Freddie's, which along with the Flame Room offered them regularly, is currently sans floor entertainment, too, having substituted guest dancing for it this month.

While the adverse pre-Christmas influences have much to do with this situation the bistro owners say that they're also inclined to hold back because of uncertainty over niteries' future in the face of what may be the Federal Government's attitude toward entertainment expense accounts.

Tightening of the tax regulations is certain to have repercussions in the better class dining and entertaining places," asserted Morris Levy, Hotel Dyckman general manager.

"I don't believe Mike Romanoff's Hollywood restaurant closed for this reason, as some seem to think, but I'm sure our Chateau de Paris would be hurt, at least in the beginning."

Romanoff Hits Laws

Hollywood, Dec. 24.

Mike Romanoff will permanently shutter his posh Beverly Hills eatery Jan. 1, scene of many a filmdom party and rendezvous for majority of filmites—plus those with expense accounts. In an informal party attended by some 200 press reps and celebs last week, Romanoff pointed out that businesses like his "have had it," due to new Government tax ruling on expense accounts.

He also attributed the prohibitive cost of today's restaurant operation, as one reason why he decided not to continue Romanoff's, and fact that many were moving from his area to suburban retreats.

Ben Blue, who closed his Ben Blue's Supper Club Dec. 16, is another victim of the new Internal Revenue tax dictates. He asserted that concern over expense accounts was directly responsible for fadeout of his nitery.

Romanoff opened his bistro 23 years ago, at another location before moving to present site.

'Glee' Barge

Continued from page 1

ball field, would have a restaurant as well as other attractions which would also help pay off the initial expenses. However, since the float would have to be cut down, plans for the eatery as well as the smaller capacity, made it a dubious investment.

Another item that had to be ashcanned with the abandonment of the proposition was the merchandising rights. Inasmuch as Licensing Corp. of America has the merchandising rights to the film, the added angle inherent in exploiting the barge would also have gone to LCA. The jettisoning of the proposition is also a disappointment to fair officials. The barge presented the only possibility of getting a rental out of the large water area on the fair grounds.

MARRIAGES

Jean Hitt to Ray Morgan, Fort Lauderdale, Fla., Dec. 6. Bride is on business staff of Metropolitan Broadcasting's WTTG-TV, Washington; he is sports manager announcer for WTTG-TV.

Carol Brooke Gussman to Rudolph A. Gruenberg, Santa Monica, Dec. 8. Bride is daughter of radio-video script writer Charles Gussman.

Barbara Kaitz to Stuart Fleming, Las Vegas, Dec. 16. Bride is a dancer; he's a former dancer and Broadway stage manager.

Patricia Roberts to John Howard, London, Dec. 15. Both are musicomedy players.

Rosemary Matthews to Joseph L. Mankiewicz, Dec. 14, New York. Groom is the film writer-producer-director.

Evelyn Rix to Trevor Shaw, London, Dec. 16. Bride is a concert pianist.

Karen Wood to Kenneth Johnstone, London, recently. Bride is the daughter of Geoffrey Wood, Harold Fielding's party booking manager.

BIRTHS

Mr. and Mrs. Don Keefer, son, Encino, Cal., Dec. 15. Mother is actress Catherine McLeod; father's an actor.

Mr. and Mrs. Dick Burr, daughter, Hollywood, Dec. 11. Father's a member of The Lancers.

Mr. and Mrs. Neil Pultz, son, Dec. 15, Greenwich, Conn. Father is technical director of ABC Radio's "Flair" show.

Mr. and Mrs. Irwin J. Askow, son, Chicago, Dec. 19. Father is a theatrical attorney there.

Howard Koch

Continued from page 2

ners too preoccupied with themselves even to want to know what anybody else is doing. They are grinding away at some kind of awful machine turning out formula pictures, with formula scripts and creaky old techniques. And on top of all their own troubles sits tv—a weird, soulless, heartless and gutless monster that employs mountains of supervision eventually to eject molecules of characterless material.

"Once I tried writing a 30-minute script. By the time it had been shot, out of the executive mangle, it was in shreds and my nerves close to that too. I chucked it then and there—without pay."

In Europe, he feels, there is today the same enthusiasms as in the heyday Hollywood once enjoyed, but here still unfettered by boxoffice tentacles.

His present work will follow the story line of the novel by Surrey Smith in which a picturesque Devon village suddenly breaks away from the UK and on a layer of pumice floats into New York harbor. Shooting should begin late in the spring.

Good Alive: Hedda

Continued from page 2

the picture made Miss Jones "an Academy Award winner," and offers for roles poured in.

Miss Hopper, who explained the book's jacket line about "Hedda Hopper-50 years Behind the Headlines," was an "exaggeration . . . it has been 35 years." She commented, later, in the highest terms of Miss Taylor when a child: "she was the sweetest girl and the most beautiful."

Her mother, "who had one slight success on Broadway," subsequently devoted a life to "living through her" (the daughter). A son, just as handsome as Elizabeth Taylor, shaved off his hair and grew a beard—when he thought the mother was planning a show business career for him. "Today he is an engineer, married, and the father of two children, living in La Jolla," observed Miss Hopper. He has permitted hair to grow back, but still has a beard.

Agreeing with Godfrey that Lucille Ball "is our greatest television performer," Miss Hopper said that Miss Ball "is mad about you, thinks you are God's greatest gift—because you plugged her, on the Godfrey program just before hers"—when "Lucy and Desi" debuted.

Thank you ... To All who believed in my

"Shaina Indian Maidel's" talent...

alone ... and helped prove ...
(after only four solo engagements) via her
God given voice and unique personality that

Miss Keely Smith

is the *most honest, absolutely natural, unusual talent*
in show business today.

Of thee I sing Keely with your beautiful *'Shtima'***
and *'Neshuma'****

Someday the entire industry will know that *you are just as tremendous a human being as you are a talent.*
I'm grateful for knowing it all along.

I wish you and yours love and everything you wish yourselves. All my wishes came true *November 27, 1962* at the *Americana Hotel, New York City.*
That night my Indian took back Manhattan!!!

It's a pleasure and a privilege to be associated with you!

Your Yiddishe Mama
**BarbaraBelle*

Voice—*Soul

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